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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Series Number: **56**
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Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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TECHNICAL DATA

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Volumes 80-81

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1949-1951
to
Tanglewood
1950-1951

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METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

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A3

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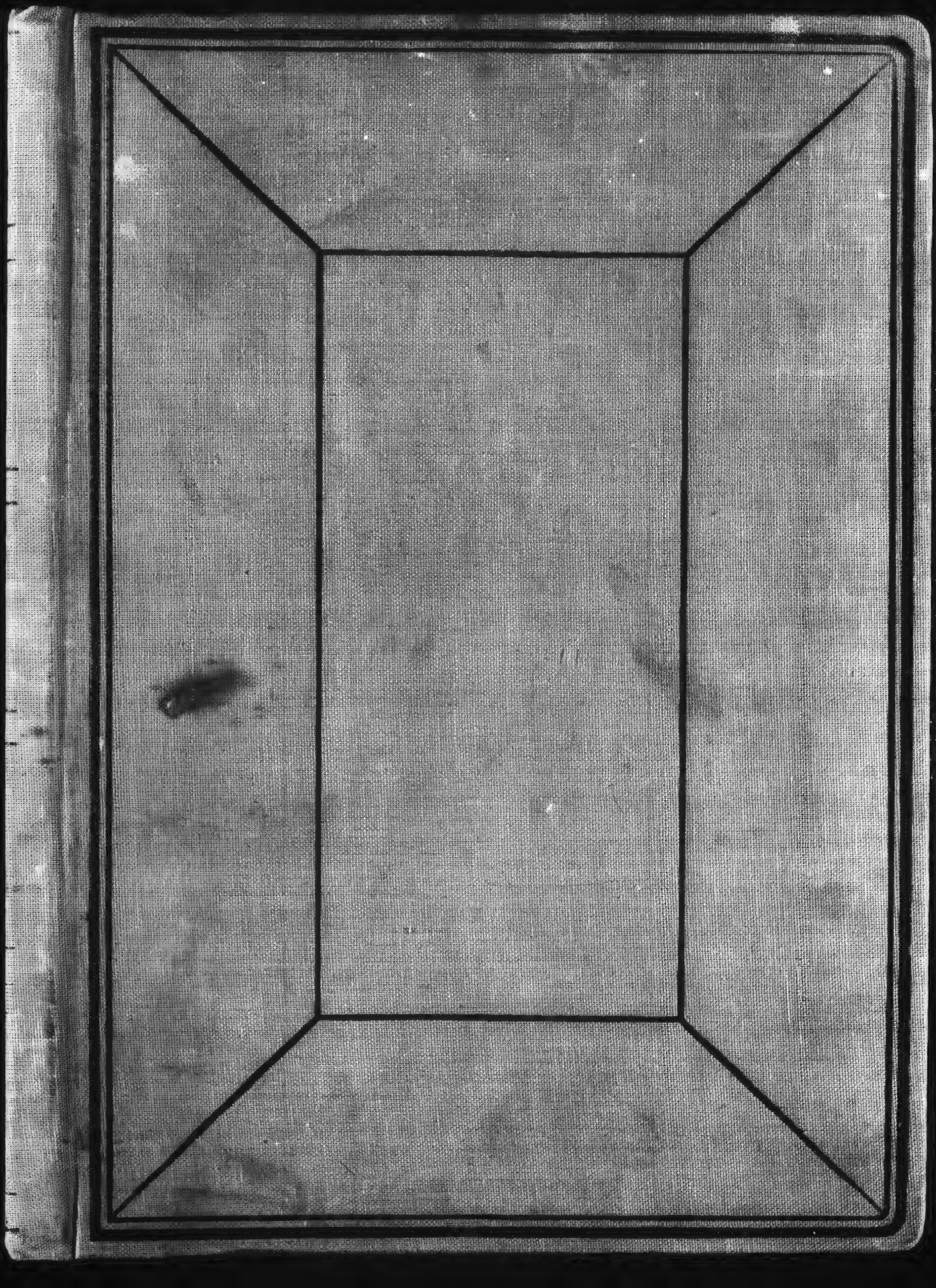
1949 - 1951



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Boston Symphony Orchestra Turns a Page

NOW THAT Charles Münch is taking charge of the Boston Symphony Orchestra, succeeding Serge Koussevitzky, answers are foreshadowed to questions of artistic policy. Mr. Münch comes to America a Frenchman, and no doubt he will, in all essentials, remain one. For Dr. Koussevitzky came a Russian, and he remained Russian, though acquiring, in the progress of his career, citizenship in the adopted country.

That the Boston Symphony will be converted, however, into something French is a remote likelihood. Certainly it has not been rebuilt into anything Russian by Dr. Koussevitzky. It will never, we may be sure, become a replica of the Orchestre National of France, which gave a concert in Boston last autumn with Mr. Münch conducting. Brilliant and interesting as that ensemble proved to be, it was not what Bostonians would want their organization changed into, or that they would find their aspirations appropriately expressed by.

* * *

No; the Boston Symphony, despite all conductorial influence, will remain the orchestra it has been from its foundation. A conductor's individuality explains much, yet not everything, nor even the main thing. We can tell, indeed, by the figure a conductor cuts when he walks on the platform how he will do the job. To take an example from the past, Karl Muck, who held the Boston Symphony baton for a couple of seasons in the early nineteen hundreds, and for other seasons just before and along into World War I, habitually stepped in sight upon the stage with the bearing of someone commanding the situation, which for him was the orchestral ambiance chiefly; for he exercised little emotional control over the audient spaces at his back.

Then consider Max Fiedler, who spelled Muck for four seasons between Muck's terms. When Fiedler paced the path from the side door of the Symphony Hall platform to his desk out front, his air was that of leader and gerant who not so much dictated the actions of the performers as aroused, moderated, and swayed the feelings of the listeners.

* * *

Without drawing complete conclusions from these two, and still allowing them to illustrate opposite types, we may look at Dr. Koussevitzky and say that he, during his long period of service, has combined them both, by regulating the doings of his instrumentalists and by guiding and diverting this way and that the mood and temper of his public. It may be, too, that this double gift, talent, and capacity of his was what enabled him to keep his place for 25 years.

Yet while Dr. Koussevitzky has remained, elemental characteristics of the town itself have remained, too. An attitude of Bostonians toward the art of tone, and perhaps toward all art—something acquired in the eighteenth-century Tory living at the North End, and added to in the nineteenth-century making of the city on the borders of Boston Common and the extending of it over lagoon and marsh and to regions across bridges and ferries, has also stayed constant.

* * *

Now if 25 years is long for a music director's tenure, it is but a brief stretch in social history; and in respect to the art of tone, the thing to be thought of is the Bostonian ear. For any place of long residential habit develops special concern for sound, with the result that each city has an ear of its own. To exemplify, there is the Parisian ear, which notoriously refuses to enjoy Tchaikovsky. Then don't forget the ear of Londoners, which Americans, until a few decades ago, so trusted and relied upon that they received pianists into their concert halls on the mere good report of London. Singers, down to World War II, had only to appear at Covent Garden to be accepted for opera in New York.

Wide World

Conducting Technique of Serge Koussevitzky

* * *

No need to speak of Vienna and Leipzig. Orchestral conductors have regularly entered into activity in the United States under acclaim from Vienna or after training at Leipzig, go back as far as you like. Fair to admit, moreover, regarding conductors, they possess, every one of them, inalienable powers and inheritances that audiences respond to. There was Arthur Nikisch of Boston Symphony legend, who could introduce the rising scale passage of the early measures of Beethoven's "Leonora" Overture No. 3 with a tonitruous force that set him apart from any batonist of his day and perhaps of any other. His small hand and short arm enabled him to make a down-beat that brought every instrument to simultaneous accent on the attack. The same for his dealing with the horns in the first movement of Tchaikovsky's "Pathetic" Symphony. Then Koussevitzky, incumbent 60 years after Nikisch—did anyone, or will anyone, ever surpass him for delicate handling of the doublebasses in the Finale of Beethoven's Ninth Symphony?

Geoffrey Landesman

Charles Münch, New Conductor of Boston Symphony Orchestra

* * *

In Dr. Koussevitzky's time, when Boston, through technical chance and change, assumed a peripheral instead of a central character, the Bostonian ear was fain to attune itself to a large, broad, expansive sonority. The community having resolved itself into a chain and necklace of residential quarters or municipalities, many subscribers to the Symphony concerts found themselves negotiating distances of which formerly they knew nothing. They might almost as well have been dwellers in settlements along the Volga River, like the people to whom Dr. Koussevitzky in his early conducting days transported players and gave orchestral programs. At the beginning of his career he was inspired, inevitably, with that bigness, that grandeur, that sublimity, which Russians so delightedly affect.

* * *

He brought this thing along with him to Boston, and he found it suited well the public of the broad topographical sweep. But we shall find it logically disappearing with him from the orchestral scene, and we shall have what Thoreau zealots might call a new tune on our telegraph harp. The Bostonian ear will desire again music from the inner heart of the orchestra; in fine, music from the players rather than dominantly from the conductor. In the coming time, accordingly, the noisy brass of the Boston Symphony may be expected to recede; the wood winds may be expected to rise to significance again, and the violins may be expected to reassert a warmth and pulse which they possess and have long represented.

* * *

The orchestra in such event will become neither French nor like French under Mr. Münch. It will simply become the ideal Boston Symphony; while the new conductor, for his part, will manifest, we may hope, the precision of Nikisch, the melody of Muck, the good humor of Fiedler, and the passion of Koussevitzky.

WINTHROP P. TRYON

LOS ANGELES, CAL.
TIMES
SEP 3 - 1949

THE SOUNDING BOARD

Koussevitzky's Art Wins Acclaim at Bowl

BY ALBERT GOLDBERG

One of Hollywood Bowl's more historic events occurred last night with the first appearance there of Serge Koussevitzky, who has just retired as conductor of the Boston Symphony Orchestra after a quarter of a century of service that marked an epoch in the American musical scene. The audience, though not as large as it should have been, still considerably outnumbered the average season attendance for symphony concerts, and the orchestra rose to greet the distinguished maestro as he made his customary lordly approach to the podium.

Though he is now accepting guest conducting engagements, during his long term with the Boston Symphony Koussevitzky seldom conducted other orchestras and it was particularly interesting to observe his art separated from the famous orchestra which he developed into one of the most polished instruments of its kind the world has ever known.

Passion for Clarity

Even in the comparatively short period of rehearsal he had to impose his ideas upon a strange orchestra, the outstanding characteristics of his conducting were strongly in evidence. He has above all a passion for clarity; every score that comes under his attention is revealed in microscopic detail. Each strand of tone stands forth in its own right. No voice in the orchestra obscures any other voice that should be heard, and there is never a doubt, for instance, what the second clarinet or the second bassoon are up to; all the secondary parts are given as devoted attention as the major ones, and there is never any skimping.

Slow Tempos

It is this unremitting attention to detail that gives to Koussevitzky's conducting its characteristic intensity, an intensity that is constantly reflected in his quivering beat and his surgent gestures. It also in part accounts for his preference for comparatively slow and distinct tempos; there is excitement through his conducting on occasion but there is never rush or hurry. In that respect he is more an example of an earlier race of musicians than he is of the present feverish age of speed and fury.

Both Beethoven's "Egmont Oveture" and the Seventh Symphony were unrolled in a specious, leisurely manner. No idiomatic inflection was lost or overlooked, and though faithfulness to the letter of the score was paramount, the total impression was of a highly personalized interpretation. The orchestra had obviously been painstakingly rehearsed to the most minute nuance, and the satisfaction the conductor had expressed with musicians and their previous training were reflected in performances that seemed to express the leader's intentions completely.

Powerful Reading

Our own preference for Koussevitzky has always been in more romantic and emotional music, and this aspect of his art was strikingly displayed in the Second Symphony of Sibelius. No one has done more to acquaint the American public with the music of this still neglected master than Koussevitzky, and his reading, filled with sonorous string and brass passages, and the most sensitive delineation of the melodic lines, was both powerful and definitive.

His success with the public, needless to say, was tremendous, and throughout the evening the orchestra added its unrestrained plaudits to those of the audience.

DIAPASON
CHICAGO, ILL.
SEP 1 - 1949

BIGGS TO OPEN BACH FETE OF 1950 OVER RADIO NETWORK

In celebration of the coming Bach anniversary in 1950, E. Power Biggs announces the performance of the entire organ literature of Johann Sebastian Bach, to be presented on the national scale and coverage afforded by radio. Programming in sequence of the extensive repertoire will begin on the Biggs program Sunday, Sept. 25, over the Columbia Broadcasting System and will continue throughout 1950. Sept. 25 also marks the beginning of the eighth year of these CBS network broadcasts.

Crowds of several thousand each week attended the three Bach recitals played by Mr. Biggs in the music shed at the Berkshire Music Center during the 1949 Berkshire festival.

Mr. Biggs has received the honor of being elected a fellow of the Royal Academy of Music.

Mr. Biggs is to be soloist at the opening concert of the Evansville Philharmonic Orchestra, Evansville, Ind. George Dasch will conduct the Sowerby Concerto in C major for organ and orchestra.

NEW YORK, N. Y.
TIMES
SEP 8 - 1949

MUNCH'S BOSTON BOW TO BE 1900 PROGRAM

Special to THE NEW YORK TIMES.

BOSTON, Sept. 7—Officials of the Boston Symphony Orchestra said today they had received a cable from their new conductor, Charles Munch, informing them that he would leave France by plane on Sept. 15 to begin his duties. Mr. Munch succeeds Dr. Serge Koussevitzky, who retired in June after twenty-five years in the post.

An orchestra spokesman said Mr. Munch, a native of Alsace, had been spending much of a two-month vacation improving his mastery of the English language.

In recognition of the fiftieth anniversary year of the orchestra, Mr. Munch's first program, Oct. 7, will be the same one conducted by Wilhelm Gericke when the organization moved into the new Symphony Hall from the old Music Hall in 1900.

The program includes Weber's overture to "Euryanthe"; Handel's organ concerto No. 4; ballet music and entr'acte from "Rosamunde" by Schubert, and Beethoven's Fifth Symphony.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
SEP 8 - 1949

BSO's New Leader To Fly From Paris For First Concert

BOSTON — Receiving a cable from Charles Munch, officials of the Boston Symphony Orchestra said today that their new conductor will fly from Paris Sept. 15 to assume his duties immediately in order to rehearse the orchestra for the opening 69th season Oct. 7 in Symphony Hall.

In recognition of the 50th anniversary year of Symphony Hall, he has chosen for his first appearance the exact program Wilhelm Gericke presented at the opening concert in the then new hall on Oct. 19 and 20, 1900.

Succeeding Dr. Serge Koussevitzky who retired this summer after 25 years as conductor, Mr. Munch will include Handel's fourth organ concerto, Weber's overture to "Euryanthe," ballet music and Entr'Acte from "Rosamunde" by Schubert, and Beethoven's fifth symphony.

Mr. Munch, a native of Alsace, has been touring France this summer where he fulfilled conducting engagements. It has been reported by members of the Boston Symphony that he has been spending much of his two-month's vacation improving his mastery of the English language.

PROVIDENCE, R. I.
JOURNAL
SEP 11 1949

MUNCH TO ASS

Boston, Sept. 10.- Munch will fly ho Thursday to assume as conductor of th phony Orchestra, it tonight. The famed tor will succeed sevitzky who retir 25 seasons as head

NEW YORK, N. Y.
HERALD TRIBUNE
SEP 11 1949

First Concerts by Munch Marks Hall's Anniversary

Since next month marks the fiftieth anniversary of the opening of Boston's Symphony Hall, Charles Munch will devote the program of his first concerts as the Boston Symphony Orchestra's regular conductor, on Friday afternoon and Saturday night, Oct. 7 and 8, to the works played in the orchestra's first subscription concerts in that hall under Wilhelm Gericke on Oct. 19 and 20, 1900. These are Weber's overture to "Euryanthe," Handel's fourth organ concerto, the ballet music and entr'acte from Schubert's "Rosamunde" and Beethoven's fifth symphony. E. Power Biggs will be the soloist. Beethoven's "Missa Solemnis," given in the opening dedicatory concert in Symphony Hall on Oct. 15, 1900, will be given under Mr. Munch for the orchestra's spring pension fund concert. Leonard Bernstein and Richard Burgin will conduct the orchestra for two weeks each. Although it had been rumored that Serge Koussevitzky would make some mid-season guest appearances with the Boston Symphony, this is not mentioned in the orchestra's latest announcement.

HARTFORD, CONN.
TIMES
SEP 10 1949

Will Conduct Symphony In Boston Season

Charles Munch will arrive Friday by plane from France to assume his duties as conductor of the Boston Symphony Orchestra. The season begins in Symphony Hall on Oct. 7.

At the opening concert the new conductor will commemorate the 50th anniversary of Symphony Hall itself by repeating the exact program conducted by Wilhelm Gericke at the first concert in the hall, Oct. 19, 1900.

* * *

THE PROGRAM consists of Weber's Overture to "Euryanthe"; Handel's Fourth Organ Concerto, with E. Power Biggs as soloist on the new organ installed this summer; the ballet music and entr'acte from Schubert's "Rosa-Munde"; and Beethoven's Fifth Symphony.

Charles Munch, the 10th conductor of the orchestra, is the third Frenchman to hold the post, Henri Rabaud and Pierre Monteux having held it 1918-1924. Among soloists scheduled for his first season as conductor are Francois Poulenc, who will appear as pianist in a new work of his own; Nicole Henriot, young French pianist; Robert Casadesus, pianist, and Raya Garbousova, cellist, neither of whom has appeared with the orchestra for several seasons; Byron Janis, pianist, the duo-pianists, Whittemore and Lowe and Ossy Renardy, Isaac Stern, Ginette Reveu and Zino Francescatti, violinists.

Serge Koussevitzky, who will share the 1950 Berkshire Festival at Tanglewood with Mr. Munch, has announced he will not appear as gest oenductor with orchestra this winter.

Leonard Bernstein, who has conducted at Tanglewood and Boston, will appear as guest conductor for two weeks, as will Richard Burgin, concert master of the orchestra.

* * *

BEETHOVEN'S "Missa Solemnis" will be presented at the orchestra's Spring Pension Fund concert, and Bach's "Passion According to St. John" during Holy Week, the Harvard Glee Club and Radcliffe Choral Society joining the orchestra for both these performances. Mr. Munch will introduce Honegger's "Joan de Arc at the Stake" at a special midwinter concert with a newly organized chorus assisting. While the classical repertory will furnish the major part of his programs, little known and rarely heard works, past and present, will also be included.

The orchestra will appear twice in Hartford. Mr. Munch, a native of Strasbourg, Alsace, where he was born in 1891, was the founder of the Paris Philharmonic Orchestra, conductor of the Paris Conservatory Orchestra and Paris Symphony Orchestra. He first came to this country in 1946.

Still vigorously interested in romoting the musical welfare o ll segments of the country oussevitzky was impressed by he Southland's high percentage o oth musical and per capit vealth. "How many people do yo ave here now—three million Four million? Just think, 25 cent year from every person woul give you a million dollars a yea o invest in music. Who wouldn' oe willing to give 25 cents a yea for such a cause?"

But always, he feels, the battl must go forward—for higher mus ical standards, for more vigorou community participation, for a alert and discriminating publi that will accept nothing less tha the finest.

"How do you get these things? he echoed our question. "You figh for them, my dear. You fight, an you never give up. A person wh is in the right is never alone."

LOS ANGELES, CALIF.
NEWS
SEP 9 1949

★ Mildred Norton

(Drama-Music Editor)

Nearly 75 years of serving the cause of music have made Serge Koussevitzky uniquely qualified to discuss both the headaches and the rewards of such a life.

Talking with him, you quickly discover that the rewards, for him, so outweigh the headaches in importance that the buoyant enthusiasm, the swift imagination of youth still vitalize every subject that engages him.

Now on his first visit west after 25 years of holding the Boston Symphony in foremost position among the nation's orchestras, Koussevitzky says he was particularly impressed by the fine caliber of players he found in the Los Angeles Philharmonic Orchestra during the past week he worked with them at Hollywood Bowl.

"You know," he declared, "I was literally amazed. The first bassoon, the first clarinet, the first oboe and the first horn, for instance, are wonderful players. The strings are good, too. In fact, the entire group is one of the finest I have come across.

"These men are quickly responsive, too. They love music; you can feel this when you conduct them. But it is difficult for them to play under so many different guest conductors at the Bowl. One or two, yes; but for the Bowl season as a whole there should be one steady conductor."

Encouraging young talent

Although this year Koussevitzky retired from the gruelling routine of conducting more than 100 winter concerts in addition to planning the repertoire and teaching young conductors during his "vacation" months, his summers are still devoted to his beloved Tanglewood and the Berkshire Music Center which he founded in 1940.

This was the realization of his lifelong dream to create a place where students, teachers and professional musicians could gather to study and exchange ideas. With Koussevitzky's vibrant personality as the nucleus, the Berkshires have become an international mecca for musicians, as well as for music lovers who attend the annual festivals 10,000 strong daily throughout every August.

For a man so imbued with a desire to share his musical wealth, merely cutting a dramatic figure on the podium is not enough. To Koussevitzky, music is truly a way of life, and a conductor has not fulfilled his mission until he has activated every one of a community's potentials for music.

This intense desire to foster a love of music in everyone is reflected not only in his impassioned podium readings but in the equal fervor which has made his entire life a crusade against indifferent musical standards and public apathy.

As a young man in Czarist Russia, he loaded his newly-minted orchestra of 75 players into a barge and introduced the music of Brahms, Tschaikowsky and Beethoven in free concerts to every village and hamlet along the Volga shores.

In Paris, as a leader of the avant-garde, he made himself the champion of new talent, premiering works, later to become famous, which even the canny French then viewed askance. When, in 1924, he assumed leadership of the Boston Symphony, it was to create from an orchestra fallen into disrepair a brilliant ensemble that is long acknowledged the country's finest.

American composers

In America, Koussevitzky continued his championing of the young, the new, the neglected. 'Sometimes the compositions I performed were bad," he confesses 'I knew it. But how is a young composer to improve unless he can hear how his music sounds?"

With the emergence of Tanglewood, came also new recognition for the young American conductor. Leonard Bernstein, who will guest conduct the Los Angeles Philharmonic this fall, is one of the brilliant youngsters to come out of Tanglewood; Thor Johnson is another.

[4]

LOS ANGELES, CAL.
TIMES
SEP 3 - 1949

THE SOUNDING BOARD

Koussevitzky's Art Wins Acclaim at Bowl

BY ALBERT GOLDBERG

One of Hollywood Bowl's more historic events occurred last night with the first appearance there of Serge Koussevitzky, who has just retired as conductor of the Boston Symphony Orchestra after a quarter of a century of service that marked an epoch in the American musical scene. The audience, though not as large as it should have been, still considerably outnumbered the average season attendance for symphony concerts, and the orchestra rose to greet the distinguished maestro as he made his customary lordly approach to the podium.

Though he is now accepting guest conducting engagements, during his long term with the Boston Symphony Koussevitzky seldom conducted other orchestras and it was particularly interesting to observe his art separated from the famous orchestra which he developed into one of the most polished instruments of its kind the world has ever known.

Passion for Clarity

Even in the comparatively short period of rehearsal he had to impose his ideas upon a strange orchestra, the outstanding characteristics of his conducting were strongly in evidence. He has above all a passion for clarity; every score that comes under his attention is revealed in microscopic detail. Each strand of tone stands forth in its own right. No voice in the orchestra obscures any other voice that should be heard, and there is never a doubt, for instance, what the second clarinet or the second bassoon are up to; all the secondary parts are given as devoted attention as the major ones, and there is never any skimping.

Slow Tempos

It is this unremitting attention to detail that gives to Koussevitzky's conducting its characteristic intensity, an intensity that is constantly reflected in his quivering beat and his surgent gestures. It also in part accounts for his preference for comparatively slow and distinct tempos; there is excitement through his conducting on occasion, but there is never rush or hurry. In that respect he is more an example of an earlier race of musicians than he is of the present feverish age of speed and fury.

Both Beethoven's "Egmont Overture" and the Seventh Symphony were unrolled in a spacious, leisurely manner. No idiomatic inflection was lost or overlooked, and though faithfulness to the letter of the score was paramount, the total impression was of a highly personalized interpretation. The orchestra had obviously been painstakingly rehearsed to the most minute nuance, and the satisfaction the conductor had expressed with musicians and their previous training were reflected in performances that seemed to express the leader's intentions completely.

Powerful Reading

Our own preference for Koussevitzky has always been for more romantic and emotional music, and this aspect of his art was strikingly displayed in the Second Symphony of Sibelius. No one has done more to acquaint the American public with the music of this still neglected master than Koussevitzky, and his reading, filled with sonorous string and brass passages, and the sensitive delineation of the ... ic lines, was both powerful ... definitive.

His success with the public, needless to say, was tremendous, and throughout the evening the orchestra added its unrestrained plaudits to those of the audience.

DIAPASON
CHICAGO, ILL.
SEP 1 - 1949

BIGGS TO OPEN BACH FETE OF 1950 OVER RADIO NETWORK

In celebration of the coming Bach anniversary in 1950, E. Power Biggs announces the performance of the entire organ literature of Johann Sebastian Bach, to be presented on the national scale and coverage afforded by radio. Programming in sequence of the extensive repertoire will begin on the Biggs program Sunday, Sept. 25, over the Columbia Broadcasting System and will continue throughout 1950. Sept. 25 also marks the beginning of the eighth year of these CBS network broadcasts.

Crowds of several thousand each week attended the three Bach recitals played by Mr. Biggs in the music shed at the Berkshire Music Center during the 1949 Berkshire festival.

Mr. Biggs has received the honor of being elected a fellow of the Royal Academy of Music.

Mr. Biggs is to be soloist at the opening concert of the Evansville Philharmonic Orchestra, Evansville, Ind. George Dasch will conduct the Sower by Concerto in C major for organ and orchestra.

HARTFORD, CONN.
TIMES
SEP 10 1949

Will Conduct Symphony In Boston Season

Charles Munch will arrive Friday by plane from France to assume his duties as conductor of the Boston Symphony Orchestra. The season begins in Symphony Hall on Oct. 7.

At the opening concert the new conductor will commemorate the 50th anniversary of Symphony Hall itself by repeating the exact program conducted by Wilhelm Gericke at the first concert in the hall, Oct. 19, 1900.

* * *

THE PROGRAM consists of Weber's Overture to "Euryanthe"; Handel's Fourth Organ Concerto, with E. Power Biggs as soloist on the new organ installed this summer; the ballet music and entr'acte from Schubert's "Rosamunde"; and Beethoven's Fifth Symphony.

Charles Munch, the 10th conductor of the orchestra, is the third Frenchman to hold the post, Henri Rabaud and Pierre Monteux having held it 1918-1924. Among soloists scheduled for his first season as conductor are Francois Poulenc, who will appear as pianist in a new work of his own; Nicole Henriot, young French pianist; Robert Casadesus, pianist, and Raya Garbousova, cellist, neither of whom has appeared with the orchestra for several seasons; Byron Janis, pianist, the duo-pianists, Whittemore and Lowe and Ossy Renardy, Isaac Stern, Ginette Reveu and Zino Francescatti, violinists.

Serge Koussevitzky, who will share the 1950 Berkshire Festival at Tanglewood with Mr. Munch, has announced he will not appear as guest conductor with orchestra this winter.

Leonard Bernstein, who has conducted at Tanglewood and Boston, will appear as guest conductor for two weeks, as will Richard Burgin, concert master of the orchestra.

* * *

BEETHOVEN'S "Missa Solemnis" will be presented at the orchestra's Spring Pension Fund concert, and Bach's "Passion According to St. John" during Holy Week, the Harvard Glee Club and Radcliffe Choral Society joining the orchestra for both these performances. Mr. Munch will introduce Honegger's "Joan de Arc at the Stake" at a special midwinter concert with a newly organized chorus assisting. While the classical repertory will furnish the major part of his programs, little known and rarely heard works, past and present, will also be included.

The orchestra will appear twice in Hartford. Mr. Munch, a native of Strasbourg, Alsace, where he was born in 1891, was the founder of the Paris Philharmonic Orchestra, conductor of the Paris Conservatory Orchestra and Paris Symphony Orchestra. He first came to this country in 1946.

LOS ANGELES, CALIF.
NEWS
SEP [illegible] 1949

★ Mildred Norton

(Drama-Music Editor)

Nearly 75 years of serving the cause of music have made Serge Koussevitzky uniquely qualified to discuss both the headaches and the rewards of such a life.

Talking with him, you quickly discover that the rewards, for him, so outweigh the headaches in importance that the buoyant enthusiasm, the swift imagination of youth still vitalize every subject that engages him.

Now on his first visit west after 25 years of holding the Boston Symphony in foremost position among the nation's orchestras, Koussevitzky says he was particularly impressed by the fine caliber of players he found in the Los Angeles Philharmonic Orchestra during the past week he worked with them at Hollywood Bowl.

"You know," he declared, "I was literally amazed. The first bassoon, the first clarinet, the first oboe and the first horn, for instance, are wonderful players. The strings are good, too. In fact, the entire group is one of the finest I have come across.

"These men are quickly responsive, too. They love music; you can feel this when you conduct them. But it is difficult for them to play under so many different guest conductors at the Bowl. One or two, yes; but for the Bowl season as a whole there should be one steady conductor."

Encouraging young talent

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American composers

In America, Koussevitzky continued his championing of the young, the new, the neglected. "Sometimes the compositions performed were bad," he confesses. "I knew it. But how is a young composer to improve unless he can hear how his music sounds?"

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NEW YORK, N. Y.
TIMES
SEP 8 - 1949

MUNCH'S BOSTON BOW TO BE 1900 PROGRAM

Special to THE NEW YORK TIMES.

BOSTON, Sept. 7—Officials of the Boston Symphony Orchestra said today they had received a cable from their new conductor, Charles Munch, informing them that he would leave France by plane on Sept. 15 to begin his duties. Mr. Munch succeeds Dr. Serge Koussevitzky, who retired in June after twenty-five years in the post.

An orchestra spokesman said Mr. Munch, a native of Alsace, had been spending much of a two-month vacation improving his mastery of the English language.

In recognition of the fiftieth anniversary year of the orchestra, Mr. Munch's first program, Oct. 7, will be the same one conducted by Wilhelm Gericke when the organization moved into the new Symphony Hall from the old Music Hall in 1900.

The program includes Weber's overture to "Euryanthe"; Handel's organ concerto No. 4; ballet music and entr'acte from "Rosamunde" by Schubert, and Beethoven's Fifth Symphony.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
SEP 8 - [illegible]

BSO's New Leader To Fly From Paris For First Concert

BOSTON — Receiving a cable from Charles Munch, officials of the Boston Symphony Orchestra said today that their new conductor will fly from Paris Sept. 15 to assume his duties immediately in order to rehearse the orchestra for the opening 69th season Oct. 7 in Symphony Hall.

In recognition of the 50th anniversary year of Symphony Hall, he has chosen for his first appearance the exact program Wilhelm Gericke presented at the opening concert in the then new hall on Oct. 19 and 20, 1900.

Succeeding Dr. Serge Koussevitzky who retired this summer after 25 years as conductor, Mr. Munch will include Handel's fourth organ concerto, Weber's overture to "Euryanthe," ballet music and Entr'Acte from "Rosamunde" by Schubert, and Beethoven's fifth symphony.

Mr. Munch, a native of Alsace, has been touring France this summer where he fulfilled conducting engagements. It has been reported by members of the Boston Symphony that he has been spending much of his two-month's vacation improving his mastery of the English language.

NEW YORK, N. Y.
HERALD TRIBUNE
SEP 11 1949

First Concerts by Munch Marks Hall's Anniversary

Since next month marks the fiftieth anniversary of the opening of Boston's Symphony Hall, Charles Munch will devote the program of his first concerts as the Boston Symphony Orchestra's regular conductor, on Friday afternoon and Saturday night, Oct. 7 and 8, to the works played in the orchestra's first subscription concerts in that hall under Wilhelm Gericke on Oct. 19 and 20, 1900. These are Weber's overture to "Euryanthe," Handel's fourth organ concerto, the ballet music and entr'acte from Schubert's "Rosamunde" and Beethoven's fifth symphony. E. Power Biggs will be the soloist. Beethoven's "Missa Solemnis," given in the opening dedicatory concert in Symphony Hall on Oct. 15, 1900, will be given under Mr. Munch for the orchestra's spring pension fund concert. Leonard Bernstein and Richard Burgin will conduct the orchestra for two weeks each. Although it had been rumored that Serge Koussevitzky would make some mid-season guest appearances with the Boston Symphony, this is not mentioned in the orchestra's latest announcement.

[illegible]
11 1949

MUNCH TO A[illegible]
Boston, Sept. 10.—Munch will fly ho[illegible] Thursday to assume [illegible] as conductor of th[illegible] phony Orchestra, it [illegible] tonight. The famed [illegible] tor will succeed [illegible] sevitzky who reti[illegible] 25 seasons as head [illegible]

[illegible] ...Still [illegible] ...ly interested [illegible] ...musical welfare [illegible] ...the country, [illegible] ...Koussevitzky, [illegible] ...the Southland's high [illegible] ...both musical and per capita wealth. "How many people do you have here now—three million? Four million? Just think, 25 cents a year from every person would give you a million dollars a year to invest in music. Who wouldn't be willing to give 25 cents a year for such a cause?"

But always, he feels, the battle must go forward—for higher musical standards, for more vigorous community participation, for an alert and discriminating public that will accept nothing less than the finest.

"How do you get these things?" he echoed our question. "You fight for them, my dear. You fight, and you never give up. A person who is in the right is never alone."

[4]

MUSIC

The Coming Symphony Season

BY WARREN STOREY SMITH

On Oct. 7 the Boston Symphony Orchestra will begin its 69th season, under the baton of Charles Munch, who has the awesome responsibility of succeeding Dr. Serge Koussevitzky, who completed his own 25th season with the orchestra last May. Mr. Munch, no stranger to Boston because of his guest appearances, will be the symphony's 10th conductor and the third of French blood, the other two being Henri Rabaud and Pierre Monteux.

Mr. Munch will fly from Paris next Thursday and will assemble the orchestra for rehearsals the first of next month. The trustees have evidently decided to give the new director ample opportunity to display his mettle. There will be no guest conductor other than Leonard Bernstein, who takes over for two weeks. However, Richard Burgin retains his position as associate conductor and he, too, will be heard from. Shortly after his arrival Mr. Munch will meet members of the press and divulge his plans for the season in some detail. He has already made it known that he will introduce new works and revive neglected classics.

Anniversary Concert

Symphony Hall itself was opened 50 years ago and Mr. Munch's first program will be a replica of that presented by Wilhelm Gericke at the first pair of regular concerts in the new auditorium, that itself made acoustical history as the first concert hall especially designed along scientific lines. This historic list, to be re-heard on Oct. 7 and 8, consisted of Weber's Overture to "Euryanthe," the Fourth Organ Concerto of Handel, the Entr'acte and Ballet Music from Schubert's incidental music to "Rosamunde" and the Fifth Symphony of Beethoven.

In honor of the hall's 50th birthday, the organ has been rebuilt by the Aeolian-Skinner Co. and E. Power Biggs, the orchestra's regular organist, will have the honor of dedicating it at these concerts. It is interesting to note that Beethoven's Fifth was the last number that the orchestra played under the baton of Dr. Koussevitzky while still its regular leader, at the last concert of the Berkshire Festival on Aug. 14.

Symphony Hall was actually opened by a special concert that offered Beethoven's Overture, "The Consecration of the House," and his Missa Solemnis. Mr. Munch will present the great Mass in the spring. During Holy Week he will perform the rarely heard "St. John" Passion of Bach; using on both of these occasions the combined choruses of Harvard and Radcliffe. At a special Pension Fund concert in mid-season he will offer Honegger's elaborate "Joan of Arc at the Stake," which received its first American performance from him in New York last season. It is, by all accounts, a work of considerable effectiveness.

A Bach Year

As already noted in this place, 1950 will be a Bach year, the bicentennial of the composer's death. It had previously been announced that Mr. Munch would perform in the course of the coming season all six of the "Brandenburg" Concertos. There was a rumor circulating at Tanglewood last summer that he would also do all nine of the Beethoven Symphonies, but this has happily been denied. My informant was a member of the trombone section and possibly the wish was father to the thought. Beethoven employs trombones in only three of his nine symphonies, and in each case in but a single movement!

A notable figure among the soloists will be the French composer, Francis Poulenc who will be heard as pianist in a new work of his own for piano and orchestra. This will be M. Poulenc's first appearance in Symphony Hall but not in Boston. Last season at Jordan Hall he accompanied the French baritone, Pierre Bernac, in a recital that proved to be one of the outstanding events of the year. Other pianists to be heard will be Byron Janis, a youngster of great promise; that distinguished artist, Robert Casadesus, and the two-piano team of Whittemore and Lowe. It is good news that the sensational French violinist, Ginette Neveu, will return to us. Other fiddlers will be Isaac Stern and Gino Francescatti. There will be one cellist, that personable Russian, Raya Garbousova.

Regular Concerts

The orchestra will give its usual 24 pairs of Friday afternoon and Saturday evening concerts, with the supplementary concerts on Tuesday evenings and Sunday afternoons. This shorter series will offer two soloists of its own, the extraordinary French pianist, Nicole Henriot, and a violinist whom we do not know, Ossy Renardy.

The orchestra will give its customary concerts in Cambridge, in New York and other cities on the Eastern seaboard and make its traditional Western trip. In other words, save that Koussevitzky is out and Munch is in, it will be a case of business as usual. And this department herewith wishes the latter all the good luck in the w[illegible]

SYRACUSE, N. Y.
HERALD-AMERICAN
SEP 11 1949

CHARLES MUENCH, who has fulfilled conducting engagements in France during the summer, will fly from Paris on Sept. 15 to assume his new duties as the conductor of the Boston Symphony Orchestra. He will assemble the orchestra by the end of this month to open its 69th season on Oct. 7 in Symphony Hall, Boston. Muench's first season as the Orchestra's regular conductor coincides with the 50th anniversary year of Symphony Hall, the auditorium which was built for this Orchestra in 1900. To celebrate this anniversary, he has chosen for his first program the exact program which Wilhelm Gericke presented at the opening subscription concerts of the Orchestra in the then new hall on Oct. 19 and 20, 1900. At that time the organ which had been built with Symphony Hall was heard in a performance of Handel's Fourth Organ Concerto. This summer, a new organ has been built and installed and will have its first hearing by the inclusion of this same concerto on the first program. The soloist will be E. Power Biggs. Wilhelm Gericke's program of 50 years ago, to be repeated, is as follows: Weber's Overture to "Euryanthe," Handel's Organ Concerto No. 4, Ballet music and Entr'Acte from "Rosamunde" by Schubert, and Beethoven's Fifth Symphony.

BOSTON HERALD SUNDAY SEPT. 11

A Pre-Season Speculation--- The Arrival of Charles Munch

By RUDOLPH ELIE

While the arrival from Paris this week of Charles Munch to assume the leadership of the Boston Symphony orchestra doesn't quite bring to an end the musical doldrums between the finale of the Berkshire Festival and the opening of the new season in Symphony Hall (for there are still about four weeks to go), it brings up the question of the year con fuoco: What's he going to do?

MUNCH, MOONCH, MERNCH?

This week the trustees of the orchestra parted, ever so little, the curtains veiling this matter. They are awaiting, they said, Mr. Munch's personal announcement of his own plans when he does arrive and settles down in his new Milton house, but in the meantime there were some fairly general plans.

First of all Mr. Munch (and the name may be pronounced Munch, Moonch, Mernch or the properly inflected sound represented by Muench with no hard feelings), has chosen to begin his season by noting the 50th anniversary of Symphony Hall. Thus his first program will be exactly that which Wilhelm Gericke presented at the opening concert in Symphony Hall on October 19 and 20, 1900. This program offers Weber's Overture to "Euryanthe," Handel's Organ Concerto No. 4, Schubert's Ballet music and Entr' Acte from "Rosamunde," and Beethoven's Fifth Symphony in C minor.

Coincidentally enough, just as there was a new organ in Symphony Hall in 1900, there is a new one there this fall, an Aeolian Skinner designed by G. Donald Harrison and one already pronounced to be, by those who have tried it, a truly magnificent instrument. It will be played in the Handel Concerto by E. Power Biggs, who began the whole movement for a new organ for Symphony Hall by contributing $1000 to the cause. (The management added $20,000, but is still looking about for contributions to cover the cost, which is more than double the money raised).

Beyond the program for the first concert, the trustees do not go very far, but three works of considerable interest are already planned. These are Bach's "Passion According to St. John," rarely heard in this city, to be given during Holy Week; Honegger's "Joan of Arc at the Stake" (which Mr. Munch introduced in New York), and, for the Pension Fund concert, Beethoven's "Missa Solemnis," more frequently heard but always a great experience. The Bach and Beethoven will have the combined choruses of Harvard and Radcliffe; and Honegger will be done by a mysterious "new" chorus.

FINE SOLOISTS

Koussevitzky having announced that he will not appear as guest conductor this season, contrary to his original plans, the only guest conductor will be Leonard Bernstein, who will conduct twice in each of the series. Mr. Bernstein thus fills the vacancy left by Koussevitzky. (It might be mentioned in passing that Koussevitzky bowled the West Coast audiences over last week in his guest appearances there, and presently begins his tour of Brazil, Palestine and Europe to conduct the leading orchestras of the world before returning to his Arizona winter home.) Richard Burgin, associate conductor, will also lead the orchestra during two weeks in the course of the season.

If guest conductors are fewer than in recent years, soloists are more numerous. The list includes Byron Janis, pianist; Francis Poulence giving the first performance a new piano concerto; and Whittemore and Lowe, duo-pianists; all appearing in Boston for the first time. Other soloists are the pianists Robert Casadesus and Nicole Henriot; the violinists Ginette Neveu, Isaac Stern, Ossy Renardy and Zino Francescatti; and the cellist Raya Garbousova . . . a very formidable array.

It is of course not yet known what these artists will play. Nothing, probably, too far from the beaten track. Nor can it be predicted what Mr. Munch will bring out in the way of new music, though it has been announced that he will maintain the Koussevitzky tradition in this respect.

Putting two and two together, however, it seems likely that Mr. Munch will range the orchestral literature widely in building his program. I suspect he will revive many quite forgotten works of the classical and romantic literature, with no undue emphasis on French music. The word is he has been lately performing Brahms for the French and Brahms is not, as a rule, French fare (they loved it). He has also recently done Strauss' "Domestica" and a number of other un-Gallic works; it would be gratutious to say he is boning up on them, but there seems no doubt he has Boston in mind. As this is Strauss' 85th—and last—year, we shall certainly hear some Strauss. After the turn of the year it is the 200th anniversary of the death of Bach; we shall doubtless hear all the Brandenburg Concertos and possibly all the orchestral suites! I hope so. There are surprisingly many other anniversaries to be noted, among them the 100th anniversary of Chopin's death. The year, I feel sure in saying, will be filled with musical interest of the highest degree.

INSPIRED LEADER

If I were called upon for suggestions, I should put in a word for the little-done concertos and symphonies of Mozart and Haydn. I should like to have Mr. Munch, himself a great violinist, conduct two or three of these unknown concertos while playing the solo part. I hope he will give us more soloists and groups of soloists from the ranks of the first desk men of the orchestra. We should hear, for example, Beethoven's Triple Concerto performed by Richard Burgin, Samuel Mayes and Lukas Foss. We should hear Strauss's new Horn Concerto done by James Stagliano (and we probably will). The possibilities in this respect are endless, and we simply have not had enough opportunity to realize how very fine our own orchestral musicians are. It is no aspersion on Koussevitzky that his programs, in the late years, became more and more limited. But the programs of his first 15 years were startlingly imaginative, and perhaps it is no coincidence that Munch comes to the orchestra in the same circumstances and at much the same age that Koussevitsky did. I, for one, have the hunch that Munch will prove a program builder of taste, discrimination and imagination. That he will prove an inspired leader I have no doubt whatever.

WALTHAM, MASS.
NEWS-TRIBUNE
SEP 15 1949

BULLETINS

BOSTON (U.P.)—Charles Munch flew from Paris, France, today to assume his new position as conductor of the Boston Symphony Orchestra. Munch, who has been conducting in France during the summer, will assemble the orchestra by the end of the month to open its 69th season Oct. 7 at Symphony Hall. He succeeds Dr. Serge Koussevitzky, retired.

LOS ANGELES, CAL.
TIMES
SEP 13 1949

French Composer Dies

PARIS, Sept. 12 (AP)—Henri Rabaud, 75, French composer who once was conductor of the Boston Symphony Orchestra, died today.

ROCHESTER, N. Y.
TIMES-UNION
SEP 13 1949

French Composer Dies

Paris — (AP) — Henri Rabaud, 75, French composer who once was conductor of the Boston Symphony Orchestra, died last night.

CINCINNATI, OHIO
TIMES-STAR
SEP 14 1949

French Composer Dies

PARIS, Sept. 13—(AP)—Henri Rabaud, French composer, who once was conductor of the Boston Symphony Orchestra, died Monday after a long illness. He was 75 years old.

Rabaud accepted leadership of the Boston [illegible] in October, 1918, and served until the following April.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
SEP 15 1949

Letters

Koussevitsky Triumph

To the Editor of THE EAGLE:—

Although we are living far from Pittsfield and the Berkshire Music Festival now, we had the pleasure of seeing and hearing Dr. Koussevitsky on September 3d at the Hollywood Bowl. I thought perhaps your readers, particularly Dr. Koussevitzky's admirers, might like to hear about his concert out here.

The Bowl itself is a stupendous place, both as to size and beauty of setting. The stage is large, and the orchestra is seated before a large shell, painted blue. Combine all this with floodlights, and 21,000 people, and you really have something. Not to mention the California moon!

The music was wonderful, of course. Arthur Rubenstein was soloist in the Rachmaninoff concerto No. 2, and he received tremendous applause. The concluding orchestral work was Tschaikovsky's fourth symphony, and scarcely had the last note died away when the entire audience rose to its feet and cheered. If there had been a roof over the Bowl, they would surely have raised it! Again and again Dr. Koussevitzky was called back; he was presented with a large wreath, at which he smiled happily and bowed again to the applauding audience. He tore off pieces of the wreath and tossed them to his orchestra, brought them to their feet, and the applause became deafening again. The audience just absolutely refused to go home!

We [illegible] very proud and happy that his reception in California was so warm and heartfelt. I know he must have been happy too. These Friday and Saturday night concerts marked Dr. Koussevitzky's first appearance in California; but we certainly hope they will not be the last.

Mrs. MARTIN J. PEARSON.
1115 Barton Avenue,
San Bernadino, Cal.

RALEIGH, N. C.
NEWS-OBSERVER
SEP 12 1949

Odds and Ends: Officials of the Boston Symphony have announced the receipt of a cable from their new conductor, Charles Munch, informing them that he would leave France by plane on September 15 to assume his new duties. Munch succeeds Dr. Serge Koussevitsky who retired in June after 25 years in the post.

In recognition of the 50th anniversary year of the orchestra, Munch's first program, on October 7, will be the same conducted by Welhelm Gericke when the organization moved into the new Symphony Hall from the old Music Hall in 1900.

PORTLAND, ME.
EXPRESS
SEP 15 1949

Boston Conductor En Route To U. S.

Boston, Sept. 15. (UP)—Charles Munch will fly from Paris, France, today to assume his new position as conductor of the Boston Symphony Orchestra.

Munch, who has been conducting in France during the Summer, will assemble the orchestra by the end of the month to open its 69th season Oct. 7 at Symphony Hall. He succeeds Dr. Serge Koussevitzky, retired.

[5]

Munch Opens 69th Boston Symphony Season Oct. 7

By JOHN WM. RILEY

With cooling weather and turning leaves we can feel Autumn in the air. And with the announcement of the Boston Symphony's plans for 1949-50, we know another music season is in the making.

Last season was one of special interest, it being Serge Koussevitzky's 25th and last as music director of the Boston Symphony. And this one coming promises to be of equal interest, with Charles Munch as our new conductor, and the observation of Symphony Hall's 50th anniversary in view.

Mr. Munch will fly from Paris Sept. 15 to take up residence in his Milton home and later this month to assemble the orchestra in preparation for the opening concert, Friday afternoon, Oct. 7. On that occasion he will play the same program with which Wilhelm Gericke opened the first subscription season on Oct. 19 and 20, 1900: Weber's Overture to "Euryanthe," Handel's Organ Concerto No. 4, Ballet music and Entr'Acte from Schubert's "Rosamunde" and Beethoven's Fifth Symphony. E. Power Biggs will be the organ soloist.

During this Summer a new organ has been built at a cost of nearly $50,000 by the Aeolian-Skinner Company of Boston and installed in Symphony Hall. A contribution of $1,000 by Mr. Biggs for the renovation of the old organ (which had been installed in 1900) resulted in a special fund for the building of an entirely new organ. Thus, Gericke's program repeated on this 50th anniversary, offers Mr. Biggs the opportunity for dedicating the new organ.

No special plans for the celebration of Symphony Hall's 50th anniversary have been announced. However, there is a book in the works which will trace the history of the hall. It is being written by H. Earle Johnson, a professor at Clark University, Worcester, and author of "Musical Interludes in Boston."

CHARLES MUNCH, new conductor of the Boston Symphony, who will open the 69th season of the orchestra, and the 50th anniversary year of Symphony Hall, Friday, Oct. 7.

Soloists and Conductors

The Boston Symphony will give its usual four series of concerts here. The only guest conductors will be Leonard Bernstein who will be in Boston two weeks, appearing in each of the series, and Richard Burgin, associate conductor, who will have two weeks in the course of the season.

The soloists for the 24 Friday afternoon and Saturday evening concerts will include the following who are to make their first appearance with the orchestra: Byron Janis, pianist; Francis Poulenc, French composer and pianist, will play a new work of his own; and the duo-pianists Whittemore and Lowe, who appeared at Pops several years ago. Robert Casadesus will also be one of the piano soloists. The violinists will include Ginette Neveu, Isaac Stern and Zino Francescatti. Cellist Raya Garbousova will also appear. Violinist Ossy Renardy and pianist Nicole Henriot will each appear in the series of six Sunday afternoon and nine Tuesday evening concerts.

Six concerts will be given in Sanders Theatre, Cambridge, on Tuesday evenings, and series of five each in New York city on Wednesday evenings and Saturday afternoons, in Brooklyn on Friday evenings, and in Providence on Tuesday evenings. The orchestra will make a tour of midwestern cities in October, appearing in Syracuse, Rochester, Buffalo, Detroit, Ann Arbor, East Lansing and Toledo. Two concerts will be given in Newark, New Haven, Hartford and Washington, and single concerts in New Brunswick, Philadelphia, New London and White Plains.

Choral Works

Mr. Munch also announces for the orchestra's Spring Pension Fund Concert Beethoven's "Missa Solemnis" with which Wilhelm Gericke dedicated Symphony Hall in a special concert, Oct. 15, 1900. Bach's "Passion According to St. John" will be performed on Friday and Saturday of Holy Week, with the Harvard and Radcliffe choruses, prepared by G. Wallace Woodworth, taking part. Mr. Munch will introduce to Boston Honegger's "Joan of Arc at the Stake" at a special mid-Winter concert at which a newly organized chorus will assist.

The Boston Symphony's radio arrangements will be much the same as last year, with television perhaps in the offing. There will be 30 radio rehearsals broadcast over N. B. C. on Mondays, and five regular concert broadcasts are planned for next Summer's Berkshire Symphonic Festival. During the Festival, Serge Koussevitzky and Mr. Munch will share leadership of the orchestra. Mr. Koussevitzky continues as director of the Berkshire Music Center.

This past week Koussevitzky has been conducting the Los Angeles Philharmonic in Hollywood Bowl concerts to great acclaim. Later in the season he goes on to South America, to Palestine and to Europe.

MANCHESTER, N. H.
SUNDAY NEWS
SEP 11 1949

Munch Will Assume Boston Symphony Post Thursday

BOSTON, Sept. 10 — Charles Munch, who has fulfilled conducting engagements in France during the summer, will fly from Paris on September 15 to assume his new duties as the conductor of the Boston Symphony Orchestra. He will [illegible] by the end of this month to open its 69th season on October 7 in Symphony hall, Boston.

Mr. Munch's first season as the orchestra's regular conductor coincides with the 50th anniversary year of Symphony hall, the auditorium which was built for this orchestra in 1900. To celebrate this anniversary, he has chosen for his first program the exact program which Wilhelm Gericke presented at the opening subscription concerts of the orchestra in the then new hall on Oct. 19 and 20, 1900.

At that time the organ which had been built with Symphony hall was heard in a performance of Handel's Fourth Organ Concerto. This summer, a new organ has been built and installed and Mr. Munch will give the organ its first hearing by the inclusion of this same concerto on the first program. The soloist will be E. Power Biggs, Wilhelm Gericke's program of 50 years ago, which will be repeated, is as follows: Weber's Overture to "Euryanthe;" Handel's Organ Concerto No. 4; ballet music and Entr'Acte from "Rosamunde" by Schubert, and Beethoven's Fifth Symphony.

Charles Munch also announces for the orchestra's spring Pension Fund concert Beethoven's "Missa Solemnis" with which Wilhelm Gericke inaugurated Symphony hall in a special concert on Oct. 15, 1900. Bach's "Passion According to St. John" will be performed on Friday and Saturday of Holy Week. The Harvard and Radcliffe choruses, prepared by G. Wallace Woodworth, will join the orchestra in these performances. Mr. Munch will introduce to Boston another choral work, Honegger's "Joan of Arc at the Stake," at a special midwinter concert in which a newly organized chorus will assist.

This orchestra will give its usual four series in Boston. Two weeks of the concerts will be led by Leonard Bernstein, who will thus appear as guest conductor in each of the series. Richard Burgin, as associate conductor, will lead the orchestra during two weeks in the course of the season.

The soloists for the 24 Friday afternoon and Saturday evening concerts will include the following who are to make their first appearance with this orchestra: Byron Janis, the pianist; Francis Poulenc, who is to appear as pianist in a new work of his own; and the duo-pianists, Whittemore and Lowe. Robert Casadesus will return to the concerts. The violinists will be Ginette Neveu, Isaac Stern, and Zino Francescatti, and the 'cellist, Raya Garbousova. Ossy Renardy, the violinist, and Nicole Henriot, the pianist, will each appear in the series of six Sunday afternoon and nine Tuesday evening concerts.

Six concerts will be given in Sanders theatre, Cambridge, on Tuesday evenings, and series of five each in New York City on Wednesday evenings and Saturday afternoons, in Brooklyn on Friday evenings, and in Providence on Tuesday evenings. The orchestra will make a tour of Midwestern cities in October, appearing in Syracuse, Rochester, Buffalo, Detroit, Ann Arbor, East Lansing, and Toledo. Two concerts will be given in Newark, New Haven, Hartford, and Washington, and single concerts in New Brunswick, Philadelphia, New London, and White Plains.

As the conductor of the Boston Symphony orchestra, he will present new works for the first time in this country. While the classical repertory will furnish the principal substance of his programs, music of the past, little known and long unheard here, will be revived. These works he will shortly announce.

MILLERTON, N.Y
NEWS
9/15/49

Munch New Conductor Of Boston Symphony

69th Season Will Open On October 7

Charles Munch, who has fulfilled conducting engagements in France during the summer is flying from Paris to assume his new duties as the conductor of the Boston Symphony Orchestra. He will assemble the orchestra by the end of this month to open its 69th season on October 7 in Symphony Hall, Boston.

Mr. Munch's first season as the Orchestra's regular conductor coincides with the 50th anniversary year of Symphony Hall, the auditorium which was built for this Orchestra in 1900. To celebrate this anniversary, he has chosen for his first program the exact program which Wilhelm Gericke presented at the opening subscription concerts of the Orchestra in the then new hall on October 19 and 20, 1900. At that time the organ which had been built with Symphony Hall was heard in a performance of Handel's Fourth Organ Concerto. This summer, a new organ has been built and installed by the Aeolian-Skinner Company. Mr. Munch will give the organ its first hearing by the inclusion of this same concerto on the first program. The soloist will be E. Power Biggs. Wilhelm Gericke's program of 50 years ago, which will be repeated, is as follows: Weber's Overture to "Euryanthe"; Handel's Organ Concerto No. 4; Ballet music and Entr'Acte from "Rosamunde" by Schubert; and Beethoven's Fifth Symphony.

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This Orchestra will give its usual four series in Boston. Two weeks of the concerts will be led by Leonard Bernstein, who will thus appear as guest conductor in each of the series. Richard Burgin, as Associate Conductor, will lead the Orchestra during two weeks in the course of the season.

The soloists for the 24 Friday afternoon and Saturday evening concerts will include the following who are to make their first appearance with this Orchestra: Byron Janis, the pianist; Francis Poulenc, who is to appear as pianist in a new work of his own; and the duo-pianists, Whittmore and Lowe. Robert Casadesus will return to the concerts. The violinists will be Ginette Neveu, Isaac Stern, and Zino Francescatti, and the 'cellist, Raya Garbousova, Ossy Renardy, the violinist, and Nicole Henriot, the pianist, will each appear in the series of six Sunday afternoon and nine Tuesday evening concerts. Six concerts will be given in Sanders Theatre, Cambridge, on Tuesday evenings, and series of five each

(Turn to Page One)

Since the Boston Symphony Orchestra was founded in 1881, it has had nine conductors. Charles Munch, as the 10th, is the third native of France (Henri Rabaud conducted in 1918-1919, and Pierre Monteux in 1919-1924). Serge Koussevitzky, whose term of 25 years followed these, will share with Charles Munch the Berkshire Festival in 1950 at Tanglewood next summer and will continue as the director of the Berkshire Music Center there. Charles Munch, first coming to the United States in December, 1946, when he made his initial American appearance conducting the Boston Symphony Orchestra as guest, is a native of Strasbourg, Alsace, where he was born in 1891. Mr. Munch has made his remarkable reputation as conductor for the most part in France where he has led the Paris Symphony Orchestra, the Lamoureaux Orchestra, and the Straram Orchestra. He was the founder of the Paris Philharmonic Orchestra and in 1938 became conductor of the Paris Conservatory Orchestra. Last autumn he took the Orchestre Nationale de la Radiodiffusion Francaise on a good-will tour of America.

As the conductor of the Boston Symphony orchestra, he will present new works for the first time in this country. While the classical repertory will furnish the principal substance of his programs, music of the past, little known and long unheard here, will be revived. These works he will shortly announce.

NEW YORK, N. Y.
SUN
SEP 15 1949

THE NEW RECORDS

By IRVING KOLODIN

Recordings of the Beethoven Fifth Symphony are so many, and a few of them are so good, that a new offering of one is usually in the nature of a ceremonial for company, or conductor, or both. That is apparently the case with RCA Victor's new issue, in which Serge Koussevitzky directs the Boston Symphony Orchestra in what is the twelfth version currently available of this masterwork, and probably the fiftieth there has been of it.

IRVING KOLODIN

Roussevitzky's ceremonial is so well known that it scarcely needs further mention, save to note that it took him twenty-five seasons with the Boston Symphony Orchestra to achieve a public issue of his view of this work on records with his own orchestra. (An earlier one originated in England. Victor's part in the presentation impressed me, when I heard it, as significant of some fresh approach to the problem of recording a symphony orchestra—a hunch that has no confirmation save the knowledge that it followed a longish lapse of recording.

There is an impressive bigness in the sound that can be heard (especially in the 45 rpm), a good deal of accurate contrast between instruments of the same choir—cellos and violas, for example, or clarinets and oboes—plus very lusty brass, double basses and tympani. What I would prefer to hear, however, is the same contrast, with more vibrance in the tone, less overlapping of sound in the climaxes, where something perilously approaching echo is heard. Some of the solo effects—in the latter part of the third movement, for example—are uncommonly good, but the full orchestra has a harsh, astringent timbre not truly in the Bostonian character.

As performance, it is close to the best of those in the second flight: that is, a floor or two below the high level of Toscanini's insuperably dramatic one, or the broadly forceful performance of Furtwaengler. Also, its temper throughout is of almost deliberate orthodoxy, in marked contrast to the vacillations of his "Eroica." Of this sort, it is remarkably achieved, though his musical "Hamlet" needs more of personal illumination and individual viewpoint to make it truly interesting. (RCA Victor album 1313.)

Schuricht's 'Coriolan.'

While with Beethoven, it might be well to mention a new version of the "Coriolan," which is everything that Koussevitzky's C minor is in force and clarity, plus a good deal more in the resonance and richness that it lacks. Though the catalogues contain versions of this challenging work done by Toscanini, Walter Furtwaengler Mengelberg and Mitropoulous, it is none of these who has provided us with the best version in a contemporary reproduction: rather the relatively obscure Carl Schuricht, with the London Symphony Orchestra.

I am unacquainted with the previous performance by Schuricht with the Berlin State Opera Orchestra (Polydor), but it is evident that he has a keen understanding of this score and a special affection for it. The tempestuous passages are not badgered and harried, in the Toscanini manner, or submerged in effects, as in Furtwaengler's most recent. Rather, the work is delivered from first to last with firm rhythm, a sure sense of the contrasts between stress and solace which make this score the overwhelming thing it is. Nothing astonishing about the recording—for London, that is; it is a typical Kingsway Hall product, full and live in sound, rich in color and detail. (London T-5119.)

The Lighter Side.

An enterprise that has not received the notice here due it is Columbia's establishment of the "Harmony" label, on which, in addition to pop. matter of current origin, will be reissued fine items of the past. In the latter category, in its first issue, are Crosby's inimitable "Paradise" of the early '30's, coupled with the equally good if lesser known "She Reminds Me of You" (1007) and the sprightly "Limehouse Blues" and "If I Had You" of the Goodman Sextet, c. 1940 (1011). Bargains both, even were the price not so modest.

PORTLAND, ME.
PRESS HERALD
SEP 16 1949

Boston Conductor En Route To U. S.

Boston, Sept. 15. (UP)—Charles Munch will fly from Paris, France today to assume his new position as conductor of the Boston Symphony Orchestra.

Munch, who has been conducting in France during the Summer, will assemble the orchestra by the end of the month to open its 69th season Oct. 7 at Symphony Hall. He succeeds Dr. Serge Koussevitzky, retired.

WASHINGTON, D. C.
TIMES HERALD
SEP 15 1949

Toscanini Faces N. Y. Invasion By Koussevitzky

By GLENN DILLARD GUNN

The energetic ghost of Serge Koussevitzky, retired conductor of the Boston Symphony and director of Tanglewood, amazing center of summer music where 9,000 listeners are regarded as a small audience, and 14,000 paid admissions for a single concert are a common-place, continues to plague his colleagues.

The realm of Toscanini is about to be invaded by the irrepressible Koussevitzky. He has been invited to conduct a special pre-assembly concert for the United Nations in honor of the opening of the general United Nations' assembly. The concert will be played next Saturday, Sept. 17. The orchestra will be the N.B.C. Symphony, Toscanini's group. The program has been arranged by Norman Corwin, chief of special projects for the U.N. radio.

Copland a Pioneer

The first performance of Aaron Copland's "Salutation" to the United Nations will be conducted by Koussevitzky. The work is scored for symphony orchestra and narrator, a type of expression in which Copland is a highly successful pioneer. One recalls his "Lincoln Portrait" in which the orchestra commented on famous Lincoln quotations. This work had its premiere at the Watergate some seasons past.

In the new "Salutation," Copland has drawn the narrator's text from the preamble to the U.N. charter.

Koussevitzky will conduct again in Washington, according to announcement from the Snow Concert bureau, on Dec. 6. His orchestra for this concert will be the Boston Symphony, which also will be heard under its new conductor, Charles Munch, Jan. 12.

"Ghost" a Distress

The Koussevitzy "ghost" may also distress those of the 36 directors of the National Symphony who were given no opportunity to pass on the great conductor's offer to take over the National Symphony, first reported in the Times-Herald. According to the Musical Courier, negotiations were conducted entirely "en camera" though they continued for 10 weeks. Koussevitzky's proposals included the building of a concert-hall-opera-house, which Washington badly needs, and the founding of a major music school in the Nation's Capital.

Koussevitzky assured the directors he met that he could secure the money for these badly needed cultural monuments. He also offered to retain the orchestra's newly appointed conductor, Howard Mitchell, "if he is competent." Tours, broadcasts and recordings were included in his grand plan.

Loyal to Mitchell, the directors concerned explained that Koussevitzky is "clear out of our class."

EPTEMBER 16, 1949 ** ATLANTIC

Symphonic Pipe Lines

Lynsk W. Fisher, Staff Photographer; Ewing Galloway

The finer points of the new Symphony Hall organ are being explained (left to right) by G. Donald Harrison, president of the Aeolian Skinner Organ Company of Dorchester, Mass., to E. Power Biggs, organist of the Boston Symphony. The organ, now being installed, must be ready for the opening concert Oct. 7. Reputed to cost $50,000, the far corners of Symphony will echo with its strains as the organist sits down at the console.

NEW YORK, N. Y.
NEWS
SEP 17 1949

Batoned for Boston

Charles Munch, the Boston Symphony Orchestra's new conductor, arrived at International Airport aboard an Air France plane at 11:30 A. M. yesterday en route to Boston to assume his post. He succeeds Serge Koussevitsky, who retired at the close of the season.

NEW YORK, N. Y.
WORLD-TELEGRAM
SEP 16 1949

Munch Flies In

Charles Munch, French conductor recently appointed permanent director of the Boston Symphony Orchestra to succeed Serge Koussevitzky, arrived here today by plane from Paris. He is scheduled to open the orchestra's 69th season on Oct. 7.

NEW YORK, N. Y.
TIMES
SEP 17 1949

MUNCH ARRIVES BY PLANE

New Boston Conductor Here to Prepare for Coming Season

Charles Munch, recently appointed director of the Boston Symphony Orchestra, arrived yesterday at the New York International Airport, Idlewild, Queens, on an Air France plane, to prepare for the opening of the sixty-ninth season of the musical organization on Oct. 7.

The 57-year-old conductor has been the leader of the Paris Symphony and was the founder and conductor of the Paris Philharmonic Orchestra. He has been guest conductor also of the Boston Symphony for the last three seasons.

Noting an increased public interest in music in this country, M. Munch said that he had found the Boston audiences "very understanding." He plans to leave today for Boston, where he will be joined by Mrs. Munch, who is due next week on the Ile de France.

SPRINGFIELD, MASS.
MORNING UNION
SEP 17 1949

Munch Arrives to Take Over Boston Symphony

New York, Sept. 16 (AP)—Charles Munch, the 57-year-old French musician, arrived today by plane from Paris to take over direction of the Boston Symphony Orchestra. Munch succeeds Serge Koussevitzky.

Munch plans to leave by auto for Boston tomorrow. He said he will be joined next week by Mrs. Munch and that they would live at 1883 Brush Hill Rd., Milton.

He will be 10th conductor of the Boston orchestra since it was founded in 1861. The orchestra will open its season Oct. 7.

WORCESTER, MASS.
TELEGRAM
SEP 17 1949

New Boston Symphony Director Reaches N. Y.

NEW YORK, Saturday (AP) — Charles Munch, the 57-year-old French musician, arrived yesterday by plane from Paris to take over direction of the Boston Symphony Orchestra. Munch succeeds Serge Koussevitzky.

Munch plans to leave by auto for Boston today. He said he will be joined next week by Mrs. Munch and that they would live in Milton.

He will be the 10th conductor of the Boston orchestra since it was founded in 1861. The orchestra will open its season Oct. 7.

OTTAWA, CANADA
CITIZEN
SEP 17 1949

Munch Arrives At New York

NEW YORK — Charles Munch, the 57-year-old French musician, arrived yesterday by plane from Paris to take over direction of the Boston Symphony Orchestra. Munch succeeds Serge Koussevitzky.

The Death of a Hero---
A Great Man Passes on

By RUDOLPH ELIE

He wasn't quite six feet tall but he seemed a giant of a man. His head was massive, square-cut, and from below his blond eyebrows his icy blue eyes, wide-spread, reflected an unbending will. He always wore a mustache, perhaps to conceal his slightly bulbous, upturned nose, and nearly always wore black clothes of the most formal Prussian cut.

TERRIFIC BLUNDER

From the beginning—that would be in 1864—he seemed destined for music. His father played the first violin in the court opera in Munich; his mother was the daughter of a wealthy brewer and a lifelong patron of music and the arts. Even before he began his schooling at the age of six he had composed a piano piece he called "The Tailor's Polka," and a song for Christmas time. Everybody said they were charming, but his mother and father knew they were really more than charming; they knew they were the product of musical genius, which almost always manifests itself in the earliest years. By the time he was 10 he had written a Festival March and a Serenade for Wind Instruments, and had had the unbearable thrill of seeing them published.

That was enough; he was to be a composer. After that, as he progressed through the gymnasium and the university, one composition after another rushed from his pen. There were a couple of string quartets, a group of piano pieces, a cello sonata, a couple of concertos and a symphony, all before he was 20. In the meantime he had dropped out of the university and had become the assistant conductor, under the great Hans von Bulow, of the ducal orchestra at Meiningen. There, in the orchestra, was a curious musician named Ritter, a man many years his senior. It was this man who was to lead the young composer into a musical blind alley in which, though he was to achieve enduring fame and perhaps musical immortality, he was ultimately bypassed by the main stream. For it was Ritter who turned his thoughts to the medium of the Liszt tone poem couched in an extension of the language of Wagner.

For years, after this idea had become fixed in his mind, he was the rage of Europe. His first big tone poem he called "Aus Italien," and in it committed a terrific blunder. He thought "Funiculi, Funicula" was an Italian folk song and quoted it verbatim, only to discover, when the true composer descended upon his neck, that it was written by Luigi Denza for the opening in 1880 of a funicular railway. But scenes and controversy and turbulence were always to be his wherever he went or whatever he did.

FILLED WITH NAUSEA

By the turn of the century he was one of the most famous men in Europe. His tone poems "Don Juan," "Macbeth," "Death and Transfiguration," "Till Eulenspiegel," "Don Quixote" and "A Hero's Life" (in which he described his views on critics), were astonishing musical audiences all over the world. He once said he could express a silver spoon in music (and did express a silver rose), without a single word. But he used words almost as skilfully as he used notes; there wasn't an associate or a friend he didn't enrage with his sharp tongue. Those he didn't enrage, his wife did. "I will only say," wrote Mahler, who got along with him when his wife wasn't on the scene, "that (she) filled me with positive nausea."

Yet, if his wife was difficult, her ambition drove him on to greater efforts. "My God, for a million!" she once said to Mahler, then reconsidered. "No," she added, "that's not enough, five million. Then he can stop composing." One day, when he was wandering absentmindedly around the house, she barked, "Get busy and compose!" He did.

Most of his composing was done in the spring and summer. "Cherries do not blossom in the winter," he used to say. But he composed everywhere, while walking, driving, eating or drinking. One of his most famous melodies, the waltz in "Der Rosenkavalier," occurred to him during a card game. Yet it wasn't as easy as that. "Musical ideas, like young wine," he said, "should be put in storage and taken up again only after they have been allowed to ferment and ripen." After the passage of a year or so, he'd take up the idea again to find that unconsciously something within him had been at work on it. Once the musical ideas were perfected in his mind and worked out as piano arrangements, the scoring was merely labor and, until very late in his life, he worked 12 hours a day at it.

WILL OUTLIVE TIMES

After 1900 his thoughts turned almost entirely to opera, though his "Sinfonia Domestica" (which acutely delineated his tempestuous life with his wife) and the Alpine Symphony came afterwards. The first opera was perhaps his most sensational one. It was "Salome," after the play by Oscar Wilde, and it scandalized Europe. Mahler, however, said it was a masterpiece, though he claimed his friend was a "vulcan who lives and labors over a heap of slag." Other operas followed; "Elektra," "Der Rosenkavalier" and "Ariadne auf Naxos." And then something hapepned; perhaps the emergence of the music of another and younger composer named Stravinsky. For suddenly it became fashionable to say that the master was burned out. Romanticism, Wagnerianism and all that was dead, and so was he. Then first world war came along, and when it was all over, nobody seemed to remember him as being still alive. It was 1920, but Richard Strauss was still alive.

Last week, at the age of 85, Richard Strauss died. The years since 1914 had not found him idle. Eight operas followed "Ariadne," as well as orchestral pieces and con-

WORCESTER, MASS.
GAZETTE
SEP 17 1949

BOOK CHAT

BY MARGARET PARSONS

H. Earle Johnson of the music department at Clark University, has written a history of one of Boston's best-known cultural and social landmarks, Symphony Hall. The title will be, simply enough, "Symphony Hall—Boston" and the book will be published in the early Spring.

M. A. DeWolfe Hose, who was himself the author of a history of the Boston Symphony Orchestra some years ago, has written an introduction for Mr. Johnson's book. The Trustees of the Orchestra have opened all records to him but his book is not to be considered "official" history in the sense that restrictions have been put upon his use of the material.

H. EARLE JOHNSON

LOS ANGELES, CALIF.
NEWS
SEP 1[illegible]

★ Mildred Norton

(Drama-Music Editor)

The fame of Tanglewood, which has formed the setting for midsummer studies by artists from all over the world, has spread far beyond the Berkshires in the 10 years since Serge Koussevitsky founded the Berkshire Music School near Lenox, Mass.

Now numbering local chapters throughout the country made up of Tanglewood alumnae, it added its latest chapter last Monday evening, when a group of 25 Los Angeles musicians gathered to pay tribute to Dr. Koussevitsky and inaugurate a Los Angeles chapter.

Koussevitsky, who recently concluded the Hollywood Bowl season with a capacity attendance of 20,000 people, delivered a stirring talk to the members on the objectives and ideals of the Alumnae group and on the importance of good music in the world today.

Gregor Piatagorsky, world famous cellist, who is also a faculty member of the Berkshire Music Center, briefly commented on the high ideals inspired in all musicians by Dr. Koussevitsky and stressed the importance of the Los Angeles Chapter as the branch furthest removed geographically from the parent chapter in Mass.

Wednesday, Koussevitsky flew to his ranch in Phoenix, Ariz., where he will spend the winter.

Castelnuovo-Tedesco concert

Another opportunity for music lovers to meet with the creative minds which are writing the music of our age will be provided tomorrow night, when the third "Meet the Composer" concert is presented at the Assistance League Playhouse in Hollywood.

Mario Castelnuovo-Tedesco, one of the most respected musical creators of his generation, will be the composer featured, both in a program devoted to his music and in the discussion period which follows. Tedesco, who has written extensively on music in addition to composing for opera, the concert hall and the films, will answer questions concerning music's role in society, the relationship between the composer and his public and the problems facing the contemporary musician.

Great of the program highlights will be the performance of his Sonata for Clarinet and Piano, which will be played by Franklyn Stokes with the composer at the keyboard. Other artists appearing include contralto Eula Beal, who will present a group of Tedesco songs which she also plans to introduce at her Town Hall appearance in November, and the American Art Quartet.

UCLA concert series

Public season tickets are now on sale for UCLA's annual concert series, which this year includes six events: Vladimir Horowitz, Oct. 3, in solo concert; soprano Delia Reinhardt in recital, accompanied by Bruno Walter, Nov. 29; violinist Louis Kaufman, Jan. 10; the Los Angeles Chamber Symphony under Harold Byrns, Jan. 31; Metropolitan tenor Giuseppe De Stefano, Feb. 28; three young artist audition winners, March 21.

Philharmonic tickets on sale

Campaign for sale of season tickets to the 31st season of concerts by the Los Angeles Philharmonic Orchestra, Alfred Wallenstein conductor, is now under way and will continue through Oct. 15. The 1949-50 season opens Oct. 27-28.

National opera group forming

Douglas Field has been appointed west coast regional director of the National Association of Opera, a non-profit organization with Philadelphia headquarters formed to promote opera festivals throughout the country utilizing new talent.

John Anello, national president, was in Los Angeles last week to discuss the possibility of presenting a festival here next year as part of the Centennial celebrations. It would follow the pattern of two already presented in Anello's native Milwaukee, in which short operas and operatic excerpts were performed by artists auditioned throughout the United States, Canada and Mexico.

Change in broadcast time

The contemporary chamber music series, "Music of Today," will be on the air over KFWB from 10 to 10:30 p. m. in future. Tomorrow's program is second in the current series honoring Arnold Schoenberg.

WORCESTER, MASS.
TELEGRAM
SEP 18 1949

Music

MUNCH TO AID HUB SYMPHONY

By RAYMOND MORIN

Being in its 69th year, the Boston Symphony Orchestra finds it a simple matter to celebrate anniversaries. So it is that Charles Munch's first season as its regular conductor coincides with the 50th anniversary year of Symphony Hall, built for this orchestra in 1900.

To celebrate this event with his first concert on Oct. 7, Mr. Munch has selected the same program which Wilhelm Gericke presented at the opening subscription concerts in the then new hall on Oct. 19 and 20, 1900.

New Organ Built

At that time the organ, which had been built with Symphony Hall, was heard in a performance of Handel's Fourth Organ Concerto. This Summer, a new organ has been built and installed by the Aeolian-Skinner Co. Mr. Munch will thus give the new organ its first hearing by the inclusion of this same concerto on the first program. The soloist will be E. Power Biggs.

Gericke's program of 50 years ago, which will be repeated, is as follows: Weber's Overture to "Euryanthe," Handel's Organ Concerto No. 4; Ballet Music and Entr'Acte from "Rosamunde" by Schubert; and Beethoven's Fifth Symphony.

The fact that this is a 50th anniversary is relatively unimportant. However, it is of the greatest importance to what may be the world's finest orchestra that Charles Munch is going to try to fill Serge Koussevitzky's 25-year-old shoes.

Direct Opposite

Temperamentally he is the direct opposite of his predecessor. He is well-supplied with exuberance, but his employment of this energy is superimposed by self-effacement, engaging modesty, and a determination to serve music with humility.

For more than two decades, the Boston Symphony has been partly eclipsed by the vivid personality that commanded it. But it is only just to point out that because of this powerful domination it has become great. Its style, atmosphere, and general impression have stemmed directly from this source. Also there has been a degree of affectation and a resultant concentration of limelight that has caused the Boston Symphony to be known as its conductor's orchestra.

It is highly probable that the spotlight at Symphony Hall will alter its course. For a while there will be an inevitable comparison between the podium styles of Munch and his predecessor, but when his personal observation is finished, the patrons at Symphony Hall will find that "the music is the thing."

Style Responsible

If the Boston Symphony has risen to its present heights, it is because of the "style, atmosphere, and general impressions" that we have mentioned. Therefore it would be nonsensical to have wished for a Koussevitzky with a less dictatorial attitude.

In the chapter on Charles Munch in his book, "Dictators of the Baton," David Ewen (an enlightened and fair-minded authority) says: "I doubt if Munch will ever succeed in making us forget Koussevitzky's treasurable contributions to our symphonic life. And yet just as strongly do I feel that his presence at the head of the Boston Symphony Orchestra will bring it a greater health and balance."

There is no doubt in my mind that the guardians of the Boston Symphony took these factors into consideration when they chose Munch to succeed Koussevitzky. To have selected a virtuoso conductor would have been fatal because it would have led to new versions of the same podium techniques, and again the spotlight would have remained on the baton.

Master Conductor

Munch is a master conductor, but he is also a musician of impeccable taste and refinement. In selecting him, the Boston Symphony's future has been invested more soundly in its ability to play great music Since the basic qualities of performance lie within the music itself, and since the orchestra's resources are immense, we can see no reason why the Boston Symphony under Munch should not enter a new era of prosperity.

Super Memory

A few years ago, when we interviewed Vladimir Horowitz, he said that to play the poetic first movement of Beethoven's "Moonlight Sonata" one should also be able to play the brilliant Etudes by Liszt.

This brings to mind what a small revelation of an artist's skill is given in a single performance. I doubt if the artist himself fully envisions the scope of his own resources. For example, when Joseph Battista plays Liszt's "Piano Concerto in E-flat" at the Festival's Monday night concert, the audience will be hearing one of thirty-odd concertos in his repertory.

Probably 15 Hours

We can but approximate the time it would take to play all of them but a rough guess would be 15 hours of continuous performance. Naturally, these are not all in perfected condition, but the fact remains that at some time or other in his career, Mr. Battista has played 30 piano concertos, and any one of them could be prepared for concert performance in a comparatively brief time.

These concertos are the smaller part of his repertory. Like most concert artists, his solo engagements far exceed those with orchestra. Therefore, over the years has has accumulated a gigantic repertory, which it would be difficult for him to even list by title.

We had an illustration of this at Cape Cottage, Me., where he was summering with his wife, Angeline, and preparing for his Fall and Winter tour.

Spanish Music

One evening, the subject of Spanish music came into the conversation, and among the works mentioned was Albeniz' "Triana." It so happens that "Triana" is one of the most difficult scores in the Spanish literature, technically and interpretively.

Said Mr. Battista: "I used to play that piece years ago." Whereupon he went to the piano and played it cover to cover. It was accurate playing and not too far removed from his own concert standard.

Mrs. Battista remarked, "I've never heard you play that before, Joseph. When did you play it last?"

"Oh, it must have been before we were married," he replied.

That was seven years ago.

WORCESTER, MASS.
GAZETTE
SEP 15 1949

New Boston Symphony Conductor Coming to U. S.

BOSTON, Sept. 15 (UP)—Charles Munch will fly from Paris, France, today to assume his new position as conductor of the Boston Symphony Orchestra.

Munch, who has been conducting in France this Summer, will assemble the orchestra by the end of the month to open its 69th season Oct. 7, at Symphony Hall. He succeeds Dr. Serge Koussevitzky, retired.

MUSIC

Critic's Report on Death of Strauss

BY WARREN STOREY SMITH

While Richard Strauss was alive, the musical past was still, in a way, the musical present. Now that he has gone, the past has become that in very truth. Strauss, of course, became a classic long ago. Few composers have had the satisfaction that must have been his in seeing his music so firmly established. Last season, according to Musical America's annual survey, the 27 major American symphony orchestras gave him 122 performances of 14 works, which put him in sixth place among all composers, living or dead. His nearest contemporary rival, Prokofieff, received about half as many—62 performances of 11 compositions — while Stravinsky trailed with 53 and Sibelius with 48.

The Future

How long Strauss will retain his popularity is sheer guess work. For all his harmonic daring, the unprecedented complexity of his scores, his boldly imaginative and prodigiously masterful handling of the orchestra, he was not, strictly speaking, a revolutionary. It was his destiny to conclude an epoch, not to begin one. Yet that Palestrina, and after him Bach, did the same thing has not militated against their survival.

A realist in life as well as in his art, Strauss knew when he had become a back number, though he continued almost to the day of his death to pour out music in his own way. Yet not in the manner that he had once pursued. The storm and stress, the flaming romanticism of the great tone poems and of those notable music dramas, "Salome" and "Elektra," gave way to a new and different, a "classical" Strauss; though not in the same sense that Strauss between the ages of 12 and 22 was a classicist, in the tradition of Mendelssohn and Brahms. With "Der Rosenkavalier" (1911) the tide turned. In such sharp contrast to its sensational predecessors that it was a sensation in its own way, this last-to-date of the really great operas proved to be a flood of vocal and orchestral song, set off with the lilting waltz rhythms that have helped to confuse him in the minds of many with his namesake, Johann of Vienna.

Of the subsequent Strauss of these nearly four decades of busy creativity, the American public has but the merest inkling. The Metropolitan, and with no great success, mounted "The Egyptian Helen," a work hampered by a tortuous libretto. Indeed, the only one of the post-"Rosenkavalier" works to find general favor is "Ariadne on Naxos." The first of a long line of modern chamber operas, it is unsuited to large auditoriums and still caviar, I suspect, to many opera-goers. Nevertheless, the New York City Center has found it a best-seller and will open its current fall season with it on Sept. 29, besides adding "Rosenkavalier" to its repertory. Possibly Strauss' demise will prompt the Metropolitan or the Center to try its hand at one of the nine other operas that followed the latter, not one of which has been heard in this country.

Began at Six

Like Mozart, Strauss began composing at six and was soon producing compositions of eminent respectability and complete technical mastery. This was the first of his five periods. The second, following his conversion to the ideals of Liszt and Wagner, began with the Symphonic Fantasy, "From Italy," and included all the tone poems, save the "Alpine Symphony" (1915), and the first four operas. You might even call "Rosenkavalier" a work of transition and place the remaining stage-pieces in a fourth category. That still leaves the fifth phase of his art: the instrumental works of his last years. Since Strauss himself did not consider most of them important, we do not have to. They include the Second Horn Concerto, played at Tanglewood last summer and quite likely to turn up at Symphony Hall this season, and what would seem to be the most valuable of them, the "Metamorphosen" for 23 solo strings, which Dr. Koussevitzky disclosed to us.

If the instrumental works of his extreme youth are no longer of vital interest, the same is not true of the songs. Two of his very finest, "Zueignung" and "Allerseelen," were written at 18. They are pure Strauss, as was "Don Juan," which he composed, still more incredibly, at 24. Within the next 15 years came six more tone poems, the operas "Guntram" and "Feuersnot," and a host of songs. Such productivity is all the more remarkable when we consider that Strauss was a practicing conductor and, incidentally, one of the best in the business.

So long a period of significant activity is without parallel in the history of music, and only Verdi, among the top composers, exceeded Strauss' span of 85 years. The secret in Strauss' case is to be found in his calm temperament, his orderly and methodical mind, his intense practicality. We can also admire his modesty. He explained his command of the orchestra by the fact that he had so often conducted the operas of Wagner, of whom he once said, "no one can climb that mountain. I don't try to, I go around it." And on another occasion: "Wagner is a composer in the front rank of the first class. I am a composer in the front rank of the second class." . . . A great genius who had his head in the clouds yet kept his feet on the ground.

SPRINGFIELD, MASS.
REPUBLICAN
SEP 18 1949

LOCAL MUSICIAN GOING TO BOSTO

The Springfield Symphony Orchestra serves many purposes in the community and not the least important is the opportunity for talented young musicians to get practical training. This is a point which conductor Alexander Leslie has stressed during his five years with the orchestra. Under his interested and painstaking direction, a number of young musicians have gained practical experience in orchestral playing which has served them well when the opportunity arrived for expansion of their activities.

As case in point is that of Theodore Brewster, who has served the orchestra as first bassoonist for three years. He has been accepted as a member of the Boston Symphony Orchestra and will assume his duties there this season. He substituted at Tanglewood this summer for the ailing bassoonist of the Boston orchestra. He is a graduate of the New England Conservatory of Music. One needs no crystal ball to predict that Mr. Brewster's interest in the Springfield orchestra will continue, and from time to time he may be heard with the orchestra, just as some of his new colleagues will be heard.

Among others who have graduated from the Springfield orchestra to other orchestras are Donald Radding, violinist, now a member of the National Symphony, and Wilfred Robillard, flutist, now with the Baltimore orchestra.

NEW YORK, N. Y.
TIMES
SEP 21 1949

Miss Alisa Damrosch Littell
David Berns

ALISA D. LITTELL ENGAGED TO WED

Member of Damrosch Family Will Be Bride of Eleazer de Carvalho, Conductor

Mr. and Mrs. Robert Littell of 158 East Seventy-first Street and Tyringham, Mass., have announced the engagement of their daughter, Alisa Damrosch, to Eleazer de Carvalho, son of Senhora Dona Dalila Mendonça de Carvalho of Rio de Janeiro and the late Capitao Manuel Afonso de Carvalho.

Miss Littell was graduated from the Chapin School in New York, studied also at Smith College, and is attending the David Mannes Music School here. She is a granddaughter of Walter Damrosch, of New York, famous conductor, and the late Mrs. Damrosch, and of Mrs. Philip Littell of New York and Cornish, N. H., and the late Mr. Littell.

On her maternal side also she is a great-granddaughter of the late James G. Blaine, who was Secretary of State in the administrations of Presidents Garfield, Arthur and Benjamin Harrison, and of the late Dr. Leopold Damrosch, founder of the New York Oratorio and Symphony Societies. Miss Littell's father is Senior Editor of The Reader's Digest.

Mr. de Carvalho received a Doctor's degree in music from the University of Brazil. He is conductor of the Orquestra Sinfonica Brasileira in Rio de Janeiro, and is a member of the faculty of the Berkshire Music Center at Tanglewood, Lenox, Mass.

PROVIDENCE, R. I.
JOURNAL
SEP 21 1949

SYMPHONY HEAD ARRIVES IN HUB

Munch, Succeeding Dr. Serge Koussevitzky, to Prepare His Opening Program

Boston, Sept. 20.—(AP)—Charles Munch, who began his musical career by playing a church organ, arrived today to prepare his opening program as the first new conductor of the Boston Symphony Orchestra in a quarter of a century.

He was appointed 15 months ago to succeed Dr. Serge Koussevitzky, who retired this spring.

Munch, lately conductor of the Paris Conservatory Orchestra, drove here from New York and went directly to his new home in suburban Milton. The house was once the residence of the late Episcopal Bishop William Lawrence.

The Alsatian-born, 57-year-old Munch told his first Boston press conference that, like Koussevitzky, he would not stay within narrow musical limits.

He said his repertoire will include the works of such American composers as Walter Piston, Lukas Foss, Roy Harris, William Schuman and Bernard Wagenaar.

Munch brought with him a fine Guarneri violin, but said he did not intend to play it in public.

The new conductor said that for his first appearance as conductor of the Boston Symphony he would repeat the program presented when Symphony Hall opened 50 years ago.

He said he added two pieces to that program in memory of two composers who died recently—Richard Strauss' Domestic Symphony and Henri Rabaud's Nocturnal Procession.

Munch was taught the organ as a youngster. When he was 12 years old he played at St. William's Church in his native Strasbourg.

Later, he concentrated on the violin and in 1919 was made professor at the Strasbourgh Conservatory and conductor of its orchestra.

In 1926 he went to Leipzig as concert master in the Gewandhaus orchestra. Six years later he went to Paris, where he conducted concerts of the Paris Symphony, Lamaoureux and Staram orchestras.

He founded the Paris Philharmonic Orchestra several years ago and has since been its conductor. He also continues as conductor of the Paris Conservatory Orchestra.

LEWISTON, ME.
SUN
SEP 21 1949

MUNCH, NEW BOSTON CONDUCTOR, ARRIVES

To Repeat Program of 50 Years Ago at First Appearance

BOSTON, Sept. 20 -AP- Charles Munch, who began his musical career by playing a church organ, arrived today to prepare his opening program as the first new conductor of the Boston Symphony Orchestra in a quarter of a century.

He was appointed 15 months ago to Dr. Serge Koussevitzky, who retired this Spring.

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He founded the Paris Philharmonic Orchestra several years ago and has since been its conductor. He also continues as conductor of the Paris Conservatory Orchestra.

SPRINGFIELD, MASS.
NEWS
SEP 21 1949

WOMEN ADORE CHARLES MUNCH

New Hub Conductor May Get Soap Opera Trade

Boston, Sept. 21 (UP)—Athletic-looking Charles Munch may cut in on the soap opera audience when he starts his winter concert series as new conductor of the Boston Symphony Orchestra, it was indicated today.

In his first meeting with critics as regular conductor late yesterday, the 58-year-old French musician showed the results of a survey made by the French magazine Elle. It asked its feminine readers with which man they would most like to dine.

Fourteen thousand answers came in. Winston Churchill was first and Munch, who recently completed summer engagements in France, was second.

However, Munch told the critics that his primary ambition on his new job was to maintain the orchestra at the high level it reached under retiring conductor Serge Koussevitzky.

He outlined plans for introducing new works and reviving lesser known compositions of famous composers, giving symphony listeners a wider variety than is ordinarily available.

Munch reported that he had bought a Milton home that once belonged to the late Massachusetts Episcopal Bishop William Appleton Lawrence.

PROVIDENCE, R. I.
BULLETIN
SEP 21 1949

Munch Prepares For Boston Concert

Boston, Sept. 21.—(AP)—Charles Munch, 57-year-old former leader of the Paris Conservatory Orchestra, today made preparations for his opening program as the first new conductor of the Boston Symphony Orchestra in a quarter of a century.

Munch, who began his musical career by playing a church organ, was appointed 15 months ago to succeed Dr. Serge Koussevitzky, who retired this spring.

He earrived here from New York yesterday and went directly to his new home in suburban Milton.

The Alsatian-born Munch told a press conference that for his first appearance as conductor of the Boston Symphony he would repeat the program presented when Symphony Hall opened 50 years ago.

HARTFORD, CONN.
COURANT
SEP 21 1949

Munch Arrives In Boston.

Boston, Sept. 20. — (AP.) — Charles Munch, who began his musical career by playing a church organ, arrived today to prepare his opening program as the first new conductor of the Boston Symphony Orchestra in a quarter of a century. He was appointed 15 months ago to succeed Dr. Serge Koussevitzky, who retired this spring. Munch, lately conductor of the Paris Conservatory Orchestra, drove here from New York and went directly to his new home in suburban Milton. The house was once the residence of the late Episcopal Bishop William Lawrence.

PORTLAND, ME.
EXPRESS
SEP 21 1949

Munch To Repeat Boston Symphony Hall's First Bill

Boston, Sept. 21. (AP)—Charles Munch, 57-year-old former leader of the Paris Conservatory Orchestra, today made preparations for his opening program as the first new conductor of the Boston Symphony Orchestra in a quarter of a century.

Munch, who began his musical career by playing a church organ, was appointed 15 months ago to succeed Dr. Serge Koussevitzky, who retired this Spring.

He arrived here from New York Tuesday and went directly to his new home in suburban Milton.

The Alsatian-born Munch told a press conference that his repertoire will include the works of such American composers as Walter Piston, Lucas Foss, Roy Harris, William Schuman and Bernard Wagenaar.

He said that for his first appearance as conductor of the Boston Symphony he would repeat the program presented when Symphony Hall opened 50 years ago.

He said he added two pieces to that program in memory of two composers who died recently—Richard Strauss' Domestic Symphony and Henri Rabaud's Nocturnal Procession.

MUNCH TELLS OF PLANS FOR YEAR

New Symphony Conductor Meets Press on Arrival in Boston--- Only One Personnel Change

NEW SYMPHONY CONDUCTOR IN BOSTON
Charles Munch (left), new conductor of the Boston Symphony Orchestra, as he was welcomed here by George E. Judd, the orchestra manager.

BY WARREN STOREY SMITH

The scene was the conductor's room at Symphony Hall. But now it was Charles Munch, not Serge Koussevitzky, who received the assembled members of the daily and weekly press. Gone from the walls were the numerous portraits of Koussevitzky that so long adorned them. And one felt that no matter how long Mr. Munch remained in Boston, they would not be correspondingly decorated. The Symphony's new conductor, now in his middle 50s, is photogenic, but in manner he is self-effacing. Koussevitzky has not been succeeded by another "grand seigneur."

Mr. Munch was clad in a brown double-breasted suit with shirt and tie that matched it becomingly. Obviously he is interested in his personal appearance, but he does not look as though he had stepped from the pages of Esquire. In fact, it's all going to be different; and changes are always welcome.

Mr. Munch's purpose in meeting the assembled journalists was to disclose his plans for the season. Yet, in a sense, they had to be extracted from him. You get the idea that he would not be voluble even in his native French, and his English, much improved since he was here last, is still halting. He was anxious to display it as far as he could, but he frequently turned to Antony Bonvalot, who acted as interpreter when such service was necessary.

If not such a dashing figure as Koussevitzky, Mr. Munch is still something of a lady-killer. To the women of Paris he has long been known as "le beau Charles." In the course of proceedings yesterday afternoon he drew from his pocket a page extracted from a woman's magazine published in Paris in which the subscribers had answered the question: With what man would you most wish to have dinner? The top number of votes, 4027, went to Winston Churchill. In second place was Mr. Munch with 1282, and the actor Jean Marais was two votes behind him.

Special Concerts

This will be a year of memorializing and special concerts. One of the latter will be devoted to Albert Schweitzer, specifically to the raising of funds for his hospital at Lambarene in French Equatorial Africa. Because of Dr. Schweitzer's fame as organist, the program will contain works for that instrument alone and with orchestra, the soloist being E. Power Biggs, who will also play a Concerto of Handel at the opening concerts of Oct. 7 and 8. As already stated in these columns, the initial program will be a replica of Wilhelm Gericke's list for the first pair of concerts when Symphony Hall was opened 50 years ago.

Weber, Schubert and Beethoven are the other composers represented; but before these numbers are heard Mr. Munch will pay his respects to a predecessor of his at Symphony Hall, Henri Rabaud. That distinguished French musician, whose term of one year, 1918-19, came between those of Muck and Monteux, is best known as composer by his affecting tone poem, after Lenau's "Faust," "La Procession Nocturne," and on it Mr. Munch's choice quite naturally fell. Rabaud died in Paris on Sept. 12 at the age of 76. Four days before, Richard Strauss passed away at Garmisch-Partenkirchen in his 86th year. At the second pair of concerts Mr. Munch will play the latter's "Symphonia Domestica," with which he has recently had great success in Paris. And, for the first time in Boston, it will be performed with the four saxaphones that Strauss included in the score, with the injunction that they should be omitted only when absolutely necessary.

The music of Bach will be much in evidence, since that greatest of composers, as many will have it, died in 1750. Among other things Mr. Munch will offer the "St. John" Passion, in Holy Week, and a transcription of "The Art of Fugue," made by a cousin of his, Ernest Munch. The 75th birthday of Arnold Schoenberg, which fell on the 13th of this month, will be marked by a performance of the one work of his that has found widespread favor, the "Transfigured Night" for strings.

Other Features

Beethoven's Missa Solemnis, which opened Symphony Hall, will be heard at a special concert in the spring, and yet another will be devoted to Honegger's choral piece, "Joan of Arc at the Stake." Mr. Munch will not neglect the American composer, and he will introduce to Boston Dutch-born Bernard Wagenaar by way of a new symphony. A French composer who will once more come into his own here is Vincent d'Indy. We will hear his great Second Symphony and his charming "Symphony on a French Mountain Song" with Robert Casadesus as the pianist. Mr. Munch's eyes brightened at the suggestion of Haydn, but he made it quite plain that two composers whom he would not favor would be Sibelius and Bruckner. "They are not liked in France."

The last half hour of the Monday rehearsal will continue to go on the air, but Mr. Munch is not particularly intrigued with the prospect: "I do not like to be observed when I am cleaning house." Dr. Koussevitzky enjoyed these sessions immensely.

Mr. Munch arrived in New York by plane on Friday and motored to Boston in his new auto. His wife arrives Friday on the Ile de France. They will live at 1383 Brush Hill rd, Milton, in a house formerly occupied by Bishop William Lawrence. A chauffeur and chambermaid came with Mr. Munch from France. Their cook is French, but she was acquired in Boston. Mr. Munch is duly sensible of what it means to be the conductor of the Boston Symphony and he opened this little meeting by saying that he would devote all his energies to the task of keeping the orchestra at the high level at which it now stands. There will be only one change in the orchestra's personnel, a new recruit to the bassoon section, Theodore Brewster, former student at the Conservatory. Nor will Dr. Koussevitzky's unconventional method of seating the orchestra be changed.

DAVENPORT, IOWA
DEMOCRAT & LEADER
SEP 18 1949

CHARLES MUNCH

. . . who will take over the Boston Symphony orchestra for the fall and winter season, flew from Paris to Boston this past week to assume his new duties. He will assemble the orchestra by the end of the month and will open its 69th season on Oct. 7, in Symphony hall, Boston. As the season coincides with the 50th anniversary year of Symphony hall, Mr. Munch has chosen for his first program the exact program which Wilhelm Gericke presented at the opening concerts of the orchestra in the new hall on Oct. 19 and 20, 1900. At that time the organ which had been built with Symphony hall was heard in a performance of Handel's Fourth Organ concerto.

MEMPHIS, TENN.
COMMERCIAL APPEAL
SEP 18 1949

Chicago Dec. 5.

Munch Is Set At Boston

BOSTON, Sept. 17. — Charles Munch, who has filled conducting assignments in France during the Summer, flew in from Paris this past week to assume his new duties as conductor of the Boston Symphony Orchestra. The successor to Serge Koussevitzky, who resigned last Spring after 25 years at the Boston's helm, will open the famed group's 69th season on Oct. 7 in Symphony Hall.

BURLINGTON, VT.
NEWS
SEP 18 1949

Munch to Conduct Boston Symphony

BOSTON. (UP)—Charles Munch will fly from Paris, France, today to assume his new position as conductor of the Boston Symphony Orchestra.

Munch, who has been conducting in France during the summer, will assemble the orchestra by the end of the month to open its 69th season Oct. 7 at Symphony Hall. He succeeds Dr. Serge Koussevitzky, retired.

HOUSTON, TEX.
POST
SEP 18 1949

Charles Munch Takes Over Baton From Koussevitzky

BOSTON, Sept 17.—Charles Munch, who has fulfilled conducting engagements in France during the summer, will arrive from Paris this week to assume his new duties as conductor of the Boston Symphony Orchestra. He will assemble the orchestra by the end of this month to open its sixty-ninth season Oct 7 in Symphony Hall.

Munch's first season as the orchestra's regular conductor coincides with the fiftieth anniversary year of Symphony Hall, the auditorium which was built for this orchestra in 1900. To celebrate the anniversary, he has chosen for his first program the exact program which Wilhelm Gericke presented at the opening subscription concerts of the orchestra in the new hall on Oct 19 and 20, 1900.

At that time the organ which had been built with Symphony Hall was heard in a performance of Handel's Fourth Organ Concerto. This summer, a new organ has been built and installed by the Aeolian-Skinner Company. Mr Munch will thus give the organ its first hearing by the inclusion of this same concerto on the first program. The soloist will be E. Power Biggs. Gericke's program of 50 years ago, which will be repeated, is as follows: Weber's Overture to "Euryanthe"; Handel's Organ Concerto No 4; Ballet music and Entr'Acts from "Rosamunde," by Schubert, and Beethoven's Fifth Symphony.

The orchestra will give its usual four series in Boston. Two weeks of the concerts will be led by Leonard Bernstein, who will thus appear as guest conductor in each of the series.

Since the Boston Symphony Orchestra was founded in 1881, it has had nine conductors. Charles Munch, as the tenth, is the third native of France (Henri Rabaud conducted in 1918-1919, and Pierre Monteux in 1919-1924). Serge Koussevitzky, whose term of 25 years followed these, will share with Munch the Berkshire Festival of 1950 at Tanglewood next summer.

[10]

By Don Messenger
Staff Writer of The Christian Science Monitor

Organ Installation Marks Symphony Hall 'Birthday'

Symphony Hall's 50th anniversary is being marked by the installation of a new organ as well as the new conductor, Charles Munch, from Paris.

For several months after the removal of the old instrument left a gaping void behind the row of gilded pipes, an astonishing array of loudspeakers connected to an electric organ has filled the hall with sonorous music when needed for graduation ceremonies and what not. But now these have yielded to the brand new Aeolian Skinner wind instrument especially designed by Donald Harrison.

Popular subject for meditation in Symphony Hall is whether or not the display pipes which have stood through these changes are "real" or "fake." The answer is that except for a few, added for symmetry, they were real enough in the old organ and are now connected with the new instrument.

Munch Brings Along Violin, But Won't Play in Public

Only piece of luggage carried by Charles Munch, new Boston Symphony conductor, as he stepped off the plane from Paris, was a cherished Guarneri violin. Asked whether he meant to play it in Boston, he replied, however, "Only for you, perhaps, not in public."

After starting his musical career as an organist in a Protestant church in Strasbourg at the age of 12, he did concentrate on the violin for a while and in 1926 was concert master for the Gewandhaus Orchestra in Leipzig. Since 1932 he has been conducting various orchestras in Paris.

Talking about instruments, he was asked his opinion on jazz trumpet techniques. He said that he had once heard Louis Armstrong give a wonderful performance of Paganini's "Perpetual Motion" for violin, showing extraordinary skill. Would he try to get Mr. Armstrong to join up with the Boston Symphony, someone inquired. He smiled and answered, "I think not."

'English Lavender' Called 'Bittersweet'

It may be, says one downtown shopper, that devaluation of the pound has affected supplies of British herbs, but whatever the reason, she insists that it was bittersweet which filled a table set up in an alley and plainly labeled "English Lavender."

Incidentally, accustomed to bittersweet in the West, she was a little disturbed to find that when she remarked on this discovery she found that several Bostonians associated bittersweet only with chocolates. — and Noel Coward's operetta, in which the English Evelyn Laye appeared in New York and the American Peggy Wood starred in London—to get back to that hands-across-the-sea touch once more.

Black Calves Named With Accent on the 'Per'

Out at Friendly Crossways Farm in Harvard, Mass., members of the second New England High School Institute of International Relations held there this summer conferred names on a pair of black calves which have stuck to them permanently.

One was first called Emperor Jones, after the character in Eugene O'Neill's play of that name, but this soon shrank to "Per Jones" under high schoolers' love of abbreviations. Because of this, when the second calf was acquired, it became "Per Haps."

Old Music Hall Organ Reerected Near Methuen

Before moving into Symphony Hall at the turn of the century, the Boston Symphony Orchestra had played for 20 years in the old Music Hall, on the site of the present Orpheum Theater. The organ there was installed in 1850 and, like the one just replaced in Symphony Hall, served for half a century before being taken out. It was reerected in a hall built especially for it in the castle-crowned Searles estate near Methuen.

NEW LEADER
NEW YORK, N.Y
9/17/49

KATHRYN GRAYSON AND JOSE ITURBI IN NEW MGM TECHNICOLOR FILM

"That Midnight Kiss," new MGM Technicolor musical romance, which comes into the Capitol Theatre on Thursday, Sept. 22, stars Kathryn Grayson, Jose Iturbi, Ethel Barrymore and Mario Lanza. In support are Keenan Wynn, J. Carrol Naish, Jules Munshin, the comic waiter of "Easter Parade," Thomas Gomez, Marjorie Reynolds and Amparo Iturbi.

Lanza, making his motion picture debut in "That Midnight Kiss," relives the true-life episode in which the famous conductor, Koussevitzky, accidentally heard him sing while he was working as a piano-mover and made him an over-night singing sensation.

The accompanying in-person show will headline Gene Krupa and his orchestra, featuring Roy Eldridge, Bill Black, Dolores Hawkins and Frankie Ross. Other start acts will include Jack E. Leonard, comic; Kitty Kallen, songstress, and Tommy Wonder, dancing star of "Annie Get Your ..."

NEW YORK, N. Y.
TIMES
SEP 21 1949

MUNCH ARRIVES IN BOSTON

New Conductor of Symphony Announces Special Concerts

Special to THE NEW YORK TIMES.

BOSTON, Sept. 20—Charles Munch, arriving today in Boston to begin his duties as conductor of the Boston Symphony Orchestra, said he was planning a series of special concerts commemorating noted composers during his first season as successor to Dr. Serge Koussevitzky.

Among his programs, Mr. Munch said, he would include all the Brandenburg concertos and orchestral suites of Bach, as well as the "St. John Passion" in observance of the 200th anniversary of that composer's death. Other works will commemorate Richard Strauss and Henri Rabaud, both of whom died earlier this month.

Another special concert will be a benefit for Dr. Albert Schweitzer's African mission. During a recent visit to Boston, before Mr. Munch's arrival, Dr. Schweitzer inspected the new symphony organ, then under construction, and inscribed his name on the instrument.

Explaining his plans at a press conference, Mr. Munch said there would be only one change in orchestral personnel and no changes either in the seating plan or pitch of the orchestra.

'Le Beau Charles' Munch Arrives to Plan New Symphony Season

By CYRUS DURGIN

"I wish with all my heart and soul to maintain the high standards of the Boston Symphony Orchestra set by Serge Koussevitzky." So spoke Charles Munch, the new conductor, at Symphony Hall yesterday afternoon.

This was his first interview since he assumed the post, and a large circle of the newspaper and maga-

CHARLES MUNCH, new conductor of Boston Symphony Orchestra.

zine press sat around him in the freshly redecorated conductor's room at the corner of Massachusetts av. and St. Stephen st.

Though Mr. Munch spent a busy Summer conducting in Paris and elsewhere he looked fit and rested and handsome as ever. He had found some time to play golf. What was his score? Say 75?

"No, much more!" smiled the Alsatian musician with that blend of humor, charm and easy amiability which have helped to gain him the affectionate nickname of "Le beau Charles."

These qualities bid fair to make a drastic change of atmosphere at Symphony Hall. It was in the air yesterday as the writers and various members of the Hall staff sat and talked informally with him. His English has improved, for he has been studying hard the past two months. Though now and again he used the services of an interpreter, he answered questions quickly and with obvious friendliness and frankness. If you wish to describe him in a phrase, call him an aristocratic musician with the democratic manners which all Americans like.

Favorite of Parisiennes

It was with humor rather than pride that he pulled from his coat pocket two sheets from the Parisian magazine "Elle" (She), a woman's publication. He laughed as he explained that "Elle" has asked 10,000 Parisiennes the question: "With whom would you like most to have dinner?" Winston Churchill came first, with 4000 votes, and Charles Munch second, with 1282. Then followed an assortment of about eight more or less famous males. Gary Cooper was low in the count, having received 387 votes, with Joseph Stalin on the short end of 378.

Mr. Munch flew from France last Thursday. In New York he picked up a car (an Oldsmobile, black sedan, if you must have all the details) and drove himself to his new home at 1383 Brush Hill road, Milton, a house once occupied by the late Bishop William A. Lawrence. Mr. Munch is an old hand with motor vehicles. He has been driving himself for 30 years. (Veteran Motor Car Club please note!)

But from now on he will have not too much time to see New England scenery at first hand—though he plans a few outings—for the little mahogany chest in his room at Symphony Hall was stuffed with five drawers full of new musical manuscripts for him to examine. These all had arrived before he did!

Mrs. Munch, who dislikes air travel, and is now aboard the Ile de France, will arrive on Friday with chauffeur, maid and the immense amount of luggage involved in moving from Paris to Boston. All Mr. Munch carried from the plane was a handbag and his precious Guarnerius violin ("a wonderful instrument!" which once belonged to the late Belgian virtuoso, Eugene Ysaye.

The silver-haired conductor, whose big eyes and high forehead gives him a resemblance to the great French composer, Hector Berlioz, started his professional career as a violinist. But the very first instrument he learned was the organ. He was then a boy of 12 in Strasbourg, and he played in a Protestant church.

"I remember one day when I forgot the repeat in a chorale," he said. "The pastor was furious. My uncle, you know, was the teacher of Albert Schweitzer, the great Bach scholar and doctor, who was in the United States last Summer."

Schweitzer married into the Munch family.

"Next November I shall conduct a special concert to benefit Dr. Schweitzer's hospital in Africa. One of the pieces we shall play is the Poulenc Concerto for Organ, Strings and Tympani. We may do a recently discovered Organ Concerto by Haydn. Mr. Biggs (E. Power Biggs, the Boston Symphony organist) has the score on microfilm, and I shall read it over soon."

Plans no Radical Changes

While Dr. Munch has in mind a considerable number of compositions which either have not been heard at all at the Boston Symphony concerts, or have not been done in many years, no radical changes otherwise may be expected. He will not alter the seating plan developed by Serge Koussevitzky. He will keep the orchestral pitch of 444 vibrations a second used by Koussevitzky, and to which the new organ now being built has been designed.

What does Mr. Munch propose by way of novelties, old and new? Well, there are suites by Rameau and Couperin as orchestrated by Saint-Saens. ("His orchestration of them is the best.") At a special concert he will introduce Honegger's unusual "Jeanne d'Arc au Bucher," with a special chorus assembled by Arthur Fiedler. Francis Poulenc will be soloist in the premiere of his own new Piano Concerto.

There is a symphony by William Walton, the only one the Englishman has written, which, though a decade old, is unknown here. Vincent D'Indy's B-flat Symphony will be revived, and so will his Symphony on a French Mountain Air, with Robert Casadesus playing the piano part. Mr. C. will also do a Mozart concerto. The prelude to the late Hans Pfitzner's opera, "Palestrina," unknown over here, is another candidate.

As a very rare novelty, Mr. Munch has scheduled Bach's monumental study in counterpoint, "The Art of Fugue" as transcribed for orchestra by Munch's cousin, named after his father, Ernest Munch. (These Munches certainly get around; there is a nephew now in Washington, who is financial counsel to the French government.)

Chore for Bernstein

That new 90-minutes long Symphony "Turangillila" (which means a kind of love song) by the French Olivier Messiaen, Mr. Munch will entrust to guest conductor Leonard Bernstein, when and if the music is ready.

Early in the season Mr. Munch will honor the memory of two lately deceased composers. At the first concerts, before he embarks upon a repetition of the first program given by the Boston Symphony in Symphony Hall in 1900, he will conduct Henri Rabaud's "La Procession Nocturne." Richard Strauss' memory will be honored with the Domestic Symphony. Munch conducted this work last Summer in Paris, where, as he says, both Strauss and Brahms have been popular for 25 years, a complete reversal of the attitude which once prevailed. Two weeks before the German composer died he sent Munch his picture, inscribed "From your very grateful Richard Strauss."

The soloists? Violinist Ginette Neveu will perform either the Sibelius Concerto or the Chausson Poeme, and Ravel's Tzigane. The Brahms Concerto will have the attention of violinist Ossy Renardy, and one or the other of Brahms' piano concertos likely will be done by Nicole Henriot. The 75th birthday of the prophet of the 12-tone-system, Arnold Schoenberg, will be marked with the pre-12-tone-system "Transfigured Night."

Only one new face will be seen in the orchestra, bassoonist Theodore Brewster.

Charles Munch will also carry on the policy of introducing new American music. He already has in hand a new Suite by Harvard's Walter Pistion, and a Symphony by Bernard Wagenaar. He has been in correspondence with Samuel Barber, William Schuman and Aaron Copland.

Incidentally, when that inevitable question finally got asked, Mr. Munch reveals he likes American jazz.

"That Louis Armstrong! I heard him play the Paganini Perpetual Motion on the trumpet and you could hear every note. Fantastique!"

From all of which you may be assured that the coming season will be lively.

Record Sept 21

New Symphony Leader Likes 'Hot Jazz' Music

Charles Munch is probably the happiest man in Boston. He has attained to the conductorship of the greatest musical instrument in the world, the Boston Symphony Orchestra, succeeding Serge Koussevitzky, who held the job 25 years.

CHARLES MUNCH
"Happy to Be in Boston"

But that's not all. An Alsatian by birth, a Frenchman by nature, Mr. Munch has a new American automobile—an Olds if you must know the brand—which he drove over the road from New York yesterday in order to get his first real look at the New England scenery.

By so doing, the Symphony's new conductor postponed his first meeting with the Boston press 24 hours, and those already acquainted with the appearance of the Boston press will agree that Mons. Munch took the better view first.

Although Munch couldn't trust his English and newsmen couldn't trust their French, they got along swell, for the man's most noticeable characteristic is humor. His well molded face is dotted and crinkled with it—even when he read his prepared statement, in which he said the things one would say in the circumstances . . . "Happy to be in Boston . . . going to maintain the orchestra in the high Koussevitzkian standard."

Mr. and Mrs. Munch will live in Milton in the former residence of Bishop Lawrence. They have no children. He will soon do Bizet's only symphony, which he thinks has been neglected. He's also going to do a lot of Richard Strauss, having recently knocked 'em silly with those works in Paris.

Munch received the latest picture of Strauss from the late composer just two weeks before his death.

Munch likes "le jazz hot."

"Going to play any of it here?" "To which he replied with a grin, "Not in this hall."

He was organist at St. Williams in Strasbourge when only twelve.

LOWELL, MASS.
SUN & CITIZEN-LEADER

SEP 21 1949

Munch Meets The Critics

Gives Plans for Hub's Symphony Orchestra

BOSTON, Sept. 21 (UP)—Athletic-looking Charles Munch may cut in on the soap opera audience when he starts his winter concert series as new conductor of the Boston Symphony orchestra, it was indicated today.

In his first meeting with critics as regular conductor late yesterday, the 58-year-old French musician showed the results of a survey made by the French magazine Elle. It asked its feminine readers with which man they would most like to dine.

Fourteen thousand answers came in. Winston Churchill was first and Munch, who recently completed summer engagements in France, was second.

However, Munch told the critics that his primary ambition on his new job was to maintain the orchestra at the high level it reached under retiring Conductor Serge Koussevitzky.

He outlined plans for introducing new works and reviving lesser known compositions of famous composers, giving symphony listeners a wider variety than is ordinarily available.

Munch reported that he had bought a Milton home that once belonged to the late Massachusetts Episcopal Bishop William Appleton Lawrence.

PHOENIX, ARIZ.
REPUBLIC

SEP 18 1949

Book Scheduled On Symphony Hall

NEW YORK, Sept. 17—On Little, Brown's list for early spring is a history of one of Boston's best known cultural and social landmarks, Symphony Hall.

Written by H. Earle Johnson of the music department of Clark University, Worcester, the book will have an introduction by M. A. DeWolfe Howe, who was himself the author of a history of the Boston Symphony Orchestra some years ago.

Monitor Sept 21

New Symphony Conductor Eager to See Fall Foliage

Charles Munch, new conductor of the Boston Symphony Orchestra, who arrived yesterday by car from New York after flying from Paris, was delighted today with the prospects for the musical season and with the wide view of autumnal New England from his new Milton home.

It is the first time, he said, that he has ever been in this part of the world as fall colors were due, and he is eagerly anticipating the sight of their development as viewed from the old home of Bishop William Lawrence of the Protestant Episcopal Church.

Incidentally, it was in the Protestant St. William's Church in his native Strasburg in Alsace, that Mr. Munch began his musical career as an organist.

Of his musical plans, the new conductor said that for his first program he will repeat the concert with which Symphony Hall opened a half century ago. To it, he is added two numbers in memory of composers who passed on recently—Richard Strauss' Domestic Symphony and Henri Rabaud's Nocturnal Procession.

In later concerts, he said, he intends to carry on Dr. Serge Koussevitzky's tradition of including both the new and the old, with works of such American composers as Walter Piston, Lucas Foss, Roy Harris, William Schuman and Bernard Wagenaar.

At a press interview Mr. Munch displayed a considerable sense of humor and something of an inclination toward self-effacement when it came to the importance of his new post.

Mrs. Munch will arrive on Friday on the Ile de France at New York.

New Conductor of Symphony Arrives, Announces Plans for Special Concerts

Charles Munch, 54-year-old Alsatian who succeeded Serge Koussevitzky as the conductor of the Boston Symphony orchestra, arrived in Boston yesterday from Paris (via New York in his brand new American car) and stated that he hoped the orchestra would remain as famous under him as it had under his 75-year-old predecessor.

In a press conference in the refurnished Green Room of Symphony Hall, the conductor, who was recently the second choice of the readers of a Paris magazine as "the man I would like most to have dinner with"—Winston Churchill was the first—announced but one change in orchestra personnel, no change in the seating plan of the orchestra, no change in its pitch, and a wide variety of old and new works for his programs.

Among the special concerts he has planned is a benefit for Albert Schweitzer's African mission, all the Brandenburg Concertos and Orchestral Suites of Bach as well as the "St. John Passion" in observance of the 200th anniversary of Bach's death, and works commemorating Richard Strauss and Henri Rabaud, both of whom died earlier in the month.

Having already taken residence on Brush Hill road, Milton in the former home of Bishop Lawrence, Munch expects Mrs. Munch on the Ile de France next week. Unfazed by Boston traffic, which he described as only a little worse than that of Paris, the graying conductor expressed astonishment at the autumn foliage, which he had never seen before.

NEW YORK, N. Y.
HERALD TRIBUNE

SEP 17 1949

Munch Arrives in U. S.

French Conductor Going to Boston to Succeed Koussevitzky

Charles Munch arrived at 11:30 a. m. yesterday at Idlewild Airport, Queens, aboard an Air France plane en route to Boston, where he will succeed Serge Koussevitzky as permanent director of the Boston Symphony Orchestra.

Mr. Munch, fifty-seven, has led the Paris Symphony and the Paris Conservatory Orchestra, and founded and conducted the Paris Philharmonic Orchestra. He is scheduled to open the sixty-ninth season of the Boston Symphony on Oct. 7, and will be the tenth conductor of that organization.

All Seats Subscribed For Symphony Season

Every seat for the Boston Symphony Orchestra season has been subscribed, with the last available seat in Symphony Hall taken yesterday, it was announced last night. The season opens Oct. 7, and will include four series in Boston, two in New York, and a series in Sanders Theater, Cambridge. This will be the first season under the new conductor, Charles Munch.

dead of exposure and exhaustion

LOWELL, MASS.
SUN & CITIZEN-LEADER
SEP 22 1949

HEADS BOSTON SYMPHONY—Charles Munch at Boston's Symphony hall yesterday where he assumed his new duties as conductor of the famed Boston Symphony orchestra. Munch succeeds Dr. Serge Koussevitzky who retired this spring. The new conductor was head of the Paris Conservatory orchestra. — AP Photo.

WORCESTER, MASS.
GAZETTE & POST
SEP 22 1949

Also in
BOSTON HERALD

MUNCH INSPECTS NEW ORGAN—Boston, Sept. 22—Charles Munch (left) new conductor of the Boston Symphony Orchestra has details of a new organ in Boston's Symphony Hall pointed out to him by William McKenzie. Munch started his musical career by playing a church organ in his native Strasbourg. The new organ, which will be completed next month, replaces the organ installed when Symphony Hall was opened in 1900.—(AP Photo)

TIFFIN, OHIO
ADVERTISER-TRIBUNE
SEP 24 1949

Munch Will Repeat 1900 Program For Debut As Boston's Conductor

NEW YORK, Sept. 24—Charles Munch will make his bow as permanent conductor of the venerable Boston Symphony, in succession to Serge Koussevitzky, on Oct. 7 with the same program with which the orchestra inaugurated Boston's Symphony Hall on Oct. 19, 1900.

Attesting to the timelessness of great music, the 49-year-old program could have been as easily conceived today. It is the overture to Weber's "Euryanthe," Handel's Organ Concerto No. 4, the ballet music and entr' acte of Schubert's "Rosamunde," and Beethoven's fifth symphony. E. Power Biggs will be the Handel soloist.

Outstanding during Munch's first season as the orchestra's tenth conductor, will be a performance of Bach's "Passion According to St. John," with the choruses of Harvard and Radcliffe assisting the orchestra, scheduled for the Friday and Saturday of the 1950 Holy Week. Sometime in mid-winter, he'll conduct a performance of Honegger's "Joan of Arc at the stake," making use of a newly organized chorus.

will repeat several times during the winter, along with Mendelsohn's "The Stranger," which gave its first American performance on Sept. 1.

...the producer.

Munch, Violinist

When a new conductor comes to town, it is natural for the public to want to know something of his background—his birthplace, citizenship, training, or the roles he has played in the musical world, other than as a conductor.

And so when Charles Munch arrived in Boston this week to take over the conductorship of the Boston Symphony Orchestra, we learned among other interesting items of his personal history that he was a church organist at the age of 12. Later he became a violinist and professor of the violin at the Paris Conservatoire.

This information stirred Symphony Hall to consult the records of his predecessors, and this is what turned up:

Sir George Henschel, 1881 to 1884, was a baritone, organist, pianist, composer, author, and graphic artist. William Gericke then took over the conductorship for the next five years, and again from 1898 to 1906. He was a pianist, organist, violinist, cellist, amateur flutist, and composer.

Arthur Nikisch, who served from 1889 to 1893, was a violinist. He was followed by Emil Paur, violinist and pianist, from 1893 to 1898. Dr. Karl Muck, who held two tenures in Boston (1906-1908 and 1912-1918), was a pianist.

Max Fiedler, who headed the Boston Symphony from 1908 to 1912, was a pianist, organist, and composer.

Henri Rabaud apparently was not a professional instrumentalist, though he composed. He held the podium for one season, 1918-19. Pierre Monteux, now conductor of the San Francisco Symphony, directed the Boston Symphony from 1919 to 1924. He is a violinist and violist.

For the past 25 years Dr. Serge Koussevitzky was held the baton, of course, and his ability as a contrabassist, composer, and arranger is generally known. He played his last concert as official conductor of the Boston Symphony at Tanglewood on Aug. 14. Since then he has conducted at Hollywood Bowl and is now en route to Brazil for guest appearances. This tour will take him through Europe and into Israel.

Mr. Munch will open the new season of the Boston Symphony Friday afternoon, Oct. 7.

Munch, Popular With Frenchwomen, Ready To Start Hub Symphony Season

BOSTON (U.P.) — Athletic-looking Charles Munch may cut in on the soap opera audience when he starts his winter concert series as new conductor of the Boston Symphony orchestra, it was indicated today.

In his first meeting with critics as regular conductor late yesterday, the 58-year-old French musician showed the results of a survey made by the French magazine Elle. It asked its feminine readers with which man they would most like to dine.

Fourteen thousand answers came in. Winston Churchill was first and Munch, who recently completed summer engagements in France, was second.

However, Munch told the critics that his primary ambition on his new job was to maintain the orchestra at the high level it reached under retiring conductor Serge Koussevitzky.

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NATION
NEW YORK, N. Y.
SEP 24 1949

Records

B. H. HAGGIN

BRUNO WALTER has recorded for Columbia a performance of Beethoven's Ninth Symphony which tells us more about Bruno Walter than about Beethoven's symphony. It tells us, that is, of the worsening of the tendencies so accurately described by the observation attributed to Toscanini a number of years ago—"When Walter comes to something beautiful he melts"—and by the observation of another German conductor to me: "Walter always had a rhetorical nature." These tendencies have developed into a softness and slackness that is intolerable—except to Germans for whom his performances today are a means of sentimentally recalling the golden age in Berlin—in the music of Haydn, Mozart, or Beethoven. Any symphony of Beethoven, but especially the Ninth, and above all its grim first movement. I can conceive of that movement being taken at as slow a pace as Walter's; in fact I retain an impression of a performance by Muck in 1929 in which the movement went just so deliberately. But in this deliberateness there was a steadiness, a controlled power, which built up the cumulative force this movement must have; whereas Walter cannot complete even the first statement of the tremendous opening theme without an expansively rhetorical retardation, and cannot let the climax of the entire opening section subside without slackening in tempo as well. Nor is this sort of thing less damaging when it occurs in the variations and the alternating section of the slow movement, and in the finale.

The orchestra in the performance is the New York Philharmonic, the chorus is the Westminster Choir, the soloists are Irma Gonzalez, soprano, Elena Nikolaidi, contralto, Raoul Jobin, tenor, and Mack Harrell, baritone; and it isn't always certain what is defective playing or singing and what is defective recording in the 78 r.p.m. set I have heard (MM-900, 8 12″). I think I can say that the tone and inflection of the solo horn in the trio of the scherzo movement are poor, and the proclamations of the brass in the coda of the slow movement (end of side 10) are raucous; and on the other hand that the over-all recorded sound, while clear and spacious, is too sharp in the upper range, that right at the start the horns sound closer than the violins, that the introductory measures of the scherzo, the first time, are too weak (they are right when the scherzo is repeated), and that with the volume set at the proper level for the orchestra, in the finale, the solo voices and chorus are ear-piercingly loud and unpleasant. But I can't be sure how much of the screaming of the chorus, the acidulous and explosive (in the first quartet of the soloists) singing of Gonzalez, the tight and explosive singing of Jobin is the too-close microphone and how much is the chorus, Gonzalez, and Jobin. And there is the same uncertainty about the noisy confusion in the opening orchestral outburst of the finale, the explosive drumbeats in the second variation of the slow movement, the confused noise without force (possibly leveled off by the recording) at the beginning of side 3. And in my copy two sides of the slow movement waver in pitch.

From RCA Victor comes a new recording of Beethoven's Fifth made by Koussevitzky and the Boston Symphony: the first movement a little deliberate, but straightforward, with two Koussevitzky imprints—the interminably drawn-out oboe cadenza, and the retarded quiet passage just before the end; the second movement too slow for *Andante con moto*; the scherzo too slow for *Allegro*, and ending with another Koussevitzky imprint—the slow tempo for the transition to the finale and for the opening of the finale—all this slowing up for emphasis resulting in wearying ponderousness. The sound from the 78 r.p.m. records (DM-1313, 4 12″) is too sharp, and afflicted with terrific reverberation.

In the Koussevitzky-Boston Symphony performance of Wagner's Overture to "The Flying Dutchman" there is the same excessive slowness in the passages referring to Senta. But this time the sound from the 78 r.p.m. record (12-0958) lacks the brilliance of the violins, which cannot even be heard in the big tuttis.

What Haydn's Symphony No. 73 ("La Chasse") is like when it is played effectively I have yet to learn. From Sevitzky's performance with the Indianapolis Symphony—heavy, crude in rhythm and phrasing—I get the impression of a dull work, except for the finale. But that performance is excellently reproduced by the 78 r.p.m. records (DM-1312, 3 12″).

BRIDGEPORT, CONN.
POST
SEP 22 1949

Heads Symphony

Associated Press photo

Charles Munch has assumed his new duties as conductor of the Boston Symphony Orchestra. He succeeds Dr. Serge Koussevitzky who retired this spring. The new conductor was head of the Paris Conservatory Orchestra.

PROVIDENCE, R. I.
JOURNAL
SEP 22 1949

HEADS SYMPHONY: Charles Munch at Boston's Symphony Hall yesterday where he assumed his new duties as conductor of the famed Boston Symphony Orchestra. Munch succeeds Dr. Serge Koussevitzky who retired this spring. The new conductor was head of the Paris Conservatory Orchestra. —Associated Press Photo—

[12]

PHOENIX, ARIZ.
REPUBLIC
SEP 25 1949

Munch To Make Debut With Boston Symphony

NEW YORK, Sept. 24—(UP)—Charles Munch will make his bow as permanent conductor of the Boston Symphony October 7 with the same program with which the orchestra inaugurated Boston's Symphony Hall on October 19, 1900.

Attesting to the timelessness of great music, the 49-year-old program could have been as easily conceived today. It is the overture to Weber's Euryanthe, Handel's Organ Concerto No. 4, the ballet music and entr' acte of Schubert's Rosamunde, and Beethoven's fifth symphony. E. Power Biggs will be the Handel soloist.

Outstanding during Munch's first season as the orchestra' 10th conductor, will be a performance of Bach's Passion According to St. John, with the choruses of Harvard and Radcliffe assisting the orchestra, scheduled for the Friday and Saturday of the 1950 Holy Week. Sometime in mid-winter, he'll conduct a performance of Honegger's Joan of Arc at the Stake, making use of a newly organized chorus.

NEW YORK'S unique operatic organization, The Lemonade Opera, opens its first fall season Wednesday with a performance of Hansel and Gretel, and Kurt Weill's Down in the Valley. As usual the accompaniment will be two pianos and the conductor will be seated on the tiny stage. Lemonade will be served at intermission, of course.

The opera gave premieres of Weill's opera and Haydn's The Man in the Moon during its summer season. The Haydn work it will repeat several times during the winter, along with Mendelssohn's The Stranger, which gave its first American performance September 1.

RICHARD STRAUSS died September 8, the day Rise Stevens, American mezzo-seprano, and the personnel of the Salzburg Festival were presenting his Der Rosenkavalier in the Opera House in Paris.

At the end of the first act, the audience was informed from the stage that the composer was dead. When Octavian entered during the second act for the presentation of the rose, the orchestra stopped playing and the audience stood for a moment of silent tribute.

WALTER DUCLOUX, [illegible] American conductor, offers two rarely heard works in his second concert with the NBC Symphony tonight. They're Schubert's Symphony No. 6 in C and Lamotte de Grignon's Andalusia.

JACKSON, TENN.
SUN
SEP 25 1949

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SPRINGFIELD, MASS.
REPUBLICAN
SEP 25 1949

BOSTON SYMPHONY PLANS FOR SEASON

Munch to Direct New American Music

Boston, Sept. 24—Charles Munch, who has arrived in Boston to take up his duties as the new conductor of the Boston Symphony Orchestra, had divulged his plans and intentions for the orchestra's season which is to open Oct. 7. Charles Munch, who succeeds Serge Koussevitzky as this orchestra's tenth conductor and the third native of France, has returned from an active season in his own country. He and Mrs. Munch have taken up their residence in Milton in he house formerly occupied by the ate Bishop William Lawrence.

New Organ Installed

The new conductor will open the season by playing "La Procession Nocturne" of Henri Rabaud, his colleague who conducted this orchestra in 1918-1919 and who died in France Sept. 8. He will present the "Symphonia Domestica" by Richard Strauss on his second program in memory of the famous composer who also died in this month. The first program will be a repetition of the program with which Wilhelm Gericke opened in Symphony Hall 50 years ago. The half century anniversary of the auditorium will be celebrated then by the dedication of a new organ which is installed and which will be first heard when Handel's third concerto is played by E. Power Biggs.

Undertaking a tour outside of New England in its third week, the Boston Orchestra will give concerts in Syracuse, Rochester, Buffalo, Detroit, Ann Arbor, East Lansing and Toledo.

The 200th anniversary in 1950 of the death of Johann Sebastian Bach will be remembered by the performance of the St. John Passion, the Art of Fugue, and Brandenburg Concertos. The French conductor's interest in the music of America is evident in his announcement of a new violin concerto by William Schuman, "Second Suite" by Walter Piston, a new cantata by Lukas Foss, and a symphony by Bernard Wagenaar to be performed in the course of the season.

A concert in November for organ with orchestra will be given for the benefit of Albert Schweitzer's Mission in North Africa. Dr. Schweitzer is a relative of Mr. Munch by marriage.

Again France in New England: The Arrival of Charles Munch

By RUDOLPH ELIE

Charles Munch is a man well above average height, perhaps six feet tall, with grey hair close trimmed and parted on the side but with an unruly forelock, and straight, regular features at once sensitive and aristocratic yet touched with humor and worldliness. There is about him a sense of vigor but of control; every movement is strong but somehow reposed. Though his hands and fingers are long but not thin or wiry, and though his expression is at once esthetic and reflective of a perceptive sprit, he does not seem a musician.

SPEAKS ENGLISH

It is not until he talks and, following a summer tutoring he talks in English unless rattled by an overly rapid or complicated question in that language, that his calling as a musician is evident. Even then he conveys the impression that he could have gained eminence in any field and that he has, in fact, an extraordinary grasp of the world's affairs in and outside the fields of artistic endeavor. That he was recently the second choice, to his own vast amusement of the of the readers of a French periodical, as the man they would most like to have dinner with (after Winston Churchill), is entirely compprehensible. There are few men, of such personal attractiveness, whose personalities reflect so complete a mingling of wit, warmth and refinement.

At his first press conference, in the newly redecorated Green Room of Symphony Hall, he was at first most reserved. It was clear he was afraid his summer's English lessons had deserted him entirely and, though a man of considerable savoir faire, it was also possible the array of newspapermen before him seemed more formidable than in fact it was. He began with a gracious little speech, one that he had thought out for the occasion, in which he said he was well aware of his responsibility as the successor to Dr. Koussevitzky; that he approached his task with energy and love; that he hoped he could maintain the level of Dr. Koussevitzky's accomplishments, and that he hoped the Boston Symphony orchestra would remain as famous as it always had been.

After that, as he answered the questions of the press, clasping and unclasping his hands thoughtfully but replying without hesitation, his charm and personality began to work. He said he planned to introduce some new American works on his program; a new symphony by Bernard Wagenaar, a new suite by Walter Piston and perhaps works by Barber, Copland, Schuman and Harris. Among the many revivals of the classic and romantic repertoire, he said he would do Bach's "The Art of Fugue" in the transcription by Ernest Munch, as well as all the Brandenburg Concertos, the orchestral suites and the St. John Passion in observance of the 200th anniversary of Bach's death; a symphony by William Walton, and various compositions of Rameau, Couperin, Mozart, D'Indy, Schoenberg and others; a very wide-ranging choice.

He said he would preface his first concert—which repeats the program given on the occasion of the first Symphony Hall concert 50 years ago this fall—with Henri Rabaud's "La Procession Nocturne" in memory of the composer-conductor who served one season as conductor of the Boston Symphony. Later in the season he said he would do Richard Strauss' Domestic Symphony in memoriam of his close friend from whom, only three weeks before his death, he had received an autographed photo.

Besides the previously announced works contemplated Mr. Munch, who turned out to be Albert Schweitzer's brother-in-law, stated that he plans a special benefit concert in November for Schweitzer's African mission. "You must help me," he said to the assembled newspapermen, "please give me your ideas and suggestions for our programs." Judging by the pile of mail on his desk, as well as his music cabinet stuffed with manuscripts, Mr. Munch had already received many suggestions. My own suggestion, that he conduct while performing some of the violin concertos of Haydn or Mozart, amused him very much, but he declined. He said he'd brought along his beautiful Ysaye Guarnerius, but had no idea of performing in public. I still think it's a good idea.

The musical formalities over, Mr. Munch explained that he had arrived in Boston this week via New York in a new American car to prepare for his duties as the conductor of the Boston Symphony orchestra. It was his first driving experience in America but he found the trip most enjoyable; the traffic feased him not at all. Having been driving in France for more than 30 years, he said he was well prepared for the worst Boston could offer him. Although Mrs. Munch does not arrive for another week or so, Mr. Munch had taken immediate residence in his new home on Brush Hill road in Milton, the former house of Bishop Lawrence. He pronounced it ideal in every way, and was sure Mrs. Munch would be enchanted with it as he was.

There seemed no doubt, as the interviewers reluctantly withdrew, that Charles Munch had swept his audience off its feet. Nobody ever made a difficult task seem easier. Now he faces a task far more difficult: that of following in the footsteps of a great predecessor. That he will sweep his larger musical audiences off their feet as completely as he did his first interviewers is, I am certain, a foregone conclusion. For if any man can do it, that man is Charles Munch.

RICHMOND SERIES

From the subscription office of the Richmond Celebrity Series comes word that all Sunday afternoon concerts beginning with Artur Rubinstein's program on Oct. 30 will take place at the usual hour of 3:30. Subscribers will receive their tickets for the entire series by the end of this month.

FLINT, MICH.
JOURNAL
SEP 25 1949

Munch Chooses Historic Program For Debut as Boston Conductor

New York — UP — Charles Munch will make his bow as permanent conductor of the venerable Boston Symphony in succession to Serge Koussevitzky, on Oct. 7 with the same program with which the orchestra inaugurated Boston's Symphony Hall on Oct. 19, 1900.

Attesting to the timelessness of great music, the 49-year-old program could have been as easily conceived today. It is the overture to Weber's "Euryanthe," Handel's Organ Concerto No. 4, the ballet music and entr' acte of Schubert's "Rosamunde," and Beethoven's fifth symphony. E. Power Biggs will be the Handel soloist.

Outstanding during Munch's first season as the orchestra's 10th conductor will be a performance of Bach's "Passion According to St. John," with the choruses of Harvard and Radcliffe assisting the orchestra, scheduled for the Friday and Saturday of the 1950 Holy Week. Some time in midwinter, he'll conduct a performance of Honegger's "Joan of Arc at the Stake," making use of a newly organized chorus.

COLUMBUS, OHIO
DISPATCH
SEP 25 1949

Boston Symphony Back With 'Dress Rehearsal

The Boston Symphony Orchestra will return to the air on NBC for its second season of "Dress Rehearsal" programs Monday, Oct. 3. Charles Munch is the new regular conductor of the famous orchestra. Munch was appointed to direct the Boston Symphony after the resignation of Dr. Serge Koussevitzky, who inaugurated this broadcast series last year.

Munch takes over the orchestra coincident with the 50th anniversary of Symphony Hall in Boston, where the programs originate. His first concert will be a repeat of the first concert given in the hall. Music of Weber, Handel, Schubert and Beethoven is scheduled.

HARTFORD, CONN.
TIMES
SEP 22 1949

Boston's Symphony Conductor To Honor Rabaud at Opening

Charles Munch, new conductor of the Boston Symphony Orchestra, will open the season Oct. 7 and 8 at Boston Symphony Hall with "La Procession Nocturne" by the late eHnri Rabaud, who conducted the orchestra in 1918-1919. Mr. Rabaud died Sept. 8 in France.

Conductor Munch will present the Symphonia Domestica by Richard Strauss in memory of the composer Oct. 14 and 15. Other works announced the first season are premieres of a violin concerto by William Schuman, a Second Suite by Walter Piston, a cantata by Lukas Foss, a symphony by Bernard Wagenaar, a symphony by William Walton, a piano concerto by Francois Poulenc, a symphony by Jacques Rivier, and works by D'Indy, Roussel, Berlioz and Rameau.

A special concert for organ and orchestra in November will benefit Dr. Albert Schwitzer's North African mission.

PROVIDENCE, R. I.
JOURNAL
SEP 30 1949

SYMPHONY SELLOUT

Boston, Sept. 29.—(UP)—The change in conductors didn't affect the popularity of the Boston Symphony Orchestra. The orchestra reported today that all seats for its concerts had been sold for the entire season. Charles Munch, who is replacing Serge Koussevitzky, will give four series of concerts in Boston and also will appear in Providence, Cambridge, Carnegie Hall, New York, and the Academy of Music in Brooklyn.

NEW HAVEN, CONN.
REGISTER
SEP 26 1949

Heads Symphony

Charles Munch is shown at Boston's Symphony Hall where he [illegible] duties as conductor of the famed Boston Symphony Orchestra. Munch succeeds Dr. Serge Koussevitzky who retired this Spring. The new conductor was head of the Paris Conservatory Orchestra.—(AP).

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WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
SEP 26 1949

Boston Symphony Orchestra Plans Are Announced by Munch

Charles Munch, who has arrived in Boston to take up his duties as the new conductor of the Boston Symphony Orchestra, has divulged to newspaper interviewers his plans and intentions for the orchestra's season which is to open Oct. 7. Charles Munch, who succeeds Serge Koussevitzky as this orchestra's tenth conductor and the third native of France, has returned from an active season in his own country where he has been conducting the festival in his native Strasbourg and the concerts of the Conservatoire and Government Radio Orchestra in Paris. He is well known in this country from the tour of the latter orchestra last autumn and from many guest appearances in our principal cities.

The new conductor will open the season by playing "La Procession Nocturne" of Henri Rabaud, his colleague who conducted this orchestra in 1918-1919 and who died in France on Sept. 8. He will present the Symphonia Domestica by Richard Strauss on his second program in memory of the famous composer who also died in this month. The first program will be a repetition of the program with which Wilhelm Gericke opened in Symphony Hall exactly 50 years ago. The half century anniversary of the auditorium will be celebrated then by the dedication of a new organ which is installed and which will be first heard when Handel's Third Concerto is played by E. Power Biggs.

Outside of New England

Undertaking a tour outside of New England in its third week, the Boston Orchestra will give concerts in Syracuse, Rochester, Buffalo, Detroit, Ann Arbor, East Lansing, and Toledo.

The 200th anniversary in 1950 of the death of Johann Sebastian Bach will be remembered by the performance of the St. John Passion, the Art of Fugue, and Brandenburg Concertos. The French conductor's interest in the music of America is evident in his announcement of a new violin concerto by William Schuman, a Second Suite by Walter Piston, a new cantata by Lukas Foss, and a symphony by Bernard Wagenaar to be performed in the course of the season. From the conductor's own country there will be Honegger's "Jeanne D'Arc at the Stake," symphony by Jacques Rivier, new piano concerto by Francis Poulenc and a suite from his ballet, "Les Animaux Modernes." Music by D'Indy, Roussel, Berlioz and Rameau will also figure on the symphony by William Walton. A special concert in November for organ with orchestra will be given for the benefit of Albert Schweitzer's Mission in North Africa. Dr. Schweitzer, who is a famous organist as well as a humanitarian, inspected and autographed this orchestra's new organ when he visited America last summer. He is a relative of Charles Munch by marriage.

YOUNGSTOWN, OHIO
VINDICATOR
SEP 27 1949

Directs Boston Symphony

—Wide World Photo

Charles Munch is new conductor of the Boston Symphony Orchestra.

Advocate Sept 30

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MUSIC IN REVIEW

By JULES WOLFFERS

CONCERNING MUNCH

A day or so after Charles Munch arrived here from France to begin his duties as conductor of the Boston Symphony Orchestra, members of the press were called in to meet and chat with the new leader. Present were most of the critics on the Hub's newspapers plus a couple of photographers, a radio-station commentator and Jeff Wylie, of Life-Time, who often attends these musical affairs in the fond, though not often realized hope, that possibly there will be a story for the eclectic Life-Time public.

It seemed to me that Mr. Munch was somewhat apprehensive at first. He gave us a very charming but rather obvious statement, in French, about hoping to maintain the orchestra at the high level it enjoys at present and so on. But as he discovered that we were all really quite a harmless bunch without too many awkward questions to trip him up, he thawed out more and more to disclose himself as a warm, genial person of considerable charm and wit with a very fair command of the English language at his disposal.

He is a very modest person and rarely speaks of his accomplishments except in the most casual terms. On the other hand, he semed very pleased indeed that he had been chosen by 10,000 women readers of the Parisian periodical, "Elle," next only to Winston Churchill, as the man they would most like to have lunch with. Of course, Mr. Munch had tongue in cheek, so to speak, and his pretended pride in this "victory" over all males, except the redoubtable Winston, was quite delicious and even touching, in a way.

In person, Mr. Munch fits very well into the latest mode of popular hero. About six feet tall, his somewhat lined, but handsome and expressive face is topped by a semi-controlled mane of iron-grey hair. His weight is well distributed around an active and athletic frame. His sense of humor and appreciation of other's humor is well developed. Altogether our new conductor is a fine type of person, as far as can be judged from an hour's observation.

Most of the questions concerned music he will be listing as the season advances. While he has some very definite ideas, he seems very willing to listen to the suggestion of others and several of the critics had favorite works to commend to him. Whether or not this will work out in practice as a usual rule is a moot point. For my part I am quite happy to leave the choice of program entirely to a man who has in his very distinguished past demonstrated a catholicity of taste admirable in an interpreter. We may, of course, expect to hear a good quantity of French music and we would certainly not wish it otherwise. We can expect completely authoritative interpretations not only in the standard masterpieces, but also in many works off the beaten track.

In France, Mr. Munch's interpretations of German music are as much admired as is his treatment of Gallic music. Nor should this be at all strange. Mr. Munch is an Alsatian with roots and ties in both countries. His name is German, his religion Protestant, his cultural experience German-French as is his family.

One fact of interest, among many others, brought out by the interview, is Mr. Munch's relationship by marriage to that great musical genius and even greater humanitarian, Albert Schweitzer, whose brother in law Mr. Munch happens to be.

During the course of the conference I did try out a sort of controversial question by asking Mr. Munch if he found any particular difference between European and American orchestras. Mr. Munch very understandingly avoided the question by stating that in orchestras it is all a matter of "l'esprit." This reticence is understandable and even admirable, but it would have been interesting to gain some insight in the differences and superiorities from one who has had experience on both sides of the Atlantic.

As for all the works discussed for performance, there are some very interesting events coming up for Symphony subscribers which will all be announced in due time, I have little doubt. There is much to look forward to.

SEATTLE, WASH.
TIMES
SEP 27 1949

NEW CONDUCTOR: In Boston—Charles Munch, new conductor of the Boston Symphony Orchestra, tried out a new organ on a test keyboard while Henry B. Cabot, president of the trustees of the Symphony, looked on.

CINCINNATI, OHIO
ENQUIRER
SEP 25 1949

Munch To Repeat 1900 Program In Boston Hall

NEW YORK, Sept. 24—(UP)—Charles Munch will make his bow as permanent conductor of the venerable Boston Symphony, in succession to Serge Koussevitzky on October 7 with the same program with which the orchestra inaugurated Boston Symphony Hall on October 19, 1900.

Attesting to the timelessness of great music, the 49-year-old program could have been as easily conceived today. It is the overture to Weber's "Euryanthe," Handel's Organ Concerto No. 4, the ballet music and entr' acte of Schubert's "Rosamunde," and Beethoven's fifth symphony. E. Power Biggs will be the Handel soloist.

Outstanding during Munch's first season as the orchestra's tenth conductor, will be a performance of Bach's "Passion According to St. John," with the choruses of Harvard and Radcliffe assisting the orchestra, scheduled for the Friday and Saturday of the 1950 Holy Week. Sometime in midwinter, he'll conduct a performance of Honegger's "Joan of Arc at the Stake," making use of a newly organized chorus.

★ ★ ★

LOWELL, MASS.
SUN & CITIZEN-LEADER
SEP 30 1949

Sold Out

BOSTON, Sept. 30 (UP)—The Boston Symphony orchestra reports that all seats for its concerts have been sold for the entire season—despite a change in conductors.

Charles Munch, succeeding Serge Koussevitsky as head of the group, will give four series of concerts in Boston besides appearances in Providence, R. I., Cambridge and in New York at Carnegie Hall and the Academy of Music in Brooklyn.

MADISON, WIS.
CAPITAL TIMES
SEP 28 1949

Boston Symphony

The Boston Symphony orchestra will return to the air on WIBA for its second season of "Dress Rehearsal" programs at 10:30 p. m. Monday, Oct. 3. Charles Munch is the new regular conductor of the famous orchestra. Munch was appointed to direct the Boston Symphony after the resignation of Dr. Serge Koussevitzky, who inaugurated this broadcast series last year.

Munch takes over the orchestra coincident with the 50th anniversary of Symphony hall in Boston, where the programs originate. His first concert will be a repeat of the first concert given in the hall. Music of Weber, Handel, Schubert, and Beethoven is scheduled.

The program will be a half hour of a regular working rehearsal of the orchestra preparing its concerts of the week. Olin Downes, noted author, critic, and commentator, again will interpolate explanations during the broadcast.

PORTLAND, ME.
PRESS HERALD
SEP 30 1949

Boston Symphony Again Has Sellout

Boston, Sept. 29. (UP)—The change in conductors didn't affect the popularity of the Boston Symphony Orchestra.

The orchestra reported today that all seats for its concerts had been sold for the entire season. Charles Munch, who is replacing Serge Koussevitzky, will give four series of concerts in Boston and also will appear in Providence, R. I., Cambridge, Carnegie Hall, New York, and the Academy of Music in Brooklyn.

WATERBURY, CONN.
AMERICAN
SEP 30 1949

Boston Symphony Seats Sold Out

Boston, Sept. 30 — (UP)— The Boston Symphony Orchestra reports that all seats for its concerts have been sold for the entire season — despite a change in conductors.

Charles Munch, succeeding Serge Koussevitsky as head of the group, will give four series of concerts in Boston besides appearances in Providence, R. I., Cambridge, and in New York at Carnegie Hall and the Academy of Music in Brooklyn.

E BOSTON DAILY GLOBE-

Symphony Season Sold Out Here

A week before the opening of the Boston Symphony Orchestra season in Symphony Hall on Oct. 7 under its new conductor, Charles Munch, the last available seat has been suscribed for the season.

The orchestra gives four series in Boston, two in Carnegie Hall, New York, and a series in Sanders Theatre, Cambridge, and the Academy of Music, Brooklyn. A series in Providence is planned to be given in the new State Auditorium when it is completed.

There is a waiting list for future seasons for each of these series mounting, in the case of New York, into the hundreds.

PORTLAND, ME.
EXPRESS
SEP 30 1949

All Sold Out

Boston, Sept. 30. (AP)—The Boston Symphony Orchestra reports that all seats for its concerts have been sold for the entire season—despite a change in conductors.

Charles Munch, succeeding Serge Koussevitsky as head of the group, will give four series of concerts in Boston besides appearances in Providence, R. I., Cambridge, and in New York at Carnegie Hall and the Academy of Music in Brooklyn.

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NEW YORK, N. Y.
WORLD-TELEGRAM
SEP 24 1949

Radio Again Will Air Symphony Rehearsals

By LOUIS BIANCOLLI.

The return to the air of the Boston Symphony's "Dress Rehearsal" over NBC early next month will again accord listeners to an orchestral work-out.

Rehearsal, needless to say, is what makes a conductor and an orchestra. The picture of the conductor in action at concert time is merely the formal rounding out of a gruelling process begun days before.

As a rule, conductors don't like having anybody but the orchestra around during the throes of rehearsal. Many of them admit feeling hampered when they know outsiders are present in the house. They need privacy for the artistic tantrums.

Stories are legion of the rehearsal technics used by various conductors. Some have succeeded with the approach of soft cajolery; some use sardonic thrusts when the going is rough, and one or two are known to erupt like volcanoes when a pianissimo is faintly out of line.

During the concert, of course, nothing of this comes through. Everything seems sunny and harmonious in the relation between the conductor and the orchestra. Things move smoothly. The conductor may mutter an angry oath, and even the front-row subscribers may not overhear it.

Very rarely is a performance stopped in mid-career at a concert. Once or twice I have witnessed a sudden halt, but only where a piano or violin soloist got snarled up in a clash of tempo with the conductor, or where a string snapped.

At rehearsal both conductor and personnel go through agonies of trial and error. Phrases are often gone over dozens of times till you half expect the violins and oboes to double up from sheer fatigue or boredom.

Some conductors can be so sharp in their gibes one often wonders why a whole orchestra doesn't walk out of a rehearsal hall in protest. I suppose after a while musicians get accustomed to conductors' pranks and learn to discount them.

We have all been told how startled the Philharmonic men were the day little Bruno Labate up and snapped at Otto Klemperer, "Mr. Klemp', you talka too much." They were shocked but they were all behind the embattled oboe-player.

As a rule the men take the temperamental storms in stride. I have been told that many musicians refuse to take an easy-going conductor seriously. The suave and gracious approach is supposedly lost on a group of hard-boiled instrumentalists.

Watching the "Dress Rehearsal" series of the Boston Symphony will give instructive glimpses of how an orchestral classic is put through the wringer before it emerges the slick and finished product one hears at the concert.

The fact that an audience is listening will probably curb any impulse on Charles Muench's part to let the orchestra have it during any difference of opinion over tempo or dynamics. His predecessor,

Still, audiences can learn to respect both a conductor and an orchestra a great deal more when they are allowed to eavesdrop on the grind that goes into rehearsal.

When you next hear a beautiful legate spun out in the slow movement of Mozart's G minor symphony, it would be well to remember how a hundred men and a fretful conductor sweated out every note of it.

Saturday Review of Literature
NEW YORK, N. Y.
SEP 24 1949

A Fifth of Beethoven

BEETHOVEN: *Symphony No. 5 in C minor. Serge Koussevitzky conducting the Boston Symphony Orchestra.* (RCA Victor album 1313, $6, WDM 1313, $4.30.)

To the host of great, near-great, and merely employed conductors who have recorded the Fifth Symphony of Beethoven may now be added the name of one who falls into both of the first categories (depending on what work he is conducting) but, curiously, not into the third. It doubtless represents a climax of more than one sort for Koussevitzky: a long-awaited chance to record this great work, an honorary release as he concludes his long tenure with the Boston orchestra.

Aurally, it is certainly one of the better versions of the Fifth now available. Victor has apparently utilized this gala enterprise to acquaint us with something new in Boston Symphony reproduction. Extended range is certainly employed, also a new kind of resonant background. The result, it seemed to me, was that of a good 8-H recording put through an echo chamber, in which the dry, clear, crisp quality associated with that arena is surrounded by some air space. Bigness and clarity are twin foci of this sound, also a rather amazing dynamic range. But the violins still scrape rather than sing, the brasses have punch but little vibrance. I imagine it would all prove out perfectly on a frequency meter; but there is more to good reproduction than that.

Musically and emotionally it is one of a rather remarkable standard for Koussevitzky: methodical, evenly paced, forthright, and consistent. What it lacks, essentially, is personality: either the intensity that Toscanini poured into his incomparable (and often unlistenable) playing or the more human accent of Walter and Furtwängler.

SCRANTON, PA.
SCRANTONIAN
SEP 25 1949

The World Of Music

By the United Press

NEW YORK, Sept. 24 (UP)—Charles Munch will make his bow as permanent conductor of the venerable Boston Symphony, in succession to Serge Koussevitzky, on Oct. 7 with the same program with which the orchestra inaugurated Boston's Symphony Hall on Oct. 19, 1900.

Attesting to the timelessness of great music, the 49-year-old program could have been as easily conceived today. It is the overture to Weber's "Euryanthe," Handel's Organ Concerto No. 4, the ballet music and entr' acte of Schubert's "Rosamunde," and Beethoven's fifth symphony. E. Power Biggs will be the Handel soloist.

Outstanding during Munch's first season as the orchestra's tenth conductor, will be a performance of Bach's "Passion According to St. John," with the choruses of Harvard and Radcliffe assisting the orchestra, scheduled for the Friday and Saturday of the 1950 Holy Week. Sometime in mid-Winter, he'll conduct a performance of Honegger's "Joan of Arc at the Stake," making use of a newly organized chorus.

ASHEVILLE, N. C.
CITIZEN
SEP 25 1949

Charles Munch To Make Bow

NEW YORK, Sept. 24 UP)—Charles Munch will make his bow as permanent conductor of the venerable Boston Symphony, in succession to Serge Koussevitzky, on October 7 with the same program with which the orchestra inaugurated Boston's Symphony Hall on October 19, 1900.

MANCHESTER, N. H.
SUNDAY NEWS
SEP 25 1949

Conductor Divulges Plans Of Boston Symphony Group

BOSTON, Sept. 24 — Charles Munch, who has arrived here to take up his duties as the new conductor of the Boston Symphony Orchestra, has divulged to newspaper interviewers his plans and intentions for the orchestra's season which is to open October 7. Mr. Munch, who succeeds Serge Koussevitzky as this orchestra's 10th conductor and the third native of France, has returned from an active season in his own country where he has been conducting the festival in his native Strasbourg and the concerts of the Conservatoire and Government Radio Orchesra in Paris. He is well known in this country from the tour of the latter orchestra last autumn and from many guest appearances in the principal cities.

Mr. Munch flew to New York last week and has been joined by his wife, who arrived Friday on the Ile de France. They have taken up their residence in Milton, Mass., in the house formerly occupied by the late Bishop William Lawrence.

The new conductor will open the season by playing "La Procession Nocturne" of Henri Rabaud, his colleague who conducted this orchestra in 1918-1919 and who died in France, September 6. He will present the Symphonia Domestic by Richard Strauss on his second program in memory of the famous composer who also died in the month. The first program will be a repetition of the program with which Wilhelm Gericks opened Symphony Hall exactly 50 years ago. The half century anniversary of the auditorium will be celebrated then by the dedication of a new organ which is installed and which will be first heard when Handel's Third Concerto is played by E. Power Biggs.

Undertaking a tour outside of New England in its third week, the Boston Orchestra will give concerts in Syracuse, Rochester, Buffalo, Detroit, Ann Arbor, East Lansing and Toledo.

The 200th anniversary in 1950 of the death of Johann Sebastian Bach will be remembered by the performance of the St. John Passion, the Art of Gugue, and Brandenburg Concertos. The French conductor's interest in the music of America is evident in his announcement of a new violin concerto by William Schuman, a Second Suite by Walter Piston, a new cantata by Lukas Foss, and a symphony by Bernard Wagenaar to be performed in the course of the season.

From the conductor's own country there will be Honegger's "Jeanne D'Arc at the Stake," Symphony by Jacques Rivier, a new piano concerto by Francis Poulenc and a suite from his ballet, "Les Animaux Moderne." Music by D'Indy, Roussel, Berlioz and Rameau will also figure on the programs. From England there will be a first performance in Boston of the symphony by William Walton.

A special concert in November for organ with orchestra will be given for the benefit of Albert Schweitzer's Mission in No. Africa. Dr. Schweitzer, who is a famous organist as well as a humanitarian, inspected and autographed this orchestra's new organ when he visited America last summer. He is a relative of Charles Munch by marriage.

PROVIDENCE, R. I.
JOURNAL
SEP 25 1949

Munch Will Make Bow as Conductor In Hub on Oct. 7

CHARLES MUNCH will make his bow as permanent conductor of the venerable Boston Symphony, in succession to Serge Koussevitzky, on Oct. 7 with the same program with which the orchestra inaugurated Boston's Symphony Hall on Oct. 19, 1900.

Attesting to the timelessness of great music, the 49-year-old program could have been as easily conceived today. It is the overture to Weber's "Euryanthe," Handel's Organ Concerto No. 4, the ballet music and entr' acte of Schubert's "Rosamunde," and Beethoven's fifth symphony. E. Power Biggs will be the Handel soloist.

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U. S. Holds World's Music Leadership

By ADELAIDE KERR

NEW YORK, Sept. 24. (AP)—"The United States leads the world in music. Europe might catch up with us in 20 years if there is no war, but it will never again take the leadership."

The speaker was Sigmund Romberg, Hungarian-born composer of such Broadway musical hits as "Blossom Time," "The Student Prince" and the "Desert Song" and veteran of 40 years' work in American music. He has been an American citizen since 1917.

In the last seven years he has conducted his concert orchestra in 300 American cities and thus has had a first hand look at musical activities in virtually every state.

"Europe used to call America a land of dollar chasers and say we had no real interest or foundation in the arts,' Romberg went on. 'But it is the American dollar that put the solid floor under music in America. In this country music is a billion dollar business. The big money that musicians can make here from radio, recordings, concerts and other sources makes this country the mecca of every artist.

"Today, with its symphony orchestras, opera companies, movies and radio the United States lays more good music before a higher percentage of people than any other country in the world."

The composer-conductor swiftly enumerated his reasons.

"Today there are about 150 orchestras of symphony rank in the United States. Thirty of these are of first caliber. The Boston Symphony, the New York Philharmonic and the Philadelphia Orchestra are world famous and can hold their own with the symphony orchestras of London, Paris and Vienna. Many of our symphony orchestras give summer concerts, at which millions can hear the best music at popular prices.

"There are 200,000 amateur orchestras of London, Paris and Vienna. Many of our symphony orchestras give summer concerts, at which millions can hear the best music at popular prices.

"There are 200,000 amateur orchestras in high schools and universities. (This does not include their bands.) These orchestras play semi-classical music. They also play some classical music arranged in a way that is not too hard for them. These youngsters give their own time to play and every fiddler and tooter among them is a potential patron of the best music when he grows up.

"I do not mean that all of America is symphony conscious. Jack Benny still gets a much higher listener rating than the best radio symphony performance. But the taste of the masses and the number of lovers of good music among them are steadily rising.

"Also, the United States produces more music of the type heard in the best musical shows and motion pictures than any other country in the world. It also has its composers of symphony, choral and opera music. And they don't have to starve here either. Idealism is nice and something that should be honored. But practical idealism is good too. It enables musicians in America to eat three meals a day and maybe send the children to college."

Romberg capped his discussion with a final point.

"Before World War II a musician who wanted a name had to pass the critics of Vienna and Paris. Today he must pass the critics in (New York) Carnegie Hall and Town Hall. The reason, of course is the financial gain an artist can make here. Nowhere else in the world can a singer sing in 60 different cities, each having halls accommodating four thousand or more."

PARKERSBURG, W. VA.
NEWS
SEP 25 1949

Munch to Repeat 1900 Program In Symphony Debut

NEW YORK, Sept. 24 (UP)—Charles Munch will make his bow as permanent conductor of the venerable Boston Symphony, in succession to [illegible]y, on Oct. 7 with the same program with which the orchestra inaugurated Boston's Symphony Hall on Oct. 19, 1900.

Attesting to the timelessness of great music, the 49-year-old program could have been as easily conceived today. It is the overture to Weber's "Euryanthe," Handel's Organ Concerto No. 4, the ballet music and entr' acte of Schubert's "Rosamunde," and Beethoven's fifth symphony. E. Power Biggs will be the Handel soloist.

Outstanding during Munch's first season as the orchestra's tenth conductor, will be a performance of Bach's "Passion According to St. John," with the choruses of Harvard and Radcliffe assisting the orchestra, scheduled for the Friday and Saturday of the 1950 Holy Week. Sometime in mid-winter, he'll conduct a performance of Honegger's "Joan of Arc at the Stake," making use of a newly organized chorus.

[15]

BOSTON TRAVELER – SEPT. 30, 1949

Splinters Gave Musician Start As Viola Maker

Symphony Player Found Bits In Trash Can and Won Fame

By ALTA MALONEY

When he picked up from a trash can the shattered bits of a viola, reduced by a truck to splinters smaller than a toothpick, a hobby, which this summer resulted in international recognition, began for a Boston Symphony Orchestra member.

VIOLA FORGOTTEN

George N. Humphrey, who plays the viola in the orchestra, was helping to settle the estate of a friend who had been one of the best makers of violas in Boston.

He had told Humphrey of the ruined viola which he planned to rebuild and which he hoped would be his masterpiece. After his death, the viola was forgotten and his widow, seeing it only as a heap of wood scraps, threw it in its case into a trash barrel.

"The only thing I knew about it was that he thought there was something in it," Humphrey says. So he bought the pieces. He took them to New York to be put together again, but there a maker told him that it would cost $600.

Humphrey didn't have that kind of money, but he had tools and glue which he had been given from his friend's workshop.

Pouring the tiny bits of wood out on the dining room table at his Hawthorne avenue, Arlington, home, the viola player started fitting the puzzle together. He would find one scrap which fit into another, glue them and then sit holding the pieces in his hands for an hour until the fixative set. Then he would add another piece.

It was eight weeks before the instrument was completely reassembled. But when he held the viola under his chin and drew his bow across it, the rich tone from the burnished antique wood and 18th century design told him that he had done a good job.

DECIDED ON NEW ONE

Considering the effort he had put into the restoration of an old instrument, the musician decided to make a new viola! It would be easier, he thought—no puzzle about it. Having just acquired a very fine old viola, he set to work to copy it.

"It came out pretty well," Humphrey says smilingly. "I was very happy about it—at the time. But then I saw only the flaws. I made another and then another."

Shortly after, he met Frederick Haenel, one of the finest makers of violas in the country, whose work he had watched for some 10 years. They had met several times before the Boston Symphony musician had the courage to tell the master that he, too, had made a viola—in fact, several.

Haenel thought Humphrey could do a better job. His instruments made from instruction books, Haenel said, reminded him of a musician playing only the notes of Beethoven's music. Would Humphrey like to study with him?

They picked a different model, an $8000 Gasparo da Salo instrument, a "Stradivarius of violas" made in 1594 which Humphrey had just acquired—the oldest instrument in the Boston Symphony.

Side by side the two worked, first at Lake Placid, then at Haenel's home in Connecticut, then in Boston. Each worked on his own model, the teacher letting the pupil observe and ask questions, but giving no technical help.

Humphrey put into it, not only the design which gave the viola its tone but the crudities of the early craftsmanship. It was made in a month, but it took all winter to varnish it and copy its antique color.

SENT IT TO CONTEST

News came to both last spring, when the viola was done, of an international competition for professional and amateur makers of string instruments to be held at the Hague, Holland. Haenel advised his pupil to send the da Salo copy, and it went off with the professional appraisal of $600 for insurance purposes.

After several months the viola came back with a diploma saying it had been entered in the contest. Humphrey thought it was strange that he had received no critical comment.

It was not until he arrived home from his summer work that he found in his mail, unforwarded by mistake, the notice that he had been awarded a diploma of honor. Another letter told him he had won second place in the amateur viola-making section. He discovered he had the highest number of points of any American entrant.

As he prepares his violas, made over a 10-year period, for exhibition in Symphony Hall this season, the 45-year-old musician laughs at the idea that he might turn to viola-making for his career. He will stick to his first enthusiasm—the playing of the instrument.

It is a consuming ardor which came to him later in life than it does to most virtuoses. He was 17 and a railroad clerk at the terminal town of Bellaire, Ohio, before he even heard good music.

He had saved from his first job to buy a Christmas present for his mother. It was a victrola, complete with 10 records included as an incentive to buy. There were nine Paul Whiteman records and one by violinist Fritz Kreisler.

INVESTED IN KREISLER

The Whiteman records were played until the groaning grooves would no longer respond to the needle. Then George Humphrey had only the Kreisler record to play. He played it over and over, finally deciding he liked it better than the others. He bought all the Kreisler records he could.

With his father's violin, which he scornfully called a "second-hand fiddle," he tried to duplicate Kreisler's music. It didn't sound the same. He tried playing from music. Then he decided to take lessons.

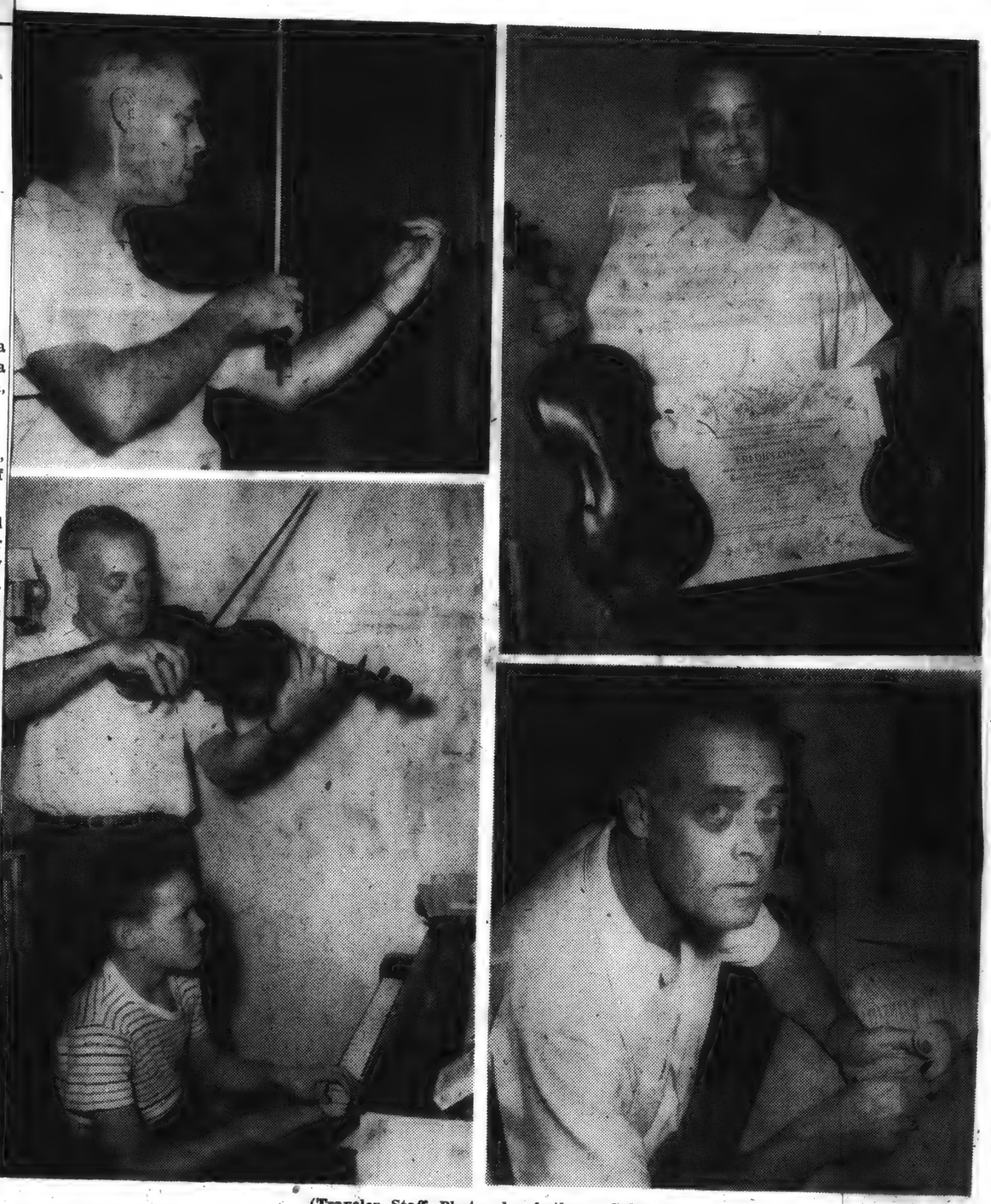
In a year he had taken all the instruction Bellaire could provide for him, so he wrote the U. S. Bureau of Information and asked for the name of the music school with the highest rating. A year later he landed in Boston at the New England Conservatory of Music.

From then on it was work, and only work, to make up for lost time. He practiced 10 hours a day and won himself scholarships for his last three years.

On graduation he got himself a job with the Minneapolis Symphony, moving on from there to Curtis Institute where, despite the fact that he was three years over the age limit and classes were filled, he became a student.

Then Serge Koussevitzky listened to his playing and promised that he would fill the first vacancy in the Boston Symphony. Three years later, in 1934, although there was no opening, Koussevitzky appealed to the board of trustees and Humphrey became the 13th member of the viola section.

"Thirteen," says Humphrey. "That's my lucky number."



(Traveler Staff Photos by Anthony Cabral)

VIOLA WHICH WON HIM PRIZE in international competition for amateur and professional makers of string instruments is played by George N. Humphrey (upper left), member of the viola section of the Boston Symphony Orchestra. Humphrey copied the instrument exactly from an $8000 viola which he acquired last year and shows both with his citation at upper right. Lower left, Eric Humphrey, 11, is fast becoming able to accompany his father. Humphrey at his work bench in his Arlington home starts the scroll for a new viola. His instruments will be on display this season at Symphony Hall.

NEW YORK, N. Y.
HERALD TRIBUNE
OCT 2 - 1949

News of the Orchestras

The Philadelphia Orchestra will open New York's 1949-'50 symphonic season, giving the first concert of its customary quota of ten in Carnegie Hall Tuesday night, Oct. 11, two days before the opening of the Philharmonic-Symphony Orchestra's activities. Eugene Ormandy will take note of Arnold Schoenberg's recent seventy-fifth birthday with a performance of his "Verklarte Nacht" for strings. This program, which also includes Mr. Ormandy's transcription of Bach's organ toccata and fugue in D minor and Brahms's second symphony, will also be played in the first concerts of this orchestra's fiftieth home season next Friday afternoon, Saturday night and the following Monday night.

The Boston Symphony Orchestra opens its sixty-ninth season and its first under the conductorship of Charles Munch next Friday afternoon and Saturday night in Boston's Symphony Hall. After offering Henri Rabaud's "La Procession Nocturne" to commemorate the composer's recent death (Sept. 8), Mr. Munch will repeat the program with which this orchestra, under Wilhelm Gericke, opened Boston's Symphony Hall in October, 1900, including Handel's third organ concerto with E. Power Biggs as soloist. Mr. Rabaud was the Boston Symphony's conductor in 1918-'19.

The Cleveland Orchestra began its thirty-second and, thus far, its longest season in Cleveland's Severance Hall last Thursday and Saturday nights. George Szell devoted his first program to familiar music; his second, next Thursday and Saturday, will include Bela Bartok's Concerto for Orchestra and Tchaikovsky's Pathetic Symphony. The Bartok work has had one previous production, Jan. 3 and 5, 1948, under Mr. Szell, as a memorial to the composer, who died in September, 1945. The Clevelanders' regular subscription series consists of twenty-eight pairs of concerts.

MIAMI, FLA.
HERALD
OCT 2 1949

Boston Symphony To Mark Anniversary

Charles Munch, new conductor of Boston Symphony Orchestra, will present at his first concert Oct. 7, a repetition of the program with which Wilhelm Gericke opened Symphony Hall exactly 50 years ago.

The half century anniversary of the auditorium will also be celebrated by the dedication of a new organ. E. Power Biggs will play Handel's Third Concerto.

Mr. Munch recently conducted the summer festival in his native Strasbourg and concerts of the Conservatoire and Government Radio Orchestra in Paris.

HANOVER, PA.
SUN
OCT 1 - 1949

Charles Munch, who has arrived in Boston to take up his duties as the new conductor of the Boston Symphony Orchestra, has divulged to newspaper interviewers his plans and intentions for the orchestra's season which is to open Oct. 7. Charles Munch, who succeeds Serge Koussevitzky as this orchestra's tenth conductor and the third native of France, has returned from an active season in his own country where he has been conducting the festival in his native Strasbourg and the concerts of the Conservatoire and Government Radio Orchester in Paris. He is well known in this country from the tour of the latter orchestra last autumn and from many guest appearances in our principal cities.

[16]

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PRECISION℠ RESOLUTION TARGETS

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Take the collectors. Fritz Kreisler collects Fifteenth Century manuscripts; Fabien Sevitzky collects ties (he has 980 of them!); Alec Templeton has more than a hundred music boxes, all shapes and sizes; Powell Weaver has an assortment of bells; composer Burrill Phillips collects (on records) spoken dialects of the United States. Spinoza Paeff (violist, Baltimore Symphony) has unearthed and recorded the laments of the Cape Verde Islands (Portuguese West Africa). Composer Charles Mills collects pipes, flutist John Wummer (New York Philharmonic) flutes, percussionist Emil Sholle (Cleveland Orchestra) cymbals. Boaz Piller (contrabassoonist, Boston) has a rare collection of musical lithographs by Daumier—one of the most nearly complete in the world. Mischa Mischakoff (concertmeister, N. B. C. Symphony) collects Stradivarius violins —has three, as well as one Guarnieri der Gesù.

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Some musicians find going places in imagination just as nerve-quieting. Clement J. Barone, piccolo player of the Houston Symphony Orchestra, devotes his spare hours to model railroading. "It's great fun," says he, "to build your own scale models of today's modern streamliners and freight engines and cars. But the greatest thrill is seeing them whizz through realistic country towns and then roar to a stop at a big city station. In process of building a model there are so many small parts to put together that you have to stay calm, cool and collected." Composer Philip Greeley Clapp says he is absorbed in railroad operation "probably because of a certain symphonic quality which I find in 'choo-choos'." Ernst Krenek pores over railroad time-tables. One remembers that Antonin Dvorak used to go to the station when trains were due, just to see the giants come thundering in.

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Outdoor sportsmen among musicians go in for everything from deep sea fishing (Alfred Wallenstein, conductor of the Los Angeles Symphony Orchestra) to marksmanship (Fabien Sevitzky, conductor of the Indianapolis Symphony). Howard B. Mitchell, conductor of the National Symphony Orchestra, has won the District of Columbia championship in golf several times. Of a less strenuous cast are the beekeeping activities of composer Paul Nordoff and the bird-watching pursuits of Rosario Mazzeo (bass clarinet), the Boston Symphony Orchestra's ornithologist. William Gebhardt (French horn player of the Boston Symphony) for years has cultivated four acres of vegetables and maintained one hundred and fifty hens. (He sells the eggs to Boston Symphony Orchestra members.) Ralph Liese (trombone, Houston Symphony), goes in for stock-raising. Harold Thompson (percussion, Cincinnati Orchestra) is the delight of fly fishermen. For he ties fly-rod lures. During the coming year specimens of his handiwork will take salmon in the great rivers of the Atlantic watershed and bonefish of the southern seas. Samples of Thompson's workmanship, spread out on a table, look like a garden of tiny wildflowers, but they are actually bits of hair, feathers, wool —even the scale of a giant python, all put together with infinite skill. Fishing enthusiast Clifford Spearing (French horn, Toronto Philharmonic) and he should get acquainted.

And then there's the group that scurries around recording all such activity *via* film. Photography is a hobby so often resorted to that it is safe to say at least half of professional musicians engage in it with more or less purposefulness. Some are experts in the field. They specialize. Six members of the Cincinnati Orchestra, to concentrate on just one such group, have all but reached professional status: Marcel Dandois, Charles Findlay, Fred Noak, Carl Topie, Harold Roberts and Arthur Knecht. Dandois' specialty is landscapes and character studies; Findlay covered all expenses of a Canadian Rockies trip through proceeds from his pictures; Noak's *forte* is taking pictures of animals in the zoo.

The professional photographer of the Philadelphia Orchestra is Adrian Siegel, cellist in the group. Conductors Joseph Wagner (Duluth) and Milton Katims (N. B. C. Symphony) make a specialty of taking moving pictures. Katims has one of Toscanini actually conducting.

Chess runs photography a close second. Practically every symphony orchestra has its chess club. When I was shown through the room backstage at the New York Philharmonic, which holds the exhibit of the orchestra's painter-members, I was told please not to look toward the tables of chess players. They didn't have their coats on and would be embarrassed. My guide need not have troubled. When I did cast an oblique glance in the players' direction, I saw they were far too immersed in the game even to notice my presence.

Chess experts among musicians are too numerous to mention, but one might cite Theodore Cella (harp, New York Philharmonic) who has won several tournaments. William Primrose, concert violist, carries on tournaments by correspondence with fellow artists on tour.

Other champions at indoor games are Chris Hebert (violinist, New Orleans Symphony Orchestra) who took the prize as best bridge player in a recent contest in that city, and conductor Izler Solomon, who in his college days was ping-pong champion at Michigan State. He still plays a mean game. Composer Villa-Lobos is an avid billiard player.

That most horizon-searching of indoor sports, namely, reading, forms the chief recreation of innumerable musicians. Clarinetist Schmachtenberg of the Cincinnati Symphony likes to read Huxley, Santayana, Mann and Cocteau; conductor Artur Rodzinski is a student of the

Enrico Fabrizio in his workshop. He made the cello he plays in the Boston Symphony Orchestra.

Daniel Eisler, Boston Symphony violinist, hunts out some dingy and cracked old painting in a second-hand shop, cleans it, mends defects in the paint—and presto, he has a charming antique!

Maurice Van Praag, personnel manager of the New York Philharmonic, Nat Van Praag, assistant librarian, and Leonard Schaller, first clarinet, have a game of Gin Rummy during intermission.

BURLINGTON, VT.
NEWS
OCT 2- 1949

Boston Symphony Reports Sellout

BOSTON, (UP)—The Boston Symphony Orchestra reports that all seats for its concerts have been sold for the entire season—despite a change in conductors.

Charles Munch, succeeding Serge Koussevitzky as head of the group, will give four series of concerts in Boston besides appearances in Providence, R. I., Cambridge and in New York at Carnegie Hall and the Academy of Music in Brooklyn.

HENDERSON, TEXAS
TEXAS NEWS
OCT 2 1949

WORLD of MUSIC

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NEW YORK, N. Y.
HERALD TRIBUNE
OCT 1 - 1949

Bostonians Oversubscribed

The Boston Symphony Orchestra announces that a week before the opening of its home season under Charles Munch's direction next Friday afternoon every available seat has been subscribed for the season in all its series, including those in Boston, Cambridge, New York, Brooklyn and Providence. Each [illegible] a waiting list for future seasons.

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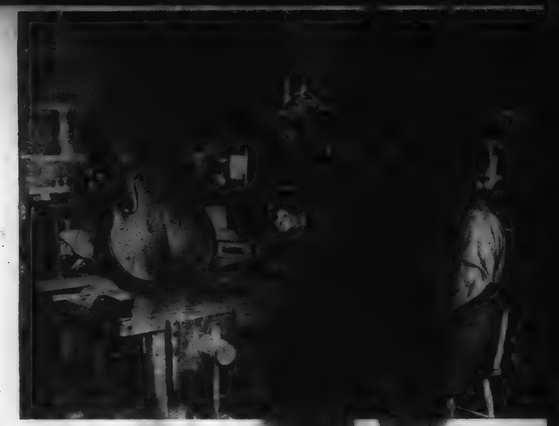

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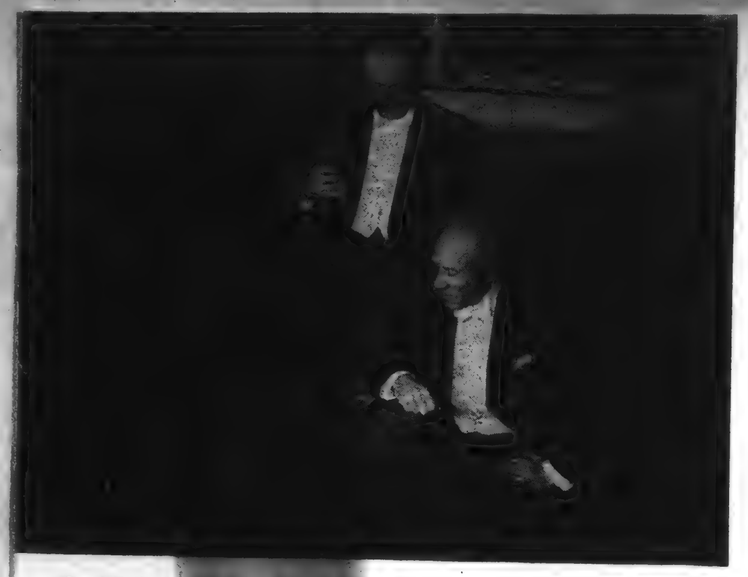

Paul Federovsky (b.) and Sidney Jansen (r.), Boston Symphony violinists, ponder a chess situation while Melvin Bryant of their section looks on.

ARNOLD SCHOENBERG binds books in his odd hours. He used to paint and has some self-portraits of high artistic merit to his credit. Composer Paul Creston solves riddles and cryptographs. Toscanini watches prize fights over television. Ernest Bloch picks mushrooms and chops wood. Minot Beale (violin, Boston Symphony) raises rare pheasants. Charles Munch (conductor, Boston Symphony) told reporters when he was guest-conducting in New York, "I had a fine time going every day to the zoological gardens to watch four lion cubs."

A century or so back Mozart revelled in dancing the latest steps. Domenico Dragonetti, double-bass virtuoso, collected snuff boxes and elaborately dressed dolls. He often carried a favorite one, dressed all in black, to concerts with him. Beethoven loved to take long solitary walks in the woods. Alexander Borodin was chemist as well as composer.

So if the world has looked to musicians to provide them with a hobby, musicians in turn have sought relaxation in other directions. Herewith we have assembled just a few of the many ways musicians have found to relax.

Take the collectors. Fritz Kreisler collects Fifteenth Century manuscripts; Fabien Sevitzky collects ties (he has 980 of them!); Alec Templeton has more than a hundred music boxes, all shapes and sizes; Powell Weaver has an assortment of bells; composer Burrill Phillips collects (on records) spoken dialects of the United States. Spinoza Paeff (violist, Baltimore Symphony) has unearthed and recorded the laments of the Cape Verde Islands (Portuguese West Africa). Composer Charles Mills collects pipes, flutist John Wummer (New York Philharmonic) flutes, percussionist Emil Sholle (Cleveland Orchestra) cymbals. Boaz Piller (contrabassoonist, Boston) has a rare collection of musical lithographs by Daumier—one of the most nearly complete in the world. Mischa Mischakoff (concertmeister, N. B. C. Symphony) collects Stradivarius violins—has three, as well as one Guarnieri der Gesù.

Collectors' enjoyment is of the quiet, ruminating sort. Many musicians, perhaps as a reaction from their sedentary occupation, have a yen for getting somewhere fast. Three inveterate automobile drivers are conductor Eugene Ormandy and composers Edward Burlingame Hill and Lazare Saminsky. Composers who elect to skim the waterways are yachting enthusiast Eric Delamarter and sailboat racer Vincent Persichetti. Band-leader Guy Lombardo is a motor-boat racer.

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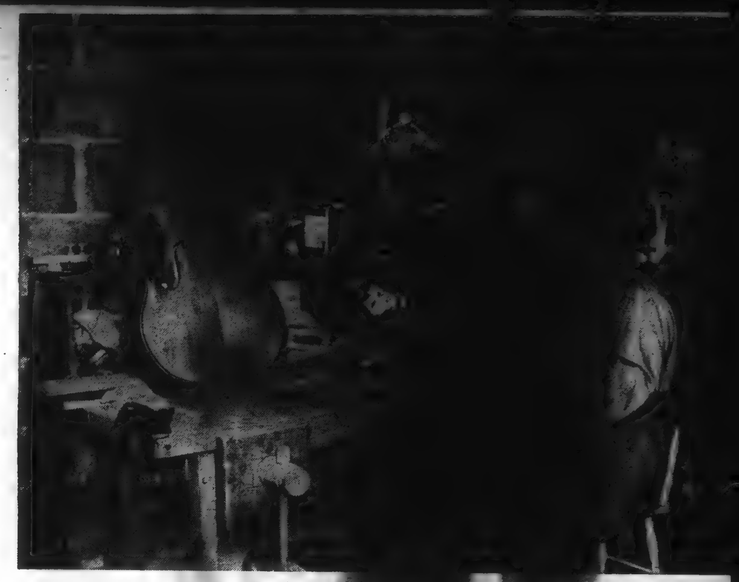

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[17]

DIMITRI MITROPOULOS
Climbing the Grand Teton Range

Bible, as is Fritz Kreisler; Asbourne McConathy (horn, Boston Symphony) does research in Elizabethan music and history of the horn. Detective novels are the meat of at least two composers: Wallingford Riegger and Robert L. Sanders. Kurt Weill pores over newspapers, composer Robert Guyn McBride over comics.

Physicians aplenty have turned to music as a relaxer and a solacer. But how about musicians who find ease from the grind in delving into medicine? Nikolai Zadri, first violinist of the New Orleans Symphony, was trained as a physician in his native Russia and now finds release in diagnosing the ills of the orchestra members. Fritz Kreisler at one time almost gave up music for the practice of medicine. George Rowe, clarinetist of the Philadelphia Orchestra, makes pathology his especial study. Otto Deri, cellist of the Indiana Symphony Orchestra, holds a doctor's degree in psychology. Hypnotism and therapy claim composer Paul Creston's spare-time interest.

A frequent "out" for musicians is the diversion of interest into allied art channels, probably because these offer artistic expression without the usual professional's responsibility for being always letter-perfect or productive only along the lines of employers' or public's desires. Thus Jean Cauhape (viola) and Karl Zeise (cello), both of the Boston Symphony, paint in their odd hours. Last April's issue of *The International Musician* contained an article, "Busman's Holiday," which dealt with the musician-painters of the New York Philharmonic, who had actually exhibited, namely: M. de Stefano, H. Gomberg, F. Zimmermann, M. Forstat, R. Saginsky, W. Lincer, M. Nazzi, Gullino, A. Namen, C. Stern, L. Busch. Composers Morton Gould and Bernard Rogers have paintings to their credit. Three members of the Houston Symphony who have artistic hobbies are violist Gaetano Molieri who does miniature modeling; Irving Wadler who works in oils, and Betty Barney who paints, with a particular leaning toward the French post-impressionistic period. Armando Ghitalla (trumpet, Houston Symphony) likes to draw (see below) "just for

kicks." Cellist Jacobus Landendoen of the Boston Symphony does cartoons, too. Carlos Pinfield (violinist, Boston), an expert woodcarver, converts slabs of wood into bowls, trays, picture frames. Lucienne Lavedan assists her mother in presenting French drama in New Orleans where she is harpist in the symphony. Another harpist, Edward H. Vito (N. B. C. Symphony) remodels and relandscapes old houses in Connecticut. Still another harpist, Elford Caughey (Boston), writes poetry—which, incidentally, gets published.

An even shorter hurdle from occupation to preoccupation is made by the musicians who turn to other aspects of music for recreation. Concert master John Corigliano (New York Philharmonic) plays chamber music with his colleagues. William Bell (tuba, New York Philharmonic) has trained as a baritone. He does "Tubby the Tuba" playing the instrument, singing and reciting the narrative. Composer Lamar Stringfield thinks up innovations on the flute; Saul Goodman (tympanist, New York Philharmonic) designs and builds his own kettledrums. Philip Sklar (first contra-bass, N. B. C. Symphony) makes basses, cellos and violas. Ralph McLane (clarinet, Philadelphia Orchestra) has devised improvements in the Boehm fingering system for the clarinet. Henryk Kaston (Metropolitan Opera Orchestra) has invented a violin mute.

What with all this activity in the wings, even off-hours begin to sound a bit strenuous. Just for a breather, let's remember Handel found his chief pleasure outside music in eating. Gioacchino Rossini, who closed his dramatic career at the age of thirty-seven when he was at the height of his fame, might have been motivated less by frayed nerves than by a hobbyist's fervor, since he thereafter went in heavily for cooking, becoming famous for inventing new dishes, some of which even today are listed on menus under his name. Like him, Leonard Rose (New York Philharmonic) spends a portion of his spare time sniffing critically over steaming products of his culinary skill. Ernst Krenek confesses one of his greatest delights is consuming ice cream; Fritz Kreisler's favorite dish is corned beef and cabbage; Fabien Sevitzky is an inveterate carrot muncher; flutist William Kincaid (Philadelphia Orchestra) breakfasts, at least when he is vacationing at his Maine retreat, on stacks of wheatcakes, spitted steaks and broiled fresh trout; and pianist Andor Foldes and composer Kurt Weill would make good dinner companions, since the favorite dish of each is fried potatoes.

That's an idea! Why not have musicians form friendships, not on their work-a-day routine (which fosters rivalries and discord) but on the innocent diversions of their idle hours. I'd like to watch, for instance, a tennis match between four devotees of that game: Percy Grainger, Roy Harris, Robert Russell Bennett and Alfred Wallenstein. And how about a horse race between those ardent exponents of the saddle, composer Harl McDonald and New Orleans Symphony conductor Massimo Freccia?

—*Hope Stoddard*

Members of the Louisville Philharmonic Orchestra enjoy their favorite hobby, aviation. Left to right: Grace Whitney, cello; Delbert Hoon, trumpet; Dudley Howe, French horn, and Marvin Rabin, viola.

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WORLD of MUSIC

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Attesting to the timelessness of great music, the 49-year-old program could have been as easily conceived today. It is the overture to Weber's "Euryanthe," Handel's Organ Concerto No. 4, the ballet music and entr' acte of Schubert's "Rosamunde," and Beethoven's fifth symphony. E. Power Biggs will be the Handel soloist.

Outstanding during Munch's first season as the orchestra's tenth conductor, will be a performance of Bach's "Passion According to St. John," with the choruses of Harvard and Radcliffe assisting the orchestra, scheduled for the Friday and Saturday of the 1950 Holy Week. Sometime in midwinter, he'll conduct a performance of Honegger's "Joan of Arc at the Stake," making use of a newly organized chorus.

NEW YORK, N. Y.
HERALD TRIBUNE
OCT 1 - 1949

Bostonians Oversubscribed

The Boston Symphony Orchestra announces that a week before the opening of its home season under Charles Munch's direction next Friday afternoon every available seat has been subscribed for the season in all its series, including those in Boston, Cambridge, New York, Brooklyn and Providence. Each [illegible], a waiting list for future [illegible].

[17]

"TEMPLE OF MUSIC"

That is what they used to call Symphony Hall, when the Boston Symphony Orchestra moved there in 1900 from the Old Music Hall in Hamilton place. The Boston Symphony Orchestra opens its 69th season October 7 with a new conductor, Charles Munch, and a magnificent new organ. The drawing, right, shows statuary in niches on the front and side walls. The niches are still there, but the statuary has stood inside, above the second balcony, since the hall was opened.

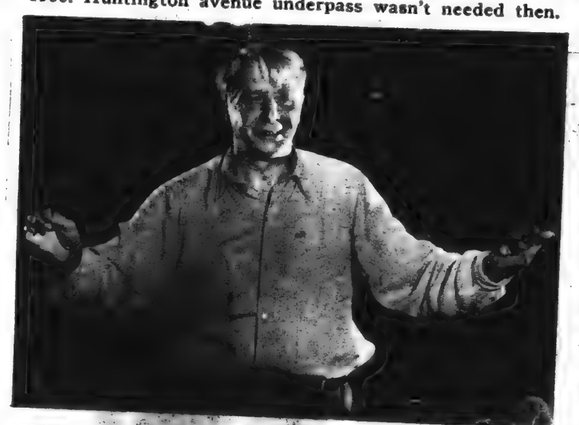
Saturday Review of Literature
NEW YORK, N. Y.
OCT 1 - 1949

The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING *Recording Technique, Surface*	PERFORMANCE AND CONTENT
BRAHMS: SERENADE #1 IN D, OP. 11. Concert Hall Society Symphony Orch., Swoboda. Concert Hall C4 (Limited Edition)	A very beautiful small orchestra recording, with splendid width and depth of perspective. Solo instruments clearly etched, natural (it is semi-chamber music), the whole big sounding and alive. High apparent turnover (bass range bit weak).	(See below.) A recording long awaited, by this one listener at least. The playing of individual soloists is excellent, the ensemble good. Swoboda's Brahms is intense, on the verge of overtautness; some hurrying. But far better this than a stodgy performance! Limited to subscribers.
HAYDN: SYMPHONY #94 ("SURPRISE"). Berlin Philharmonic, Schmidt-Isserstedt. Capitol ECL 8021 (3) *(Also on LP and 45 rpm)*	Not unlike the above, a small group: clean solo lines but live enough to sound "symphonic." First violins seem a bit close to mike. Excellent highs.	A revelation in familiar Haydn in spite of merely average ensemble — a small orchestra minus usual overblown string section; interpretation minus cuteness or heavy romanticizing, an almost chamber style of playing, wholly authentic. Highly recommended.
*BACH: SUITES #1 IN C; #4 IN D. Boston Symphony Orchestra, Koussevitzky. RCA Victor DM, WDM 1307 (5)	Finest acoustics for the music I can remember — remarkable depth, extra-clear definition of groups of tone color, inner voices, a true "snarl" to the Bach oboes. Some unfortunate breaks between sides — in view of LP!	The recording is so wonderful, bringing out details galore usually missed altogether even in "live" hearings, that poor playing of dance mvts. is minimized. Overtures are much better—D major, a tremendous piece, is worth price of album.

* Reviewed from slow-speed version.

SYMPHONY HALL AT CENTURY'S TURN—Plug-hatted men and billowy-gowned women ride up in carriages to attend first concerts after the hall opened in 1900. Huntington avenue underpass wasn't needed then.



THE NEW BOSS—Charles Munch, French-born musician, who this year will succeed Dr. Serge Koussevitzky as conductor, faces the Boston Symphony at rehearsal.

A MIGHTY INSTRUMENT—The organ in Old Boston Music Hall, as it appeared from 1863 to 1884. Photograph was presented to William King Covell by Prof. A. T. Davison in 1929.

Left: SOME MAY REMEMBER—The Hamilton place entrance of the Old Boston Music Hall as it appeared after Symphony rehearsals in the spring of 1892. But for those who do not, this drawing in The Sunday Herald of April 24, 1892, will help.

CORDELE, GA.
DISPATCH

New Boston Symphony Leader Is A Great Jazz Music Enthusiast

BOSTON, Mass., Oct. 5—(UP)—A silver-haired Frenchman who likes Louis Armstrong's jazz formally took over today as conductor of one of America's top symphony orchestras.

Good-looking Charles Munch is replacing Dr. Serge Koussevitzky, who has retired after 25 years with the Boston symphony orchestra. On Friday afternoon the orchestra will present its first regular concert of the 1950 season.

There's litle doubt that Munch will add a glamorous touch to Boston musical circles. "He's tall, a good golfer, a neat dresser and he may in time become as popular in America as he has been in Europe.

His popularity rating on the continent was shown recently by a Parisian magazine which caters to women readers. The magazine polled its subscribers —asked them to name the man with whom they'd most like a dinner date.

Winston Churchill was first, but Charles Munch was second, and Charles Boyer was far down on the list.

Munch makes a striking impression, whether he's before an orchestra or outside the concert hall. He's in his middle fifties, athletically-proportioned and dresses so conservatively you might mistake him for a Boston business executive.

This season for the Boston symphony will be a unique one in two respects. A new conductor is mounting the podium for the first time in a quarter-century. And symphony hall will celebrate its 50th anniversary. In honor of that event, Charles Much will lead the orchestra in the same program which opened the concert hall one-half-century ago.

SHY AND ENERGETIC

Rather shy, and nervously energetic at rehearsals, Much has been running through the pieces with a passion for the past week or two. His rehearsals have been somewhat hampered by the fact that he speaks but little English.

But he's already popular with the Boston players who have picked up his French nickname, "Le Beau Charles," which means "Handsome Charley."

EAST LIVERPOOL, O.
REVIEW
OCT 3 - 1949

Boston Symphony Plays On Broadcast At 7:30

"Dress Rehearsal", featuring the Boston Symphony Orchestra under the direction of Charles Munch, will be broadcast at 7:30 over N. B. C.

The opening program of the new Railroad Hour series will present the operetta "Show Boat", starring Gordon Macrae, Dorothy Kirsten and Lucille Norman, at 8 over N. B. C.

Mezzo Soprano Gladys Swarthout will be guest soloist on the Telephone Hour at 9 over N. B. C.

Screen Star Ray Milland will be starred in his original role of a fantastic baseball pitcher in "It Happens Every Spring" at 9 over C. B. S. on Radio Theater.

Linda Darnell, Paul Douglas and Ann Southern will have the leads on "Screen Directors' Playhouse" at 10 over N. B. C.

A speech by William Green, president of the American Federation of Labor, at the organization's 1949 convention will be aired at 10:30 over M. B. S.

THE LINE FORMS ANYWHERE—But these crowds of concert-goers may be seen outside Symphony Hall any Friday afternoon during the season, waiting to buy unreserved seats.

BOSTON SUNDAY HERALD

[18]

BOSTON

Munch Announces Plans to Mark Symphony Hall's 50th Season

By JULES WOLFFERS

Boston

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About his own activities, the conductor was most reticent, nor would he be drawn into any discussion of the relative merits of European and American orchestras, remarking only that it is always a matter of "*l'esprit.*" He must possess plenty of that quality himself, for in a recent poll of 10,000 women readers, taken by the Parisian periodical Elle, he placed second only to Winston Churchill, the question being, "With what man would you most like to have lunch?" More to the point, however, is the poll the conductor won in Boston from a somewhat smaller group of voters than 10,000—the question being, "What man would you most like to see every Friday afternoon?"

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Only one guest conductor is announced, Leonard Bernstein, who will appear in all of the four Boston series. Associate Conductor Richard Burgin will also lead the orchestra for two weeks, leaving twenty weeks of work for Mr. Munch in the Hub, together with tours and series in other cities. In addition to the usual New York, Brooklyn, Providence and Cambridge series, the orchestra will appear in Syracuse, Rochester, Buffalo, Detroit, Ann Arbor, East Lansing, Toledo, Newark, New Haven, Hartford, Washington, New Brunswick, Philadelphia, New London and White Plains.

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ASSUMES HUB BATON . . . Charles Munch, in a candid unposed shot, as he looks to the orchestra while rehearsing. The conductor opens his first season as Boston Symphony Conductor on Oct. 7. (Photo by Geoffrey Landesman, Cleveland.)

PROVIDENCE, R. I.
JOURNAL
OCT 2- 1949

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TULSA, OKLA.
WORLD
OCT 2 1949
Mrs. Kenneth W[illegible]

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TELEGRAM
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Munch takes over the orchestra coincident with the 50th anniversary of Symphony Hall in Boston, where the programs originate. His first concert will be a repeat of the first concert given in the hall. Music of Weber, Handel, Schubert and Beethoven is scheduled.

The program will be a half hour of a regular working rehearsal of the orchestra preparing its concerts of the week. Olin Downes, noted author, critic and commentator, again will interpolate explanations during the broadcast. Jack Wright will be the producer.

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STANDARD-TIMES
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E. J. Dias

Serge Koussevitsky, whose term of 25 years followed Monteux's five-year directorship of the orchestra, will share with Muench the 1950 Berkshire Music Festival at Tanglewood next Summer and will continue as director of the Bershire Music Center.

Muench, who first came to this country in December 1946, when he made his initial guest appearance with the Boston Symphony, is a native of Strasbourg, Alsace, where he was born in 1891. Muench has made his reputation as a conductor, for the most part, in France, where he has led the Paris Symphony, the Lamoreaux Orchestra and the Straram Orchestra.

He founded the Paris Philharmonic, and in 1938 became conductor of the Paris Conservatory Orchestra. Last Fall, Muench took the Orchestra Nationale de la Radiodiffusion Francaise on a goodwill tour of America.

During the 1949-50 Boston season, Muench will display his interest in American music, for his programs will include a new violin concerto by William Schuman, Walter Piston's "Second Suite," a new cantata by Lukas Foss and a symphony by Bernard Wagenaar. From the conductor's own country there will be Honegger's "Jeanne d'Arc at the Stake," a symphony by Jacques Rivier and a new piano concerto by Francis Poulenc. From England, there will be a performance of a symphony by William Walton.

In November, a special concert for organ with orchestra will be given for the benefit of Albert Schweitzer's Mission in North Africa. Dr. Schweitzer, who is a relative of Charles Muench by marriage, is a famous organist as well as a humanitarian, and, when he visited Boston during the Summer, inspected and autographed Symphony Hall's new organ.

Dr. Schweitzer

COLUMBUS, OHIO
STAR
OCT 1 1949

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BUFFALO, N. Y.
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OCT 2- 1949

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"I wish with all my heart and soul to maintain the high standard of the Boston Symphony Orchestra." This is the sentiment expressed by Charles Munch as he accepted the reins of the world-famous orchestra. Tenth conductor and the third native of France to hold this post, Munch returns from his native Strasbourg and its colorful festival to enter the tremendous schedule anticipated by the Boston organization.

Charles Munch

With its concert tour including Buffalo on October 21st, under the sponsorship of Zorah Berry, it will be a critical audience that awaits the demonstration. And without presuming a bit, by reason of his continental reputation it should be more than satisfactory when Munch concludes, for his past performances have achieved world wide distinction.

He plans an unrelenting search for new works, an unfailing devotion to the great symphonic institutions of the past and overwhelming endeavor to extend the symphony's already far-reaching effects. For new works, Munch proposes suites by Rameau and Couperin, as orchestrated by Saint-Saens, as well as compositions by Honegger and Poulenc.

From the past, Munch has programmed favorites of the audiences of long ago as well as former conductors. As if in answer to the recent blast by Arnold Schoenberg against the orchestra, he will recognize the prophet of the 12-tone system on Schoenberg's birthday with the playing of Transfigured Night.

New American music will be represented in Walter Piston's new suite and a symphony by Bernard [illegible]naar.

SYRACUSE, N. Y.
POST-STANDARD
OCT 2-, 1949

The tour outside of New England of the Boston Symphony orchestra, under its new conductor, Charles Munch, in the third week of its 1949-50 season includes Syracuse (Tuesday, Oct. 18, Famous Artists), Rochester, Buffalo, Detroit, Ann Arbor, East Lansing and Toledo.

Munch flew to New York city last week and was joined by his wife who arrived Sept. 23 on the Ile de France. They have taken up residence in Milton, Mass., in the house formerly occupied by the late Bishop William Lawrence.

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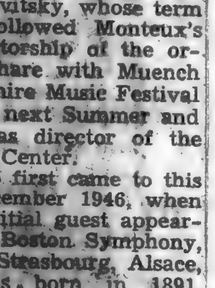

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He plans an unrelenting search for new works, an unfailing devotion to the great symphonic institutions of the past and overwhelming endeavor to extend the symphony's already far-reaching effects. For new works, Munch proposes suites by Rameau and Couperin, as orchestrated by Saint-Saens, as well as compositions by Honegger and Poulenc.

From the past, Munch has programmed favorites of the audiences of long ago as well as former conductors. As if in answer to the recent blast by Arnold Schoenberg against the orchestra, he will recognize the prophet of the 12-tone system on Schoenberg's birthday with the playing of Transfigured Night.

New American music will be represented in Walter Piston's new suite and a symphony by Bernard Wagenaar.

SYRACUSE, N. Y.
POST-STANDARD
OCT 2- 1949

The tour outside of New England of the Boston Symphony orchestra under its new conductor, Charles Munch, in the third week of its 1949-50 season includes Syracuse (Tuesday, Oct. 18, Famous Artists), Rochester, Buffalo, Detroit, Ann Arbor, East Lansing and Toledo.

Munch flew to New York city last week and was joined by his wife who arrived Sept. 23 on the Ile de France. They have taken up residence in Milton, Mass., in the house formerly occupied by the late Bishop William Lawrence.

ELKHART, IND.
TRUTH
OCT 6 - 1949

Conductor, Popular Abroad, Takes Over Boston Symphony

BY THE UNITED PRESS

A silver-haired Frenchman who likes Louis Armstrong's jazz formally takes over this week as conductor of one of America's top symphony orchestras.

Good-looking Charles Munch is replacing Dr. Serge Koussevitzky who has retired after 25 years with the Boston Symphony orchestra. On Friday afternoon the orchestra presents its first regular concert of the 1949-50 season.

There's little doubt that Munch will add a glamorous touch to Boston musical circles. He's tall, a good golfer, a neat dresser, and he may in time become as popular in America as he is in Europe.

Second To Churchill

His popularity rating on the continent was shown recently by a Parisian magazine which caters to women readers. The magazine polled its subscribers — asked them to name the man with whom they'd most like a dinner date.

Winston Churchill was first but Charles Munch was second. Charles Boyer was far down on the list.

Munch makes a striking impression — whether he's before an orchestra or outside the concert hall. He's in his middle fifties, athletically-proportioned and dresses so conservatively you might mistake him for a Boston business executive.

He was born in Strasbourg in the province of Alsace. That area has been alternately French and German, and this double environment shows up in the conductor's musical background.

Gave Up Organ

Munch started out as an organist, but he gave that up when he was in his teens. He was asked to fill in one Sunday at the organ of St. William's church in Strasbourg, where his father was choirmaster. The young musician got mixed up, forgot to repeat a portion of a hymn and confused the congregation. So young Munch soon turned to the violin and, under his father's direction, studied harmony.

In 1919, after an exhaustive musical education, Munch became a professor at the Paris Conservatory. He frequently appeared with French orchestras as a violin soloist and then went on to study in Germany. In 1932 he returned to France to become a conductor.

Munch came to the United States in the fall of 1946 and led the Boston Symphony in a pair of concerts. His success was immediate. One critic wrote of it as a "remarkable and rewarding occasion."

Memorizes Score

Munch prefers to conduct an orchestra without a score in front of him. That's a feat which requires a phenomenal memory. In directing, Munch is surprisingly agile; he sways in time with the music, and he interprets all music with youthful fervor and a truly remarkable sense of exact rhythm.

He thoroughly enjoys jazz — particularly the American varieties. He's an ardent fan of Louis Armstrong — says he greatly admires the trumpeter's ability.

In fact, Munch is a champion of new music, and the talented young musicians of the new generation often have had their works played by Munch-conducted orchestras.

This season for the Boston Symphony will be unusual in two respects: A new conductor is mounting the podium for the first time in a quarter-century and Symphony Hall will celebrate its 50th anniversary. In honor of that event, Charles Munch will lead the orchestra in the same program which opened the concert hall half a century ago.

TURN OUT FOR FIRST SYMPHONY

Many Arrive Early—Society Folks in Audience

BY ROSE WALSH

A full hour before the 2:30 opening, concert-goers began arriving yesterday afternoon for the beginning of the 69th season of the Boston Symphony Orchestra, under the new conductor, Charles Munch.

EARLY ARRIVALS

Mrs. Edwin S. Webster, attired in a navy suit with smart burgundy hat, was an early arrival, accompanied by her attractive young granddaughter, Frances Hiam, a student at Winsor who was making her first appearance at Symphony. Mrs. John W. Myers, just back from a restful summer at Kennebunkport, Me., met her sister, Mrs. Paul R. Reed, in the lobby.

Mrs. Charles G. Minter, Jr., a gay pink hat topping her becoming plum suit, arrived with friends, and Mrs. George A. Parsons, in a slim gray tailleur with emerald green hat, and Mrs. Joseph W. Lund, a mink scarf thrown over her dark green suit, hustled in together.

Others There

Accompanied by her daughter, Mrs. John S. King, Mrs. Frederick Ayer, Jr., came from South Hamilton. Another north shore socialite, Mrs. S. Tudor Leland of Beverly Farms joined her mother, Mrs. Allan Forbes.

Others glimpsed were Mrs. Charles M. Spofford with Mrs. Thomas Shepard; Mrs. William Dana Orcutt, a fur cape over her beige crepe gown; Mrs. Malcolm Bradley French, Mrs. Mason Whiting, Mrs. Morris F. LaCroix, her ribbon-trimmed velour hat a perfect match for her gray tweed suit; Mrs. George Hawley, Eben Draper, Mrs. Carl Dreyfus, Mrs. John O'Day, Mrs. Frank M. Sawtelle, Mrs. Charles Hovey, Mrs. C. Chauncey Gray, Miss Dorothy Lee-Jones, her bright orange hat a striking contrast for her French blue suit; Mrs. William Stanley Parker, Arthur Fiedler, Mrs. Charles Summer Bird, Mrs. William McBain and Miss Amy Sacker.

SYRACUSE, N. Y.
POST-STANDARD
OCT 9 - 1949

Boston Symphony Under New Conductor Due Here Oct. 18

E. R. Vandeboncoeur and Murray Bernthal, promoters of Famous Artists Series, are congratulating themselves that they seized the opportunity to book the distinguished Boston Symphony orchestra for Syracuse first appearance Tuesday, Oct. 18, with its new conductor, Charles Munch.

Charles Munch

Particularly so, since the raves by critics about the Boston opening Friday night and the enthusiastic crowds still clamoring for seats in an already soldout subscription season in New England and New York.

Conductor Munch is a native of Strasbourg, Alsace, born in 1891. He has a fine, sensitive face, with blue grey eyes and well-shaped nose, broad shouldered and a little under six feet tall. His name Munch comes from the German word "monch," which means monk.

Victor Seroff says "Munch, unlike some other great directors, answers his own telephone, writes his own letters, buys his own tickets, and manages to dress himself and get to his concerts alone.

"Success has not turned Munch's head. He still goes back stage to congratulate other conductors on their performances and still pleads with his men—"Help me," when he feels they are not giving him their best.

"It is indisputable that Munch posses a superb technique and that power to communicate his ideas to both orchestra and audience."

Local music lovers will hear the Weber Overture to "Euryanthe," by von Weber; the Beethoven "Symphony No. 5," "Suite No. 2," by Piston and Suites 1 and 2 of Ravel's "Daphnis and Chloe." The concerts begins at 8.15 p. m. Tuesday, Oct. 18 in Lincoln auditorium.

SYMPHONY CONCERT
BY WARREN STOREY SMITH

Yesterday afternoon the Boston Symphony Orchestra began simultaneously its 69th season, its 50th in Symphony Hall and its first under the direction of Charles Munch.

To add to the eventfulness of an already eventful occasion, the newly rebuilt organ was dedicated, the concert began with a tribute to the late Henri Rabaud, conductor in the season of 1918-19, and the program-proper was a replica of that which Wilhelm Gericke offered at the first pair of concerts in the new auditorium.

The tribute to the distinguished M. Rabaud was both fitting and inevitable. It consisted of a perrormance, and a beautifully articulated one, of his best-known composition, the affecting "La Procession Nocturne," after Lenau's "Faust."

Under the circumstances, applause was not in order; but though Mr. Munch raised a restraining hand, many did not take the hint. Yet aside from its inappropriateness, applause was never more justified. The piece is one of the glories of its particular school and the playing of it suggested that tonally the Boston Symphony was still its familiar self.

However, that particular impression did not prevail throughout the afternoon. Mr. Munch, as we already knew, is a fine conductor, and we may reasonably expect that by the time his first year with this great orchestra is done he will be an even finer one. But he is not Koussevitzky. He does not cultivate a voluptuous and luxurious tone. Nor does he put himself between the composer and the audience.

We listeners heard yesterday Rabaud, Weber, Handel, Schubert and Beethoven, rather than a highly individualized interpretation of their respective pieces. After the Rabaud these were, by the way, the Overture to "Euryanthe," the Organ Concerto in D minor, with E. Power Biggs as soloist, the Ballet and Entr'acte from "Rosamunde" and the Fifth Symphony.

As a reminder of the significant concerts of Oct. 19 and 20, 1900, a reproduction of the first leaf of that program book was inserted in the current one, and the program notes were the original ones by William Foster Apthorp.

The organist then was Wallace Goodrich, present in yesterday's audience, and summoned to his feet by a gracious gesture on the part of Mr. Biggs when the Handel Concerto was done.

So far as could be judged, the rebuilt organ fulfills the high expectations that have been raised regarding it. Especially noteworthy is the clarity of the tone. Mr. Biggs is of course an outstanding performer, and the Concerto, long unheard, was good to hear. So were Weber's Overture, to which Mr. Munch lent due theatrical effectiveness, and the delightful music of Schubert.

This was an old-fashioned program, a Teutonic program. And it fell pleasantly on the ear. The reading of the Fifth Symphony was straightforward, and by that token, welcome. It was the Fifth Symphony, not of Charles Munch but of Beethoven. It may be added that at the first rehearsal the new conductor completely won the hearts and minds of the men. At the first concert he won the audience. We are all set for an exciting and satisfying season.

NEW YORK, N. Y.
TIMES
OCT 9 - 1949

HISTORIC: Any person seeking a little weird fascination might try going to a Boston Symphony Orchestra concert on Friday or Saturday and then coming down to New York on Sunday evening to hear a dress rehearsal of the same performance. Such a thing is made possible by the magic of radio.

On Mondays at 1 P. M. the NBC network broadcasts a program entitled "Dress Rehearsal" in which the Boston Symphony is heard going over compositions it will play, as a rule, in concert later the same week. The program, however, is not heard locally on WNBC until the following Sunday night at 11:30 o'clock, when it is repeated by transcription. Thus, in many cases the symphony rehearsal is heard after the actual concert has been conducted.

OAKLAND, CAL.
TRIBUNE
OCT 6 - 1949

Munch Takes Over Boston Symphony

NEW YORK, Oct. 8.—(U.P.)—Charles Munch made his bow as permanent conductor of the venerable Boston Symphony, in succession to Serge Koussevitzky, last night with the same program with which the orchestra inaugurated Boston's Symphony Hall on October 19, 1900.

Attesting to the timelessness of great music, the 49-year-old program could have been as easily conceived today. It was the overture to Weber's "Euryanthe," Handel's Organ Concerto No. 4, the ballet music and entr' acte of Schubert's "Rosamunde," and Beethoven's fifth symphony. E. Power Biggs will be the Handel soloist.

Outstanding during Munch's first season as the orchestra's tenth conductor, will be a performance of Bach's "Passion According to St. John," with the choruses of Harvard and Radcliffe assisting the orchestra, scheduled for the Friday and Saturday of the 1950 Holy Week. Sometime in mid-winter, he'll conduct a performance of Honegger's "Joan of Arc at the Stake," making use of a newly organized chorus.

NEW YORK, N. Y.
HERALD TRIBUNE
OCT 8 - 1949

Muench Opens Boston Season

BOSTON, Oct. 7 (AP).—Charles Muench, successor to Serge Koussevitzky as conductor of the Boston Symphony Orchestra, today directed the orchestra at the opening of the 1949-'50 season with the same program as in 1900 to mark the fiftieth anniversary of Symphony Hall. It was the French musician's first concert as conductor of the orchestra.

NEW YORK, N. Y.
TIMES
OCT 5 - 1949

PHILHARMONIC LISTS PROKOFIEFF'S SIXTH

Two major works will be introduced to this country by the Philharmonic-Symphony under the baton of Leopold Stokowski, it was announced yesterday. They are Prokofieff's Sixth Symphony and Messaien's "Trois petites Liturgies de la Presence Divine."

The Prokofieff work had its première in Leningrad two years ago, and there was some doubt whether it would have its first American hearing from the Boston Symphony, under Charles Munch, or from the New York organization. It will be played on Nov. 24, 25, 26 and Dec. 4.

The "Three Little Liturgies" will be heard Nov. 17 and 18. It was composed for string orchestra, women's voices, percussion and an onde martenot, an electronic instrument that will be played by Ginette Martenot, daughter of the inventor. The words were written by the composer.

Other contemporary music during the first eight weeks will be Carl Ruggles' "Organum," John Alden Carpenter's "Carmel" Concerto, Louis Aubert's "Offrande," Riegger's Canon and Fugue and Revuelta's "Sensemaya."

Jacques Abram will play the first New York performance of Britten's Piano Concerto Nov. 24-27, and Wanda Landowska will be soloist in the Concerto Campêtre for Harpsichord and Orchestra on Nov. 17, 18 and 20. Other soloists during the first eight weeks will be William Kapell and Isaac Stern.

[20]

Symphony's New Conductor Cheered at First Concert

By CYRUS DURGIN

Charles Munch began a new chapter in the history of the Boston Symphony Orchestra yesterday afternoon when he gave his first concert as regular conductor. Greeted by a rising audience when he first appeared on the stage and applauded and cheered at the end of the program, the French musician enjoyed a distinct and resounding success.

The occasion was actually of triple significance: Munch's assumption of the post in which he has succeeded Serge Koussevitzky; the 50th anniversary of Symphony Hall as the home of the orchestra, and the dedication of the new organ built to coincide with the 200th anniversary year of the death of that king among organ composers, Johann Sebastian Bach.

Munch was accompanied to the stage, at the beginning, by Henry B. Cabot, president of the board of trustees, who said:

"I am strongly opposed to speaking at Symphony concerts. However, today is exceptional. We are welcoming our very distinguished new conductor and it is the 50th season of Symphony Hall. Mr. Munch—I must tell you of our delight that our orchestra is in your strong and capable hands.

"Relatively speaking, we are a young country and yet we have traditions and institutions which we cherish. Your program for today shows that you recognize this. We are grateful. And now let's listen to the music. I hope it is 25 years before another speaker interferes with a concert."

Same as 1900 Program

This program was the same one that Wilhelm Gericke had conducted at the first subscription concerts by the orchestra in Symphony Hall, Oct. 19 and 20, 1900. It consisted of Weber's Overture to "Euryanthe"; Handel's Fourth Organ Concerto, from Op. 7, this time with E. Power Biggs as soloist; two excerpts, a ballet movement and an entr'acte, from Schubert's "Rosamunde" music, and the Fifth Symphony of Beethoven.

Included in the program books was a reproduction of the title page of the program in 1900. John N. Burk had substituted for his own explanatory notes the ones by William Foster Apthorp, who was annotator in 1900.

But the first music to be heard had not figured on that 1900 program (though it had been composed a year before). This was the symphonic poem, "La Procession Nocturne," inspired by Lenau's "Faust," by Henri Rabaud, who for the season of 1918-19 was conductor of the Boston Symphony Orchestra in succession to Dr. Karl Muck. Rabaud died in Paris of pneumonia last Sept. 12, and Munch appropriately decided to honor his memory. "La Procession Nocturne," a beautifully scored work with echoes of Wagner was not entirely unknown to yesterday's audience, for Koussevitzky had revived it several times, as recently as February, 1944. Knowing well the eagerness of audiences to applaud, Munch raised his hands for silence when the piece was finished, but applause broke out as he left the stage.

New Organ Excellent

The new organ is excellent, indeed, judging from what you heard of it yesterday in Handel's spirited little D minor Concerto. Those combinations which Biggs used have a brilliance of their own and they blended well with the orchestra. Now, thanks be, the organ is tuned to the pitch of 444 vibrations a second, which the Boston Symphony uses. The old one used to sag badly.

In receiving the approval of the audience following his performance Biggs graciously gestured to one in the audience to bow likewise. That man was Wallace Goodrich, now director emeritus of the New England Conservatory, who had been organ soloist in the same work 50 years ago. Incidentally, for the third movement intended to be improvised by the organist Biggs used a slow movement from a Handel flute sonata, edited by Seiffert.

Though he had announced that he would not alter the seating arrangement of the orchestra as left by Koussevitzky, Munch had already done some experimental transposition. He has shifted the double basses to the other side of the stage and massed them in the rear corner. The brass were put together in the back at the center of the stage; the harp moved to stage right, at front, and the percussion at stage right, rear.

This meant that the three lower divisions of the string quintet—violas, cellos and double basses—are now all together, a grouping usually regarded as the most practical by most conductors. It also meant a slightly different balance of tone, according to where you sit in the auditorium, but nothing of a radical nature.

Since he had twice been guest conductor of this orchestra, and later appeared here with the French Orchestra National, Munch's conducting style and his temperament were known to some degree. His work yesterday reinforced one's previous impression: care for clarity and shadings, a sense of melody which was absolutely delightful and relaxed in the Schubert excerpts; a warmth that was kindled by such romantic music as the Weber Overture and such dynamic music as the Beethoven Fifth.

Precise Projection

Yesterday his projection of different musical styles was precise and accurate, and also distinctive. He will require some time for the orchestra to accustom themselves to his short initial beat, for Koussevitzky favored a long one, and the habits of 25 years are hard to change. Munch probably will temper his demands from the kettledrums, as he gets used to Symphony Hall. Yesterday they were pretty loud in spots.

He did not exaggerate, although some of the loud tuttis had a rough edge, and he whipped up a pace, toward the end of the Beethoven, that almost taxed the agility of the wind instruments. All these matters are subject to readjustment as conductor and orchestra get used to each other. For the present, let it be said again that he is a leader of authority, perception and skill, and that the men like to work for him. The tone yesterday was as rich and brilliant as ever, perhaps with just a bit of that light brass quality favored by the French. The honeymoon has begun happily!

When the concert was over Munch was rewarded with loud handclapping and cheers, which had broken in before the last chord was finished. Upstairs in the green room—which now is really green, due to to new paint!—he received well-wishers who crowded in to see him.

Mrs. Munch, a pleasant looking woman, dressed quietly but distinctively in black—as French women often do—heard the concert from a seat in the lower part of the hall.

From Koussevitzky, now guest conducting in Rio de Janeiro came congratulatory cables addressed to Munch, to Cabot, and to George E. Judd, manager of the orchestra.

CHARLES MUNCH makes first appearance as regular conductor of Boston Symphony Orchestra. New leader, left, smiles as he receives applause of audience. At right, Henry B. Cabot, president of trustees; center, Joseph De Pasquale, first viola.

Today IN SOCIETY

AS SYMPHONY opened its 69th season yesterday with new conductor Charles Munch, Bostonians also observed the 50th anniversary of the opening of Symphony Hall. Isabella Grandin is an early arrival.

Friday Symphony Audience Welcomes Conductor Munch

By MARJORIE W. SHERMAN

For the first time in 25 years, Boston's famous Symphony Orchestra and its equally famous Friday afternoon audience rose to their feet to honor a new conductor, as France's distinguished Charles Munch succeded Boston's beloved Serge Koussevitzky.

The great audience, augmented by standees yesterday, included all the familiar Symphony faces raised in genuine welcome to the new, square-shouldered figure on the platform. The Roger Wolcotts were there, and the George Lewises. Mr. and Mrs. Francis P. Sears stopped to read the cable from Dr. Koussevitzky sent today from Rio de Janeiro where he is conducting a concert—Mrs. Sears with wine and pink carnations to set off her suave little grey suit—the Eben Drapers greeted on all sides by their friends, Hazel Draper slim and smart in her soft brown suit—Maxim Karolik joining beautiful Mrs. Allan Forbes and her tall lovely daughter, Mrs. Tudor Leland—Mrs. Forbes' wide bittersweet hat, one of the day's smartest—Mrs. Hugh Bancroft and her daughter Jane (Mrs. Edwin Steele)—Arthur Fiedler and Mrs. Alvan T. Fuller—Mrs. J. Amory Sullivan down from the shore for the concert—Mrs. Lewis Bremer, a mink cape over her suit—Mrs. Charles Easton Smith—Henry Cabot, president of the trustees, speaking briefly on the occasion—Mrs. Joseph Lund and Mrs. George Parson, both in nice Symphony suits—Isabella Grandin—Mrs. Edwin J. Cohn in a grey suit and furs—Reinette Plimpton Pier in a deft chocolate and beige suit and furs—Mrs. Charles F. Woodard in Fall browns—Mrs. Everett Morss—Mrs. Alfred McIntyre—Mrs. Donald Watson—Mrs. C. Chauncey Gray—and hundreds more all observing a quiet but historic moment in the record of the Boston Symphony Orchestra.

NEW YORK, N. Y.
TIMES
OCT 8 - 1940

MUNCH ON PODIUM AT BOSTON OPENING

New Conductor Offers Same Program Presented 50 Years Ago at Symphony Hall

Special to THE NEW YORK TIMES.

BOSTON, Oct. 7—Charles Munch began today his first season as conductor of the Boston Symphony Orchestra by presenting the same program offered by Wilhelm Gericke at the opening subscription concert in Symphony Hall fifty years ago. It was greeted enthusiastically.

The Alsatian-born musician succeeds Dr. Serge Koussevitsky, conductor for twenty-five years, who cabled his "best wishes" from Rio de Janeiro, where he was making a new debut as guest artist with the Brazilian Symphony Orchestra today.

The Boston Orchestra, now in its sixty-ninth season, officially moved into Symphony Hall, which had been built especially for it, on Oct. 19, 1900. Its first nineteen seasons had been spent in the old Boston Music Hall.

As on the opening occasion half a century ago, the orchestra today had a new organ to supplement its instrumental music. On the new Aeolian-Skinner instrument, E. Power Biggs, as soloist, played Handel's organ concerto No. 4.

As Mr. Biggs acknowledged the generous applause for his rendition, he waved his hand toward the place in the hall where J. Wallace Goodrich, organist fifty years ago, was seated. Mr. Goodrich, now 78 years old, is director-emeritus of the New England Conservatory of Music.

In today's audience also was Daniel Kuntz, 80 years old, a violinist with the symphony orchestra in 1900.

The fiftieth anniversary year of Symphony Hall was begun with a minimum of fanfare. After Mr. Munch had been greeted by an ovation that lasted several moments, Henry B. Cabot, president of the orchestra trustees, spoke briefly.

Asserting that he had always opposed speaking at a symphony concert, Mr. Cabot said, "we today, however, welcome our very distinguished new conductor.

"I must tell you of our delight, Mr. Munch, in having you with us." He continued, "Ours is a relatively new country, but we have our traditions and institutions which we cherish. Your program shows that you recognize this. We appreciate it. Now, let us listen to the music. I hope it is twenty-five years before another speaker interrupts a symphony concert."

Mr. Munch merely bowed his thanks. Before entering into the regular program, he conducted the orchestra through the "Processional Nocturne," in memory of its composer, Henri Rabaud, who was the Boston conductor in 1918-19, and who died recently.

In today's program was a single page insert, complete to the old type face, of the 1900 presentation. It included Weber's overture to "Euryanthe"; excerpts from Schubert's "Rosamunde"; the organ concerto and Beethoven's Fifth symphony.

Munch Acclaimed at First Concert With Symphony

Repeats Gericke's Program of 1900

By L. A. Sloper

Charles Munch, successor to Serge Koussevitzky, made his first appearance as regular conductor of the Boston Symphony Orchestra at the opening concert of the orchestra's sixty-ninth season. The concert was given in Symphony Hall on Oct. 7, celebrating the beginning of the fiftieth year within those walls.

Mr. Munch was warmly received by a standing orchestra and audience. Henry B. Cabot, president of the board of trustees, welcomed him officially in a brief speech.

* * *

In choosing his music, Mr. Munch made two appropriate gestures. He played Henri Rabaud's "La Procession Nocturne" in memory of his countryman who was conductor of the orchestra in 1918-19. And he repeated the exact program performed under Wilhelm Gericke at the opening of Symphony Hall in 1900.

This consisted of Weber's Overture to "Euryanthe"; Handel's Concerto for Organ in D minor, No. 4; Schubert's Ballet Movement and Entr'acte from "Rosamunde," and Beethoven's Fifth Symphony.

The organist on this occasion was E. Power Biggs. The soloist at the earlier concert was Wallace Goodrich, distinguished organist, conductor, and former director of the New England Conservatory of Music. Mr. Biggs shared the applause with Mr. Goodrich, who acknowledged the tribute from his place in the audience. Mr. Munch all this time remained modestly out of sight.

This program, made up of excellent examples of the work of four composers whose place in the annals of music is secure, was welcome for reasons of sentiment, and it was courteous of our new conductor to efface himself by offering a list of works which he probably would not have chosen if he had been thinking of the impression he was to make.

But the program, which was more suitable to 1900 than to 1949, did not give us a very good idea of the capacities of our new director. It is true that he was not entirely unknown to us. He was a guest conductor of this orchestra in 1946, and he led his own French orchestra here last season. We should have been glad to hear a more exciting and more revealing first program. But there will be plenty of time for that, and in any event no conductor can be judged on the evidence of one concert, or two, or three.

In general, Mr. Munch made an excellent impression for his control of the orchestra and for his musicianship. His Weber was lively, his Handel classically cool, his Schubert charming. Beethoven's Fifth had its full measure of German dramatic force, with vanishing pianissimos and vociferous pronouncements from the brass.

* * *

The emphasis on the brass may have been a result of Mr. Munch's rearrangement of the orchestra. He has moved the doublebasses over to his right, behind the cellos and violas, thus bringing the lower strings all together. The percussion has replaced the doublebasses on the conductor's left, and the brass has been tightly assembled in the exact center rear. How this arrangement works out will become apparent as time goes on.

The new Symphony Hall organ had its first public tryout on this occasion. The first impression was that it was in tune with the orchestra, but much too loud for the strings. The complaint about the old one was that it was not in tune and was too muffled. Perhaps the tone may be modified without sacrificing the pitch.

Mr. Munch has reason to be pleased with his reception. He was cheered repeatedly at the conclusion of the symphony.

Byron Janis, who will make his debut with the Boston Symphony as soloist in Rachmaninov's Second Piano Concerto Friday afternoon and Saturday evening, Oct. 14 and 15.

CHARLES MUNCH HAILED IN SYMPHONY DEBUT

By RUDOLPH ELIE

In an atmosphere charged with anticipation and well wishes from orchestra and audience alike, Charles Munch, Alsatian conductor who succeeded Serge Koussevitzky as the director of the Boston Symphony Orchestra, yesterday made his debut before the Friday afternoon audience in Symphony Hall and achieved a personal and a musical success that bore ample witness to the perfection of his choice.

Few musicians have ever been thrust into a more difficult situation, for following so prodigious a figure as Koussevitzky, for 25 years a nearly legendary character in the city, could be disastrous for a man of lesser stature. But Mr. Munch rose to the occasion; it was clear from the very outset that his musical authority, his sense of being exactly where he belonged and of doing exactly as he should, was absolute.

Escorted to Stage

The six-foot tall conductor, a man of the most sensitive and impeccable appearance, was escorted to the stage by Henry B. Cabot, president of the board of trustees. He stood behind the conductor's stand, his hands clasped in repose before him, his gaze unassumingly averted to the floor, as Mr. Cabot told him (and us) of "our delight that our orchestra is in your strong and capable hands." The conductor bowed to the audience, smiled, and in a moment the lights were down.

From the first phrase of Henri Rabaud's "La Procession Nocturne," played at this concert in memoriam to the composer who served for one year as conductor of the Boston Symphony, Mr. Munch's singularly artistic approach was disclosed. This brief work is in itself of the sheerest beauty, its textures soft and delicate though never effeminate, never over-refined, and a perfect vehicle for the unique qualities of the orchestra of the Koussevitzky era. Thus it proved particularly grateful to hear it done with every nuance of tone coloring, every sensitivity of blend that has long since made this orchestra preeminent, yet there was even more, and this was Mr. Munch's triumph. For beyond the tonal qualities there was form, proportion and balance; a complete absence of mannerism or eccentricity, a perfection of phrase without undue emphasis on the moulding of phrase.

PROGRAM DUPLICATED

All this, and more, was evident throughout the program, which duplicated (save for the Rabaud) that given on the occasion of the first concert given in Symphony hall on October 19, 1900. So it was that Mr. Munch gave us Weber's Overture to "Euryantho," Handel's Organ Concerto in D minor, Schubert's Ballet and Entr'acte from "Rosamunde" and Beethoven's Fifth Symphony. Such programming is now most quaint; 50 years ago it was quite the thing. And it certainly served to present the new conductor in many roles. In the Weber he uses dramatic, with sudden violences contrasted with tendernesses; in the Handel he was nobly reposed but always forward moving; in the Schubert he was all warmth and glow; in the Beethoven he was everything—and this Beethoven requires everything.

And over all was a certain aura of joy in music-making. This quality seemed to radiate from the orchestra as well as the conductor, and the men never succeeded more happily in fulfilling Mr. Munch's every signal. They played, indeed, with the integration and the one-ness of a string quartet.

The solo in the Handel organ concerto was performed brilliantly by E. Power Biggs on the new organ, incidentally, and though this work hardly discloses the character of the instrument, it is obviously a very great organ. In selecting his registration Mr. Biggs displayed its baroque qualities of clarity, of brilliance and dash. Yet the briefest glance at its specifications listed in the program reveals it to have the fullest (and best) tonal resources of the great romantic organs; I feel certain that we now have in Symphony Hall one of the finest blends of the classical and the romantic organ in the nation; a truly magnificent instrument—and one, it may be added, that is at last in tune with the orchestra.

Though there is still much to be said—of the change in the seating plan of the orchestra with the basses now reinforcing the cellos, of the look of the new conductor as he leads the orchestra, of how he uses the score in some things and doesn't in others, of the charm of his appearance on the stage—even of the way he comes on the stage—there is still much time to say it. For Mr. Munch, in his first concert as the conductor of the Boston Symphony orchestra, gave us only a glimpse of the years ahead—and in that glimpse count our blessings that fate has provided the right man for the right job at the right time.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 8-1949

Charles Munch Gets Cordial Reception As He Takes Over the Boston Orchestra

By JAY C. ROSENFELD

BOSTON — Charles Munch was installed as conductor of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, Boston, with brief but memorable ceremonies. Henry B. Cabot, president of the orchestra's board of trustees, accompanied the new conductor to the front of the stage at his first entrance and addressed a short single paragraph of welcome to him, ending with the statement that "I hope it is 25 years before another speaker interferes with a concert."

Munch assumes the post which Serge Koussevitzky had filled for the past quarter century and which has been held by a succession of the most distinguished conductors in musical history. Koussevitzky sent the orchestra a message of congratulation from Rio de Janeiro where he was making his South American debut on the very day of the Boston orchestra's first concert of the season.

The orchestra and the immense audience rose to give Munch a cordial reception, and at the completion of the program, the men of the orchestra joined in the applause with a noticeably genuine spirit. It was an historic occasion. It was the 50th anniversary of the inauguration of Symphony Hall. The orchestra had been organized 20 years previously but on Oct. 19, 1900, it moved into its own great new building. Mr. Munch repeated the exact program which Wilhelm Gericke had played on that day. Yesterday was also the inauguration of a new organ built during the past summer; E. Powers Biggs was the soloist in the Handel D minor organ concerto, Opus 7, No. 4, which on the 1900 program had been played by J. Wallace Goodrich. The designer of the organ, G. Donald Harrison, head of the Aeolian-Skinner Company, was in the audience, and was singled out by Mr. Biggs at the conclusion of the concerto to take a bow.

Tribute to Rabaud

The sole variation from the original program was the addition, at the start, of "La Procession Nocturne," a symphonic poem by Henri Rabaud, who had been the orchestra's conductor in the year following World War I, 1918-1919, and who passed away a month ago, on Sept. 11, at the age of 76. Mr. Munch indicated that he wished no applause for this gesture played in memorian of a departed colleague.

The program consisted of the Weber "Euryanthe" overture, the Handel concerto, Schubert's Ballet and Entr'acte from "Rosemunde" and the Beethoven fifth symphony, a mild and necessarily dated program today, in spite of the inclusion of some of the most solid of the orchestra's repertory.

Mr. Munch, a tall, slender man apperently in his early 50's, has an unequivocally definite beat. His gestures are moderate and subdued although when he asks for a vehement accent he could no doubt make the bell ring on county-fair devices. Otherwise, he knows that he is dealing with a band of the most able and experienced men in orchestradom and relies confidently on their execution of the smaller details of the score and of the points developed in rehearsal without recalling their attention to them in the public performance.

His actual conducting, however, seems to be the only calculated part of his appearance. He certainly acts no part in getting to and off the podium. Nor does he consider it below his dignity to do a little furniture moving if his desk is not in a favorable spot. And the orchestra has no breathing spell once he is in front of them. He doesn't quite bring them in simultaneously with his arrival on the podium as Stokowski was wont to do, but the men had better have their bows and embouchures in place when he shows around the corner from the entrance door, for there will be no moment of grace to adjust one's self. The disposition of the orchestra has been changed in one detail. The contrabasses now stand to the rear of the violas and 'celli at the conductor's right.

Mr. Munch is a deeply endowed musician and a man of great experience. He has appeared as guest with the orchestra previously and also appeared in this country last season with the French orchestra of which he was the conductor at the time. In this new post there is every indication that the result will be a completely happy one. He has not yet metamorphosed the orchestra, whether or not he may be contemplating doing so. His personal training as a violinist is apparent in some of the bowing and effects he asks of the string sections. The orchestra played for him with unexcelled warmth and alertness. He asked no exaggerations nor departures from what might be called a sane approach to his music. Boston, and we, next summer, are in for some fine and authentic performances.

[22]

MUSIC

BY WARREN STOREY SMITH

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In this respect he will differ from his immediate predecessor, who played his double bass in concert here at the beginning of his long term. He was, in his heyday, the greatest living master of the bull fiddle and one of the three outstanding bass players of all time.

Mr. Fiedler Talented

Arthur Fiedler, conductor of the Pops and Esplanade Concerts, has played professionally the piano, organ, violin, viola and celesta, the last three instruments as a member of the Boston Symphony. Since he was also its concertmaster, that band's associate director, Richard Burgin, is naturally a violinist. Moreover, he is an especially fine one and has been much heard hereabouts in a solo capacity.

There are other conductors in town. Malcolm Holmes, who leads the Conservatory Orchestra, is a violinist and violist. Francis Findlay, who has taken over the new and enlarged orchestra of Boston University, and should do much with it, mastered both the violin and the trumpet. Boris Goldovsky, of the New England Opera Theatre and soon to begin his new duties at the Worcester Festival, is a virtuoso pianist. Paul Cherkassky of the Civic Symphony and occasional guest conductor at the Pops and Esplanade Concerts, is one of the Symphony's first violinists. Wallace Goodrich, who in his long and busy career, has conducted the Boston Opera Company, the Conservatory Orchestra, the Cecilia and Choral Art Societies and the Worcester Festival, is also a distinguished organist.

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And how about the Symphony conductors other than Munch and Koussevitzky? The first of them, Sir George Henschel, was a baritone singer (also an excellent composer of songs), organist and pianist. He sang with the Orchestra, as did his wife, Lillian, a noted soprano. His successor, Wilhelm Gericke, was equally versatile, playing the piano, organ, violin and cello professionally and the flute as amateur. He too composed. Arthur Nikisch was a violinist and Emil Paur both that and a pianist. Karl Muck played piano and so did Max Fiedler, who occasionally accompanied solo singers at Symphony Concerts. Mr. Fiedler, no relation to Arthur, by the way, is also credited with mastery of the organ.

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The dual role of composer and conductor has been filled by many and with varying emphasis on those respective skills. The case of Berlioz is curious: He knew more about every instrument in the orchestra than the men who played them, yet was proficient, if you can call it that, only on the flageolet and guitar. Wagner, who has been called the first modern conductor, played the piano but only as a duffer. The late Richard Strauss was a master conductor and a competent pianist and Boston heard him in both capacities. In the later role he confined himself to his own compositions. It is said that he could play, after a fashion, every instrument in the orchestra.

Mahler the Composer

In his day, Mahler the conductor overshadowed Mahler the composer. The piano was his instrument, as it is of such contemporary leaders as Szell, Walter and Mitropoulos. The two last-named can play a piano concerto and conduct it at the same time, and so can Leonard Bernstein. Toscanini started out as a 'cellist; others in the profession have been the late Hans Kindler and Los Angeles' Alfred Wallenstein. Performers on wind instruments seem to be in the minority here. However, Han Richter, as befitting an eminent Wagnerite, played the French horn and the trumpet as well as the violin. Sir Thomas Beecham, so far as I know, does not play anything. There is still a long list of virtuosi who also conducted, but remained better known as executants. There have been pianists from Liszt to Gabrilowitsch and Iturbi and one cellest, Casals.

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The new conductor modestly accepted the spontaneous standing ovation of the audience and then led the orchestra through its first concert of the season.

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The orchestra did not sound like itself until quite late in the program and seemed to be trying too hard. It went through the Schubert "Rosamunde" suite as though it were a bit of fluff, and the organ concerto in D minor by Handel was both heavy and unexciting. E. Power Biggs, the soloist, was by far the most inspired.

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It is a little unfortunate that Mr. Munch had to break in his tenure with such a muddled program, and especially so since it was not of his own choosing. With the exception of the Rabaud poem, which he somehow managed to sneak in.

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THE ORCHESTRA does have the new look, however. Mr. Munch has rearranged the seating plan which makes a drastic change in the timbre of the strings. The violins are all on the left of the conductor, the double basses have been switched to the right, the celli have moved over to keep company with the violas on the right, and both the tympani and horns have shifted to the left.

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Hartford Courier — Oct 10/49

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Harvard Crimson — Oct 10/49

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Second Symphony Program

New Work by Walter Piston Heard

By L. A. Sloper

Charles Munch, in his second program as conductor of the Boston Symphony Orchestra, paid tribute on Oct. 14-15 to the memory of Richard Strauss. For this purpose he chose the "Symphonia Domestica," which filled the second half of the bill. The first half was made up of Walter Piston's Second Suite for Orchestra, heard for the first time in Boston, and Rachmaninov's Piano Concerto in C minor, No. 2. Byron Janis was the soloist.

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Some will ask, Why the "Domestica"? Would not the "Heldenleben" or "Zarathustra" or "Tod und Verklärung" have been more suitable? Perhaps; but no doubt the "Domestica" is a favorite of the conductor's, and since Strauss said his tone poems should be considered as music only, what does it matter which one is chosen?

How was it played? It was played with the new tone, the French tone, which Mr. Munch already has exacted from the orchestra. It was played with dash and freedom and relish of the composer's orchestral colors and a mighty volume of sound; and with a merging of the voices of choirs rather than a clear articulation of each. It was eloquent, and it was applauded to the echo.

♪ ♪ ♪

Is it not strange that Strauss and Rachmaninov should have been contemporaries? The one, although no revolutionary, was a composer of originality who brought a new voice to orchestral music. The other is a belated Tchaikovsky, a twentieth-century romantic. They should have been separated by at least 50 years.

And is it not strange, the affection that pianists show for the Second Concerto? It is the Liszt's E-flat of the present day. Certainly it is sure-fire. However banal the melodies, however big bow-wow the climaxes, they never fail of their effect. On the present occasion Mr. Janis and the orchestra won an ovation.

Mr. Piston's Second Suite was composed on commission of the Dallas Symphony Orchestra and first performed by that organization under Antal Dorati on Feb. 29, 1948. It is a celebration of old dance forms, concluding with a fugue. Like many of his earlier works, it seems more like an academic exercise than a work of inspiration. It does not communicate emotion, as did his Third Symphony.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The symphony concerts continue their eventful course. The current pair feature the first local performance of Walter Piston's Second Suite, the local debut of the talented young pianist, Byron Janis, and a memorial to the late Richard Strauss in the form of a performance of the Symphonia Domestica. Mr. Janis' chosen vehicle was the Second Concerto of Rachmaninoff.

To take up these items in their proper order, Mr. Piston's suite was commissioned by the Symphony Orchestra of Dallas and was first heard there a year ago last February. It runs in four movements, favoring the older musical forms, and suggesting in its idiom an allegiance to the contemporary French school, meaning Honegger and Milhaud. As always, Mr. Piston has written here competently, and as usually, rather coolly. Even the one fast movement, the Intermezzo, conveys a sense of repose rather than of excitement. There are academic touches in the first and last movements, bearing witness to Mr. Piston's professional activities. In sum, an agreeable composition, well received by the audience and well played, so far as could be judged, by Mr. Munch and the orchestra.

As a reporter, I can say that Mr. Janis and Rachmaninoff enjoyed a great success. As a critic, I am constrained to observe that the performance was nothing to get excited about. The piano did not meet the current high pitch of the orchestra, this discrepancy being most conspicuous at the beginning of the second movement. Mr. Janis' playing was facile and tasteful but hardly penetrating—if this is a work into which one can any longer penetrate. You still recalled that in the hands of the composer the Concerto sounded like a big piece. Yesterday there was a prevailing quality of salon music, with a rather blatant finish.

The most satisfying musical experience of the afternoon was the Domestica, though the performance did not give us everything that we have been used to in this tone poem. One missed the accustomed depth and richness of tone, and the end has often sounded more brilliant. What Mr. Munch did convey was the impression that this is primarily a domestic idyl. Of felicity there was plenty. He conducted from memory, no small achievement in a work of such complexity, and it was plain that he had made the score a part of himself. Also that he could transmit his conception of it to the players. The optional parts for four saxophones were used for the first time in this city.

NEW YORK, N. Y.
HERALD TRIBUNE
OCT 14 1949

Buys Goetz Stradivarius

PHILADELPHIA, Oct. 13 (AP).—Norman Carol, twenty-one-year-old Philadelphia violinist and member of the Boston Symphony Orchestra, is the new owner of the famout Goetz Stradivarius, which he received as a gift, it was announced today. The violin, classed among the best ever made by the Cremona master, has been valued at $25,000. It has been in several major collections in Europe and this country and used in concerts by the late Emil Mylnarski and other artists.

MUSIC

Munch Conducts Piston, Janis in Boston Debut at Symphony Concert

By CYRUS DURGIN

The high standards of performance and interest with which Charles Munch began the Boston Symphony season a week ago, are maintained in the second program. This begins with the first Boston performance of the Second Suite for Orchestra by Walter Piston, and continues with the C minor Piano Concerto of Rachmaninoff, in which Byron Janis makes his Boston debut. For the final number there is the Symphonia Domestica by Richard Strauss, played in memory of the composer, who died last Sept. 8.

Commissioned by the symphony orchestra of Dallas, Tex., and conducted there by Antal Dorati Feb. 29, 1948, Walter Piston's Suite is an excellent and a modern piece of music. It exhibits the composer's usual fastidious regard for solid construction and is written with his command both of counterpoint and the orchestra.

The Prelude, a largo, sounds antique in its harmonic structure which goes in for exposed fourths and fifths. The movement ends with a neat fugato. The Sarabande, which is the second movement, also has an archaic flavor (though less so than the first movement), while the Intermezzo (allegro con brio) and the Passacaglia (adagio) and Fugue (allegro energico) are brusquely and briskly of our time.

There are those who will find this music too dissonant and perhaps too dry, melodically, for their taste. But such will be well advused to listen patiently again and again, for such an idiom is not always grasped the first time. For my taste, Mr. Piston's Suite is bracing, healthy and fascinating. The composer was present and was well applauded.

Byron Janis, who comes from Pittsburgh, was educated musically in New York and is now 21, is a highly gifted young musician. Already he has a formidable technic, and the intelligence and perception of a born musician. His performance of Rachmaninoff's wonderfully juicy and romantic Concerto was admirable. From the interpretive point of view, it may be suggested, with no disparagement of Mr. Janis' achievement, that at 21 he does not play the work with the maturity he will have at 31 or 41. Yet such a performance as he gave yesterday would be far beyond the generality of musicians of his age. Mr. Janis enjoyed a robust and painstaking accompaniment from Mr. Munch and the orchestra.

The Boston Symphony sounded just as rich and polished and clear as it ever has through the resounding lengths of Richard Strauss' Domestic Symphony. Here, indeed, was a performance of interpretive and executant virtuosity; big of line, shrewd of tempi, broad of style and loving in its efforts to make the best of the music. The nuances were many and finely detailed.

If for any reason the fact needs repetition, let it be said now that the Boston Symphony remains in the hands of a top notch artist.

SAN DIEGO, CAL.
TRIBUNE SUN
OCT 14 1949

Boston Symphony Finds No Sponsor

Distressing Silence: Those who take pleasure in the orchestral recordings conducted by Charles Muench, the new director of the Boston Symphony, were disappointed that NBC, could not find a sponsor to broadcast at least an hour of the Tuesday, Thursday or Friday concerts. Four or 5 years ago Allis-Chalmers presented a concert-length broadcast, which was reduced to 1 hour.

One winter this super ensemble in thousands of homes by way of recordings was absent from the air. A compromise was effected last year. For one hour a Monday morning rehearsal was broadcast. The same arrangement has been effected for this winter and the first broadcast was announced for 10 a.m., but neither KFSD nor KFI carried it.

A telephone call to the former merely brought the reply that the program was not being carried. "Turntable Talk" can only hope that this omission will not recur. The Boston Orchestra has many "fans" here.

SPRINGFIELD, MASS.
REPUBLICAN
OCT 23 1949

Benefit Organ Concert For Schweitzer Hospital

Boston, Oct. 22—There will be a special concert given by Charles Munch, the new conductor of the Boston Symphony Orchestra, and E. Power Biggs in Symphony Hall, Monday evening, Nov. 14, with the new Aeolian-Skinner organ having its first complete hearing in solo numbers and orchestral concertos. The proceeds will be donated to the Albert Schweitzer Hospital in French Equatorial Africa in recognition of the great Bach scholar, organist, medical doctor, and humanitarian who, visiting this country last summer, inspected and autographed the new organ at the factory.

The organ, combining in its 4800 stops the qualities of the instruments of the classic and romantic eras, is accounted one of the finest in existence. It has been built in celebration of the 50th year of Symphony Hall as the auditorium of the Boston Symphony Orchestra, and figured in the opening symphony program of the season.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conductor, gave the second concert of its 69th season in Symphony Hall yesterday afternoon. Byron Janis, pianist, was the soloist. The program:

Second Suite for Orchestra ..... Piston
Concerto No. 2 in C minor, Op 18 ..... Rachmaninoff
Symphonia Domestica, Op. 53 ..... Richard Strauss

By RUDOLPH ELIE

It doesn't often happen that a work new to Boston marches off with the honors at a symphony concert, but such was the case yesterday afternoon as Charles Munch demonstrated anew his surpassing stature as the new conductor of the orchestra.

The work in question is Walter Piston's Second Suite for Orchestra, first performed by the Dallas Symphony (which commissioned the work) in 1948. Once again Mr. Piston, working this time in the 18th century form of the suite with a sarabande, passacaglia, fugue and so on, discloses his familiar gift as a master weaver of abstract musical patterns and as a master orchestrator. That the suite doesn't evoke much of anything, save in the opening moments when much of the flavor and even sound of the baroque masters is suggested, is neither here nor there. For Mr. Piston is not the one to fool around with anything obvious (though you often get the notion that he'd like to and could do a very good job of it if he only dared); his music is cerebral, scholarly, unimpeachable, explicit and well-mannered. Occasionally—and this is its saving grace—it has moments of real drama achieved by skillfully contrived harmonic tensions, and never has a smell of the lamp about it despite its cerebral basis. When given the really crack performance it was given yesterday it is good and lively and always interesting listening. You don't get up and shout for a repeat performance, but you know you've heard something worth hearing.

Ordinarily the Rachmaninoff Concerto, thrice familiar although it is, is always worth another hearing. Yesterday it could well be taken or left alone. I did not find Mr. Janis, competent though he is, a particularly inspiring performer. He played with admirable technical facility and achieved a certain simplicity of line in the slow movement that was effective, but on the whole I felt his a rather pallid performance. There were moments of real elan, as in the cadenza of the finale and the final few bars themselves, but the pianist seldom rose above the timber line. Nor, despite Mr. Munch's superb accompanimental skill, did the orchestra; it has done this piece too many times to get into the mood for it unless inspired by a truly transcendent performer at the piano.

Strauss' Symphonia Domestica is a piece curious for the fact it produces a strangely mixed reaction from the listener. Aware from the program that the composer is here supposedly giving us a picture of his private life, which was a fairly frantic one from all reports, the listener finds himself busy analyzing all the sly illusions, listening for the clock to strike seven, for the child to be put to bed, for the husband's "fiery" theme, for the family quarrel, for the creaking of the bed and whatnot. Along about the middle he begins to wonder if eavesdropping is so much fun after all and at the end he feels a little embarrassed. Impressed with all the ingenuity, the pleasant melodies, the lovely cadences, the ferocious climaxes and, not least, the vaste horde of performers on the stage—impressed, but embarrassed. But it is well worth an occasional hearing and nobody could have made that hearing more enjoyable than Mr. Munch. The orchestra is out of town next week but returns on October 28 to do Bach's "The Art of Fugue" and Beethoven's Seventh Symphony.

CANTON, OHIO
REPOSITORY
OCT 17 1949

On the Air

RADIO TONIGHT

"Secret Weapon," a skit presented in tribute to Our Lady of the Rosary of Fatima, will be dramatized by Mount Marie division of Central Catholic High School at 5:30 over WAND. Participating will be students Mary Ann Bamberger, Virginia Larke, Camilla Leghart, Betty Jane Seikel, Donna Gill, Joan Berring, Rose Marie Kramer, Nancy Bederman and Cathy Regan.

Charles Munch will rehearse the Boston Symphony Orchestra in works of Bach and Beethoven at 7:30 over NBC-WTAM on "Dress Rehearsal."

A sculptor gets stuck with a lot of chislers and hacks his way out during "Image of Death" on "Inner Sanctum" at 8 over CBS-WGAR.

Gordon MacRae and Nadine Conner will co-star in "The Chocolate Soldier" on "The Railroad Hour" at 8 over NBC-WTAM.

Soprano star Eleanor Steber will sing a selection from "Marriage of Figaro" at 8:30 over NBC-WTAM on "Howard Barlow Hour."

Ezio Pinza will be guest soloist on the "Telephone Hour" at 9 over NBC-WTAM.

"Brain Guy," the tale of a man who was used as a murder weapon by a beautiful woman, will be presented on "Murder By Experts" at 9 over MBS-WHK.

"Band of America" will be carried over NBC-WTAM and television station WNBK at 9:30.

The first major address in this country by the visiting Prime Minister Jawaharlal Pandit Nehru of India will be carried over MBS-WHK at 10:30.

A special Community Chest program will be broadcast at 10:30 over NBC-WTAM with Bob Hope as "emcee" and Phil Harris and Alice Faye and Art Linkletter as guests.

ROCHESTER, N. Y.
TIMES-UNION
OCT 13 1949

Munch, Boston Symphony Due

One of the outstanding events of the music season, the appearance of the Boston Symphony Orchestra under its new conductor Charles Munch, will take place on Thursday evening, Oct. 20, in the Eastman Theater.

This will be the second Rochester appearance for Munch, who this Fall replaced Serge Koussevitsky on the podium of Boston's Symphony Hall. Munch made his Rochester debut last January as guest conductor of the Rochester Philharmonic.

Munch, who fulfilled conducting engagements in France during the Summer, opened the symphony's 69th season last Friday in Boston. Greeted by a rising audience when he first appeared on the stage and applauded and cheered at the end of the prgram, the French conductor enjoyed a distinct and resounding success.

NEW YORK, N. Y.
TIMES
OCT 23 1949

AUDIENCES ALERT

Appear to Demand Live Orchestra Programs

As American concert-goers become increasingly sophisticated, musically speaking, conductors have to search more diligently for program material that is fresh and unhackneyed. No longer can a season be carried by the old warhorses of the repertory. As a result, each year one finds more novelties appearing in the programs.

Rivalry for pre-eminence and public notice is also a factor that leads conductors to try out new works, unfamiliar classics and mighty masterpieces. Each city wants to be proud of the news its orchestra makes. And so a glance over some of the programs of the season that is just starting shows that listeners all over the country will be hearing works they have seldom, if ever, heard before.

New Symphonies

Symphonies form the mainstay of any repertory, so the supply of new works in this form coming out each year is of particular interest. The new spate will be quite generous. A new symphony by Olivier Messiaen named "Turangalila" will be introduced by the Boston Symphony. Ernst Krenek's Fifth will be played by the Albuquerque Civic Symphony, Aaron Avshalomoff's Second, based on Chinese scales and rhythms, will be premièred by the Cincinnati Symphony, and a new symphony by Arthur Benjamin will be played for the first time in North America by the Vancouver Symphony.

One of the new symphonies that is sure to arouse the most interest is Prokofieff's Sixth. Leopold Stokowski will introduce it to America with the New York Philharmonic-Symphony. It will also be performed by the Philadelphia Orchestra, the Rochester Philharmonic and the Houston Symphony.

Other orchestral works being introduced are Carlos Chavez's Toccata for Percussion, which will receive its United States première in Cincinnati. The Cincinnati Symphony will also première David Diamond's "The Enormous Room," a work that will also be played in Cleveland. Among the Cleveland Symphony's other new works will be a Serenade by Norman Dello Joio.

Frederick Jacobi will have two premières. His "Music Hall Suite" will be done in Cleveland and his "Variations on an Indian Theme" will be played by the Erie Philharmonic, which will also introduce a Suite by Ulysses Kay.

Among the large-scale works being given many performances is Verdi's Manzoni Requiem. It appears on the regular subscription programs of the Minneapolis Symphony, the Duluth Symphony, the Kansas City Philharmonic, the Oklahoma State Symphony and the National Symphony. The Philadelphia Orchestra is playing it too this week at the Worcester Festival.

Bach Fugues

Bach's "The Art of the Fugue" is another master-work that will be heard fairly widely. Charles Munch will give it next Friday with the Boston Symphony in an orchestral arrangement by his cousin, Ernest Munch. The work will be given in its entirety in New York in January by the Mozart Orchestra of the Music School of Henry Street Settlement in a version arranged by Robert Scholz, who leads the orchestra. In the meantime George Szell will lead three of the fugues in Mr. Scholz's transcription with the Cleveland Orchestra.

SPRINGFIELD, MASS.
MORNING UNION
OCT 19 1949

Nearly 3000 at Opening Of Concert Season Here

Springfield Symphony Orchestra and Lucas Foss, Pianist, Present Fine Program at Auditorium

By WILLARD M. CLARK

The Springfield Symphony Orchestra, under the direction of its permanent conductor, Alexander Leslie, opened its sixth season with an admirable concert in the Auditorium. It is estimated that nearly 3000 heard this concert, a real tribute to the men and women who labored so valiantly these last few weeks, determined to make this season the largest of all.

It was good to get back to Auditorium and hear our own orchestra. There have been changes in personnel, all of which seemed for the better. It was pleasant to welcome Marlyn Crittendon as concert master. She has the tone, technic, musicality and experience to make a very real contribution to the orchestra.

The soloist was Lukas Foss, official pianist of the Boston Symphony Orchestra and a composer of note. He was heard in the Bach "Concerto in D minor for piano and orchestra." He played this work last summer at Tanglewood. Mr. Foss is a very fine pianist, fleet of fingers, rhythmically sound and the fire glows brightly within him. Mr. Leslie used a reduced string ensemble to better capture the atmosphere of the work and he was eminently successful. Mr. Foss's vitality and sparkle were seconded by the ensemble, with the result that this concerto was given a performance which held the interest of the layman and excited the musicians. Mr. Foss was recalled at least five times and chose to share the applause with the conductor and orchestra.

Beethoven's Overture to "Prometheus" was the opening number and one was made aware, almost immediately, of the fine caliber of the orchestra. It it now a fine toned, flexible and responsive organization.

Hayden and Dvorak

This performance was followed by a first-rate performance of Haydn's "Symphony No. 88 in G Major." It is this symphony that has the delectable Largo movement, one of the loveliest melodies Haydn ever penned. The robust Menuetto and the brilliant final Allegro were played in truly distinguished manner, with the somewhat earthy Haydn humor always in mind.

Dvorak's "New World" symphony concluded the program. Mr. Leslie has delved deeply into this work and the result is a finely conceived, carefully wrought interpretation. The orchestra was at its best in this work. There was remarkable clarity throughout, the inner voices singing clearly, no matter how involved. The familiar melodies were beautifully uttered and the entire performance was worthy of the music.

Boston Symphony to Present First Concert Here Tonight

Aboard their special train, 108 members of the world-famous Boston Symphony orchestra will arrive in Syracuse this afternoon for their first appearance here.

Altho hundreds of Syracuse music lovers have traveled each summer to Tanglewood, at Lenox, Mass., to hear the Boston Symphony this is the first time the orchestra—conceded to be the finest symphony orchestra in the world—has been brought here.

They will play two concerts. The first will be given at 8.15 tonight in Lincoln auditorium for the general public. The second, which will be given at the Coliseum Wednesday night, is for students only.

The new permanent conductor of the Boston Symphony, Charles Munch of France, will arrive in Syracuse at 8.30 a. m. today, accompanied by George Judd, orchestra manager. Munch's appearance at the desk of the orchestra in Lincoln auditorium tonight has a special significance because Syracuse will be the first city outside Boston to hear the orchestra under Munch's direction since Munch succeeded Serge Koussevitsky.

The orchestra is being brought to Syracuse by Famous Artists Series and the student concert was arranged by Famous Artists in cooperation with Chancellor William P. Tolley of Syracuse university.

Boston Symphony Plays Here Tonight

FOR THE first time in at least four decades, the Boston Symphony Orchestra will give a concert tonight in Syracuse.

The 105-piece organization, Charles Muench conducting, will present a program of Beethoven's Fifth and compositions by Weber, Ravel and Walter Piston, in Central High School.

Tomorrow night, the orchestra, under Muench, will give a concert for students in the Coliseum, with Byron Janis, young pianist, as guest soloist in the Second Rachmaninoff Symphony. Also on the program will be the Beethoven Seventh and a Weber number. In the audience are expected to be 3,500 students from Syracuse University, a large number from Ithaca College, and hundreds of high school pupils from the Central New York area, who will make the trip by special bus.

THE BOSTON Symphony carries its own stage crew and instruments man. The orchestra travels by special tarin on its fall tour, coming to Syracuse direct from Boston where final rehearsal was conducted yesterday under Muench. The orchaostra will go from here to Rochester for a concert in Eastman Theater. Today, in Hotel Syracuse, Muench commented on the beauty of the countryside, as observed from his New York Central car window, just as the fog lifted over the Mohawk Valley.

HE ARRIVED in America a month ago from France, flying overnight from Paris to Idlewild airport, New York. In English, which he is rapidly mastering, Muench said: "Overnight from Paris to America, just like overnight from Boston to Syracuse." Then he added: 'In the air from Paris, champagne; on the train from Boston gingerale."

George Judd, orchestra manager, hopes to contact his Harvard classmate, Bishop Malcolm E. Peabody, while in Syracuse, and also see former Governor Herbert H. Lehman, during Lehman's visit to Syracuse tonight. When Lehman was governor, he and Mrs. Lehman frequently drove from Albany to Tanglewood for Boston Symphony concerts. Tomorrow, E. R. Vadeboncoeur and Murray Bernthal, executives of Famous Artists Series, will give a luncheon for Muench, Richard Burgin, orchestra concertmaster, and a few guests in Hotel Syracuse.

SYMPHONY CONDUCTOR HERE. Charles Muench, center, director of the Boston Symphony Orchestra, with George Judd, left, orchestra manager, and E. R. Vadeboncoeur, Famous Artists Series executive, are shown today as Muench and Judd arrived from Boston for concerts here tonight and tomorrow night.

Syracuse Daily Orange

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Set Up Another Booth For Concert Tix Sale

The world-renowned Boston Symphony orchestra, under the direction of Charles Munch, will offer its musical artistry to the students of Syracuse next Wednesday night at the State Fair coliseum.

This fact alone should be enough to sell such an opportunity to the student body. But couple with this the fact that tickets are selling at the remarkably low price of $1.20 and the concert becomes irresistable.

And there's more yet. Chancellor Tolley has agreed to furnish University buses to the Coliseum for students without other means of transportation. Why, with all this to sell the concert—not that it should need selling—a man would be out of his mind not to race over to Crouse college to pick up a ticket or so.

Speaking of ticket sales tho, it wouldn't be a bad idea if those in charge of ticket sales for the Boston Symphony concert would set up another ticket booth somewhere on campus—preferably a central location.

Beethoven, Not Basketball, in Coliseum Tonight

Tickets for tonight's Boston symphony concert at the War Memorial coliseum are available for $1.20 all day today in the box office at Crouse college, a spokesman of the Famous Artists Series announced last night.

The concert, scheduled for 8:15, will feature two world renowned personalities of the music world—Byron Janis, young American piano soloist, and Conductor Charles Munch, who appears here tonight in one of his first American performances.

Janis will perform in Rachmaninoff's Piano Concerto No. 2, and Munch will conduct the 108-piece orchestra in Beethoven's Seventh Symphony and Egmont Overture.

Formerly conductor of the French national symphony, Munch directed the Boston orchestra a few weeks ago to fill the baton Serge Koussevitsky, who recently retired.

Munch was "discovered" by Richard French, Harvard professor, in the spring of 1945. French was stationed in Paris and regularly attended concerts of the Paris conservatory orchestra, then under Munch's direction.

Impressed by the performance, French wrote a Harvard colleague suggesting that Munch might be "the logical choice to succeed Koussevitsky in Boston."

This fall Munch ascended the Boston podium in his American debut, commanding the admiration of the concert audience, and winning high praise from Boston music columnists.

A rundown of Munch's career deserves mention of his experiences as a European conductor during the German seige of World War II.

Vigorously opposing the Nazi regime at every turn, Munch defended his musicians from possible capture on political grounds, and stood firm against investigations of religious or racial backgrounds.

At first he refused to conduct before Nazi audiences, but when obliged to, accepted his fees and turned them over to the resistance movement. Munch was asked to appear at the opera but refused because of the many known collaborators associated with the organization.

As recognition for his contributions to French music, Munch was made Chevalier of the Legion of Honor.

Twelve buses, operating in two shifts, will transport students to the Coliseum tonight. The first shuttle leaves the Old Oval at 6:45, with another departing at 7:40. Buses will return students to the Hill following the concert.

Byron Janis

Symphony for Students

By Len Zweig

Tonight will mark a high point in the musical opportunities offered to Syracuse university students.

The Boston symphony orchestra, under the direction of its newly appointed conductor, Alsatian-born Charles Munch, will play to several thousand students—for the admission price of $1.20.

There is no parallel in the history of the orchestra—considered to be the finest in the nation—that could suggest the wide cooperative effort being made by the University administration, Famous Artists, inc., and the Boston symphony.

Years of wonderful performances, the guiding hand of recently retired conductor Serge Koussevitzky, and the enthusiastice support of the city of Boston has placed the orchestra in its cherished and respected position.

It is to the credit of the University that it sanctioned and fostered the plan suggested by the directors of Famous Artists, inc., that the orchestra play a special concert for Syracuse students and faculty. The situation is unique and gratifying.

Scope of the plan includes the construction of a special shell to be utilized by the orchestra at the Coliseum. Transportation to and from the site will be provided for ticket purchasers by University buses. Incidentally, these special arrangements should call further attention to the lack of a municipal center to house audiences of this size.

Munch's accession to leadership of the Boston symphony was announced on the night that Koussevitzky officially retired, to devote his activities to a growing dream—the music center at Tanglewood.

The choice was not surprising from the strict personality view, tho Munch had only been in the United States for two years. However, many Bostonians had been expecting a trial series of guest conductorships, and to them the Frenchmen's appointment was somewhat abrupt.

But certainly Koussevitzky's judgment was long in the making.

Some of the factors that guided his thinking towards Munch may have been expressed in his article that appeared in a 1948 issue of the Atlantic monthly. "Interpreting Music" put the challenge in the following terms: "In all ages, artists were prophets of either the rise or downfall of a culture."

Koussevitzky put the responsibility for musical performance squarely on the artist's and conductor's interpretation.

"I believe that a composer, when creating a work, transfuses it not only with his musical power, but also with the entire meaning of his life—the essence of his being.

"When the artist-interpreter is able to perceive the inner meaning, the central line of a composition, he will find in himself the right emotion to perform it."

The task is not to let "music speak for itself," but for the music to live "in the interpreter himself, in his own emotion, depth, and feeling."

". . . at no time has the standard of musical performance been set as high as it is in America today."

It is thru these word that Charles Munch raises his baton tonight.

Charles Munch

SYRACUSE, N. Y.
HERALD JOURNAL
JAN 19 1949

DISTINGUISHED DIRECTOR HERE. Charles Muench, left, conductor of the famous Boston Symphony Orchestra, and Murray Bernthal, Famous Artists executive, are pictured in Central High School before last night's concert.

6,000 Crowd Coliseum For Symphony Concert

BY NEVART APIKIAN

The 6,000 persons who filled the state fair coliseum with applause last night for the Boston Symphony orchestra were enacting a scene of "things to come" at the Memorial auditorium in Syracuse.

It was the first time a symphony orchestra had played in the coliseum. In fact it was the first time so many persons had gathered under one roof in Syracuse to hear a major musical event. Practically the entire audience was composed of students—from Syracuse university, its Utica branch, Cornell, schools of the city, and from Manlius came cadets in dress uniform to add color to the scene.

E. R. Vadeboncoeur and Murray Bernthal of the Famous Artists Service, which brought the Boston Symphony to Lincoln auditorium Tuesday evening for its first appearance in Syracuse, proved that more than 6,000 would gather to hear music. The evening proves there is a demand for good music, at moderate prices. And with 7,000 planned seats at Memorial auditorium, concert directors should plan on attracting a wider audience at lower prices.

Recalled for four encores was the young American pianist, Byron Janis, who played Rachmaninoff's Piano Concerto No. 2, in C minor. He has tamed the piano to purr under his fingers like a gentle kitten or thunder like a tiger. His technic is truly brilliant.

Charles Munch, the new conductor of the Boston Symphony, directed 106 musicians—whose technic is second nature—in an all-Beethoven program consisting of opening Overture to "Egmont," and the concluding Seventh Symphony in A major. It is a majestic orchestra that does full justice to the grandeur of Beethoven.

Concensus last night was that Munch was "wonderful" and the Boston symphony is "wonderful." The conductor was recalled half a dozen times. There were no encores, but if the audience means anything, there should be an encore appearance next season.

SYRACUSE
HERALD-JOURNAL

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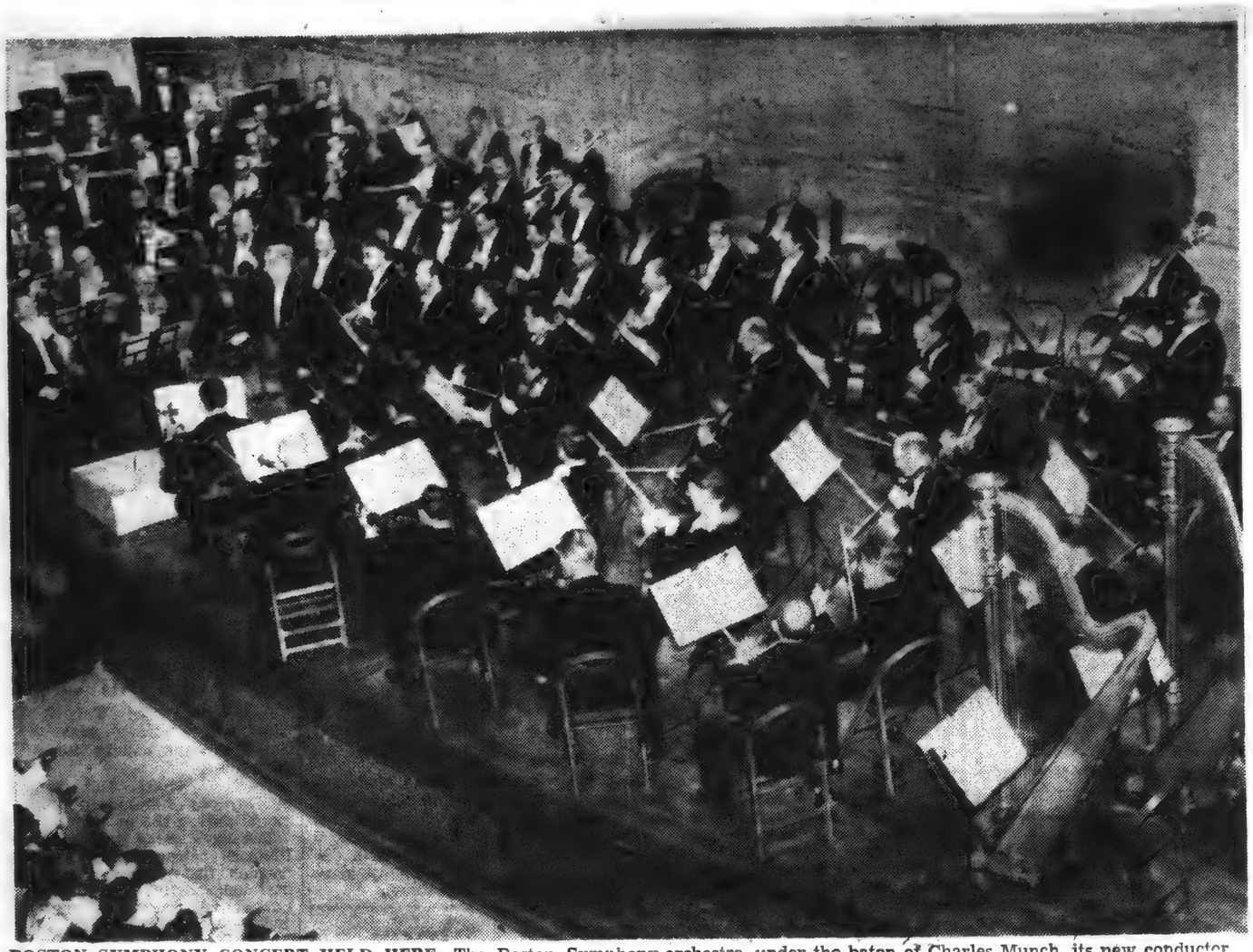
ARTHUR JENKINS,
In first issue of The Herald.

THURSDAY, OCT. 20, 1949

Music and Youth

The brilliance and lavished splendor of beautiful music brought charm to the vast spaces of the Coliseum last night, as the Boston Symphony Orchestra played Beethoven and Rachmaninoff, among other compositions. Significant of the interest of the young generation in the worth-while in program making was enthusiasm of several thousand music students from Syracuse University, Ithaca College and high schools throughout the Central New York area. The Boston Symphony management and Director Charles Muench happily agreed with Famous Artists Series of Syracuse, E. R. Vadeboncoeur and Murray Bernthal, executives, to provide a program for so unusual an occasion. For this, there is general appreciation and deserved gratitude.



BOSTON SYMPHONY CONCERT HELD HERE—The Boston Symphony orchestra, under the baton of Charles Munch, its new conductor, presented their first concert here last night in Lincoln auditorium. The orchestra is shown immediately preceding its first number. The 108 members arrived in Syracuse aboard their special train at 5 p. m. yesterday. They will appear tonight in the state fair Coliseum before 6,000 senior high school pupils, university and college students. The concert last night was the first presented outside Boston, Mass., under Munch's direction since he succeeded Serge Koussevitzky.

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MORNING GLOBE
SEP 30 1950

Munch Welcomes Sir Thomas Beecham and Royal Philharmonic

Charles Munch, conductor of the Boston Symphony Orchestra, has extended a message or cordial welcome to Sir Thomas Beecham and the Royal Philharmonic Orchestra of London, in anticipation of their appearance at Symphony Hall on Sunday afternoon, Oct. 22. Since the concert will occur shortly after the opening of the Boston orchestra's 70th season, Mr. Munch expressed the hope that the musical public will consider the visit of the Londoners as a gala event of the semi-centennial of the dedication of Symphony Hall, and the 70th anniversary of the Boston Symphony.

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Music Lovers Thrill to Debut Of Symphony Under Munch

BY THOLA TABOR SCHENCK

An atmosphere of excited crowd anticipation and thrill of being among those present highlighted the Syracuse debut concert of the Boston Symphony orchestra under its new director, Charles Munch, in Lincoln auditorium last night. The concert, which opened the limited annual tour of the orchestra to cities of the nation, was an "extra" event in the Famous Artists local series.

Instrumentalists completely filled the shallow stage in far from ideal grouping, but tone quality, precision, inspirational playing by the eminent aggregation under Director Munch's baton immediately gripped respectful attention and enjoyment of the opening von Weber Overture to "Eurianthe."

The melting theme after drums announcement, the dramatic pauses and familiar music started the tumultuous welcome which grew apace with each succeeding programmed number.

Beethoven's so-called "Fate" symphony, "No. 5 in C minor" was the long work selected. Directing without score, Munch led his players with thoro knowledge and benign expression of pleasure at their magnificent interpretation. Favored by musicians everywhere, the monumental pages from the Beethover album breathed with new life and power for enthralled listeners.

New to many, the Piston "Symphonic Suite" evidenced a provocative charm. Dissonance modulated into melody in the Prelude and somber Largo while oriental thematic bits color Sarabande and return to influence the last movement's Passacaglia. Intermezzo abruptly dissipates the quiet of the Andante with brisk and lively tempo and fortissimo.

Skittering oddments over a flowing melody, plucked strings, tricky tempo and a crashing finale of the fugue intrigued the ear.

The greatest applause followed the inspirationally performed "Daphnis et Chloe" by Ravel. It evidently is music which Munch, again without score, hears in its most heavenly form and so interprets thru co-operating players. Especial honor fell to the flutist, but the entire orchestra, instrument by instrument, participated in performance which left listeners breathless and led to long ovation.

Printed programs revealed that due to pressure on Famous Artists there have been a few seats set aside in the Coliseum tonight to accommodate the public at the special "for students only" concert. Reservations may be made today at the Clark Music building office.

—SUPERB MUSIC— *Boston Symphony In Fine Program Under Muench*

Picture: Page 18

SOMETHING OF the magic that is especially of "Tanglewood" was transplanted in Syracuse last night when the famous Boston Symphony Orchestra played in Central High School under direction of Charles Muench, recently arrived from France. The concert, revealing a new world in symphonic music to the Central New York area, was an extra event under local management of Famous Artists Series. Much has been written and told of these music makers and their superb artistry. Your reporter, in the Berkshires for concerts in several succeeding seasons, and in Boston's Symphony Hall, again emphasizes the glow of the music, the tones beautifully etched, the sonorities, the pattern richly beautiful.

DIRECTOR MUENCH has both amenity and dignity on the podium. He draws a melodic line lovingly from the strings and contrives climaxes skillfully. One is impressed with his capacities, the sensitivity of his reading, the simplicity of his manner. With this is the firm will, the sovereign music mind, the intense purpose.

THE PROGRAM comprised the Overture to Weber's "Euryanthe," the Beethoven Fifth in C Minor Opus 67; the Symphonic Suite of Walter Piston, and the Daphnis and Chloe Suite No. 2, by Maurice Ravel. Such a climax has not been heard in orchestral music in Syracuse as the Ravel. Here was breath-taking beauty, beauty such as is demanded by the pastoral poem by the Greek Sophist Longus, written in the second or third century of the Christian era. In the tumultuous wind instruments we see the splashing of the fountains, later the brass chords catch the beauty of the dawn as night lifts its sky curtain.

ON AND on the music flowed in what is described as a vast musical fresco, to give the philosopher's answer to the questions of the boy and girl: "Nothing can be done about love, save to love." Every section of the orchestra was eclectic. The finale was dexterously played, in a whirl of exceeding beauty and brilliance. Small wonder that the audience, with such music falling magically on the ear, gave Muench and his men a tremendous ovation.

A PROGRAM including Beethoven is of importance to the symphonic music lover and last night's Fifth was memorable in many respects. It was played with such excellence that it was apparent from the first that Director Muench well knew how to limn all his musical forces, notably the cello and viola sections. There was good balance in lyrical intensity in all movements, with lofty ideas preserved in harmonies and contrasts. As to the "Euryanthe" overture, it was lighted well, particularly with the violin choir section. In contrast to the subleties of Ravel was the modern Symphonic Suite by Walter Piston described as musical thoughts which are "his own and of his time." We liked the slow movement—the second. Piston made his debut as a composer a score of years ago. His compositions have been played by orchestras in all large American music centers.

DIRECTOR MUENCH last night signaled George Laurent, flutist, to acknowledge applause and Alfred Krips, substitute concertmaster for Richard Burgin, taken suddenly ill. Tonight's program in the Coliseum, Muench conducting, will include the Beethoven Seventh. Byron Janis, young guest pianist, will play the Rachmaninoff Second with Orchestra. Tonight's concert is for students and teachers with thousands expected from many upstate centers. Syracuse University will send 3,500 students; Ithaca College several hundred. E. R. Vadeboncoeur and Murray Bernthal, Famous Artists Series executives, deserve commendation for their enterprise vision, and music-conscious attitude in bringing such a wealth of symphonic music to us. With such programs, should come that expanded, deepened and extended over-all clear for a bigger and better hall in which to meet in musical thought.—E.V.W.

NOW AND THEN

THE WHOLE town's talking about the magic of music, as brought to us by the Boston Symphony Orchestra under the conductorship of **Charles Muench.** So many items of interest during the Orchestra's stay come to mind: The luncheon given by **E. R. Vadeboncoeur** and **Murray Bernthal,** Famous Artists Series executives, with **Director Muench, Richard Burgin,** concertmaster, **George A. Judd,** orchestra manager, among Boston guests, meeting, among others, **Chancellor William Pearson Tolley** and **Dr. Alexander Capurso** of Syracuse University; the **Very Rev. William J. Schlaerth,** president of Le Moyne College, **Msgr. David C. Gildea,** superintendent of Syracuse parochial schools, and **G. Frank Lapham,** Syracuse public schools music head. Then, during the concert in the Coliseum, **Dr. Capurso** and **Mrs. Capurso,** and **Dave Salmon,** music manager, chatted with **Eugen Lehner** of the viola section. **Lehner** joined the Boston Symphony a decade ago. A Hungarian by birth, he toured Europe for years with the justly famous **Kolisch Quartet,** headed by **Rudolf Kolisch.** The latter, due to an accident to his right hand, bowed with his left. Programs of this quartet were done entirely from memory.

* * *

DR. CAPURSO also visited with **Joseph de Pasquale,** first violist, native of Philadelphia, where **Capurso** knew other members of the **de Pasquale** family, all musical. The Coliseum concert had special interest also for **Dr.** and **Mrs. Jacob Kwalwasser.** When their daughter, **Helen,** now a successful concert violinist and teacher was seven or eight years old, she used to play the fiddle in the Pittsburgh home of her mother's kinfolk — the **Little** family. A little dark-haired, dark-eyed boy, a neighbor, used to practice piano in those days and the two children had several music hours together. Last Wednesday night, that little boy, now in his early 20s, was guest artist with the Boston Symphony in the Coliseum, playing the Rachmaninoff second concerto to an audience of 6,000, with astounding musicianship. Meantime, **Helen,** the girl violinist, has given two Town Hall, New York recitals, has toured Europe, now is in New York preparing for fall programs including an early November appearance in Providence, R. I.

* * *

MISS MARIAN KARP, chief usher for the Famous Artists Series concerts in Central High School, renewed acquaintance with **Leslie Rogers,** Boston Symphony Librarian, having met him in "Tanglewood" during the Berkshire Festival. Here for the down-town concert were **Miss Laura Bryant** of Ithaca, nationally known in public school music circles, and **Albert Force.** They were dinner guests of **Dr.** and **Mrs. Kwalwasser.** . . . Among bridal couples noted at the concert were **Mr. and Mrs. Cornell Butler Blanding (Shirley Spofford),** home from their wedding trip in the east. They arrived with **Mrs. William Cornell Blanding,** night concerts chairman for Morning Musicals.

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The Hub—in Tune

SYMPHONY HALL, BOSTON. By H. Earle Johnson. Boston: Little, Brown & Co. 431 pp. $6.

By Moses Smith

THE BOSTON immortality machine, as Virgil Thomson called it in one of his most felicitous moments, has been at work again. This time the subject is not a man but a building. An introduction is contributed by M. A. De Wolfe Howe, the dean of Boston's immortality machine, especially regarding matters pertaining to the Boston Symphony Orchestra. The official character of the book is made clear by the fact that it was written at the recommendation of the trustees of the Boston Symphony Orchestra, although the author himself intimates that he was given "a free hand and an independent voice."

This is an unsatisfactory book in many ways. Most bothersome is the lack of an index—shocking in a book of second-hand reminiscences including many hundreds of names. The loose, frequently obscure, often irrelevant Johnsonian prose makes matters harder. Particularly exasperating is Mr. Johnson's coy assumption that the scantest allusion to a Bostonian name will sufficiently identify it for all Christendom.

The author might nevertheless still have made this semicentennial anniversary book about the Hall a plausible panorama if he had avoided some of his faults in presentation and had written more convincingly and fully about matters of general interest. In the long, tiresome account of successive events the author seems mainly concerned with an oh-so-scholarly report of what others have written in another day. When he does deign to take an interpretative position on some moot affair he is as likely as not, by his bumbling non sequiturs, more to confuse than to enlighten the reader. Even the scholarship, despite its pretentiousness, is not good. There are many errors, mostly small matters of detail, it is true, but irritating in bulk. In a single paragraph I found five specific errors in names and dates, not to mention the disorganized rhetorical condition of the paragraph and the confusion resulting from the author's postulating *obiter dicta* on erroneous statements of fact. The appendices, on the other hand, partly compiled by others, seem accurate.

There are many things that a person familiar with the time and scene would have expected to be more fully covered than they are in this volume and the inclusion of which certainly would have made a more interesting book. Near the end, for example, Mr. Johnson finally gets around to discussing in less than four pages an institution which is almost as famous as the concerts of the Boston Symphony Orchestra themselves—the Pops concerts. They contain enough material, still refreshing for the non-Bostonian at any rate, to warrant a chapter. Again, there is relatively slight allusion to the phenomena of record-making and broadcasting that have made the sound of the Boston Symphony Orchestra familiar to millions who have never seen it or to the interesting physical rearrangements which the Hall underwent for them.

Moses Smith, successor to H. T. Parker on the Boston Transcript, *is author of "Koussevitzky" and the recently published "Selective Record Guide."*

SYRACUSE, N. Y.
HERALD JOURNAL
OCT 20 1949

NOTABLE SYMPHONIC MUSIC. The 106-piece Boston Symphony Orchestra, under the baton of Charles Muench, gave a Beethoven-Rachmaninoff program before an audience of 6,000 music-lovers, mostly students, in the State Fair Coliseum last night. Inset: Byron Janis, pianist. This was the first student concert presented in the Coliseum. The crowd was the largest ever assembled under one roof in Syracuse for a major musical event.

SYRACUSE, N. Y.
POST-STANDARD
OCT 20 1949

Morning Mail--

Boston Symphony Won't Be Forgotten!

To the Editor of The Post-Standard:

What a really magnificent performance the Boston Symphony under Maestro Munch gave in Lincoln auditorium Tuesday night.

And how grateful the whole Central New York area should be that we have been able to hear first hand one of the world's truly great orchestras in as stimulating a program as I can ever remember in this city. That concert won't be forgotten in a long time.

Syracuse is definitely progressing musically. I noted that the house was packed, with standees, and that this generally apathetic community burst out with more enthusiastic approval than I have heard in a long time.

It is proof of a need, perhaps a thirst, for such music with such great performers.

And I do not mean second rate stuff.

We want the best.

Tuesday night we had it.

It's too bad we couldn't cram the whole city into the Coliseum for Wednesday's performance.

What a wonderful offering for the students of the city and vicinity that concert must have been. Once they get a taste of the real business, they'll realize what music can mean.

Another point should be brought out. These musical events are not just local. Syracuse as the metropolitan center of a large area is the focal points of all such activities. And I noticed at the concert that there were many from out of town—some whom I knew had come a long way.

So it is not just our music, here. It belongs to all who can possibly get into town. It is a sharing of greatness that in very few other fields can a whole chunk of a state sit down together and enjoy.

I, for one of many, am deeply grateful that Syracuse is increasingly taking its place as the hub of Central New York's cultural needs.

STIMULATED.

Syracuse.

SYRACUSE, N. Y.
HERALD JOURNAL
OCT 20 1949

—'FIRST' IN MUSIC—
Boston Symphony Plays to Throng In Coliseum

THE BOSTON Symphony Orchestra, foremost in musical tradition and achievement, with all the immensities of its accomplishments added another "first" in the Coliseum last night when a concert was presented to approximately 6,000 students and teachers, Charles Muench conducting. The deportment of the vast audience was exemplary, significant of the importance of the occasion in the mind and heart. It should be set down as wholly in keeping with the strength and beauty of the musical message and the dignity of music and mankind. Guest soloist was Byron Janis, young American pianist. The concert was a Famous Artists Series event.

DIRECTOR MUENCH conducted the Beethoven Seventh from memory (the previous night he conducted the Fifth without score). Interest of the listener is replenished again and again in this virile work, as richness and sonority of tones unfold with new beauties at every turn, in unbroken rhythm. Woven through every section of the orchestra was that supreme excellence that characterizes the playing of these musicians. And over all, that gentle but firm persuasiveness, gentle yet dominant and all-pervasive. Such is the enchantment dispensed by Muench.

THE PROGRAM opened with the overture to Beethoven's "Egmont," written during the fullest and freest flow of his creative genius (as were his third to eighth symphonies). Here was just treatment, as in the Seventh, the shape of a phrase beautifully rounded, the harmonic contrasts given a luster. In the Seventh, there was that glimpse of the gigantis stairs which marked the great master himself, when he conducted the Seventh in Vienna in 1813. The symphony offers many alternations of fortissimo and piano. The second movement fastens itself in the memory; the Presto is light and graceful, taking us on to the final movement all vast music.

BYRON JANIS, playing the Rachmaninoff Piano Concerto No. 2 in C Minor, Opus 18, was sensational. Here was dynamic virtuosity with amazing technical command, a vivid deftness at the keyboard and amazing fluency in the lyrical passages. Janis, in his early twenties, is a native of Pittsburgh. One instinctively knows that practice, practice and more practice have wrought the sensitive nuances that he produces. He was recalled to the stage several times to acknowledge applause. Director Muench shared plaudits of the audience with his men. Richard Burgin, concert-master, temporarily indisposed the previous night for the Central High School concert, played last night.

THE BOSTON Symphony long has had a no encores rule. Any musical merriague after Beethoven's Seventh last night would have served only to whip up purely external effects, like a blown bubble, shining only for an instant, and then vanishing. E. R. Vadeboncoeur and Murray Bernthal, Famous Artists executives have made possible to the student public a memorable evening. Tonight, the Boston Symphony plays in Eastman Theater, Rochester.

E.V.W.

ROCHESTER, N. Y.
TIMES-UNION
OCT 21 1949

Munch Acclaimed At Concert

By A. J. WARNER

Annual visit of the Boston Symphony is traditionally the apex of our local musical year. Last night that sovereign organization brought its matchless orchestral glories once again to the Eastman Theater with Charles Munch making his first appearance here as Serge Koussevitzky's successor.

WARNER

Mr. Munch is no stranger to Rochester, for no one who heard our Philharmonic play under his baton, on the memorable occasion when he came here as guest conductor, is likely to forget him, and last evening he was accorded a signal ovation.

Mr. Munch, who, for some 15 years was the conductor of France's oldest and best known orchestra, the Societe des Concerts du Conservatoire, is Alsatian by birth and a French citizen by adoption (in 1918). At one time he was first violinist of the Cologne Orchestra and was a pupil and protege of Furtwaengler. He has had a vast experience in the field of music and he brings great gifts as an interpreter to the magnificent band over which he now presides.

Some there may have been in the large audience who wondered why Mr. Munch chose to spend the incomparable resources of his orchestra on a program comprising so much that is familiar in the orchestral repertoire, particularly as regards the symphony, which was Beethoven's Fifth, probably the most often played of any symphony. The answer could be found in the sheer splendor of the playing—playing which had a luster, a color and an exuberance of tonal beauty that in themselves represented a consumate art. The music was reborn in the performance, the most perfect of which were given in Beethoven's Overture to "Egmont," which began the program, and in Ravel's second ballet suite, "Daphnis et Chloe," which brought the concert to a close.

One is profoundly conscious, in "hearing" Mr. Munch, that he is a musician and a conductor of the first order. His beat, and his gestures, sometimes enconomical and often full of movement and a kind of exortation that the Boston Symphony would seem hardly to need, are the product of his own intense and communicative enthusiasm. In the Fifth Symphony of Beethoven there was a kind of freedom that let the orchestra sing, and that allowed it to play the music without fetter. And in the overture, too, there were vigor and magnetism, but no trace of the sensational.

Following the intermission Mr. Munch gave the modern American composer a hearing in the form of the Second Suite for Orchestra by Walter Piston, a member of the faculty in the Music Department at Harvard University. The Suite is in four movements—Prelude, Sarabande, Intermezzo and Passacaglia—and each of them is compact, expressive and quite devoid of any radical departure from orthodox measures.

The "Daphnis and Chloe" suite of Ravel was the climax of the evening. This glittering score, which so often appears on orchestral programs, has long been one of the Boston Symphony's show pieces. Last night it was performed with incandescent virtuosity; all the music's ingenuity, its intensely French character, and the profound simplicity that underlies its shimmering colors being magnetically projected.

ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
OCT 21 1949

Ovation Greets Munch, Boston At Eastman

By NORMAN NAIRN

CHARLES Munch, French conductor, received a justified ovation last night at the Eastman, in his first appearance as successor to Serge Koussevitzky, revered director of the Boston Symphony Orchestra.

Munch, it will be remembered, thrilled a great audience last season when he guest-conducted Rochester's own Philharmonic, so there was great curiosity over what he would do with his new charges. Consensus was that the Bostonians are in good hands.

Still, it was not quite like the same orchestra under Koussevitzky. There seems to be a new oomph to it, and mayhap not quite yet the sumptuous brilliance attained formerly by the strings.

Munch opened with Beethoven's Overture to "Egmont," incidental music for Goethe's drama, into which is distilled the essense of the drama, the gloom of oppression, Egmont's death and the people's triumph—all of it the story of the 16th Century Dutch hero and his role in bringing liberation from the rule of the Spaniards.

The conductor made it a panorama of exciting doings in the cumulative drive for his reading.

* * *

IT WAS IN THE BEETHOVEN SYMPHONY No. 5 in C minor, best loved and most popular of all symphonies, that one might take exception to the interpretation heard last night. We have had innumerable interpretations of this work, and in many ways last night's was magnificent and beautifully balanced, with fervor, conquering virility and power.

But it did seem as though there was not enough tenderness in the second, Andante movement. The Finale had the orchestra sweeping into a challenging affirmation of victory, a finale of splendor.

In the over-all choice of program, this reviewer heard some dissatisfaction, particularly over inclusion of the Second Suite for Orchestra by Walter Piston, member of the faculty in the Music Department at Harvard University. Too, we have had plenty of performances of the Beethoven Fifth.

Utilizing the dance forms of the traditional 18th Century suite, Piston's work, while the product of a master-craftsman, appeals more to the intellect than to the emotions, which is all right if that's what he intended.

To this department there was a varied continuity of melodic line, and of course dissonance, the intriguing rhythmic treatment of the third movement being the most interesting of the piece.

* * *

IT WAS TO BE EXPECTED that Ravel's "Daphnis and Chloe" Suite No. 2 would receive a sumptuous performance. And that it had. Munch's version of the sophisticated, exotic and impressionistic music was roundly sonorous and clear.

The glowing colors, the captivating rhythms, the sunlit charm, the painting of rich tonal colors with Ravel's lavish hand, exerted full magic against and gave the listeners something inspiring.

Five members of the orchestra, many will remember, formerly were with the Rochester Philharmonic. They are John Holmes, solo oboe; Osborne McConathy and Harold Meek, French horns, and Willis Page and Henry Freeman, string basses.

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6 Friday, October 21, 1949

Their Faces Were Ecstatic

What will doubtles remain the musical event of the season has gone with more than regret. The Boston Symphony did something for Syracuse that is almost immeasurable.

We refer to the special student concert held at the Coliseum Wednesday night. The place was packed with nearly 6,000 high school and college students from all over Central New York.

For many of them it was the first experience at a concert, and not many had ever before heard an orchestra of that caliber at first hand. And it made a memorable evening.

To the sponsors of the two-day visit, Famous Artist Series, the city owes a debt of gratitude. They took a chance on filling the Coliseum at moderate prices so students could afford it, or taking a large loss. That they succeeded, we are very happy. Had they not taken the chance, 6,000 students would have been deprived of a bill of fare that they will not easily forget.

We hope that concerts of this type are now firmly planted as part of the city's cultural life.

But it takes a gamble and it takes determination that such a project will go over. That student concert didn't just happen. E. R. Vadeboncoeur and Murray Bernthal gambled that there was a demand for good music at popular prices. There was. But someone had to have enough faith to make it possible.

Putting it mildly, the audience was delighted. As cars and buses left all one could hear was such remarks as, "That was really wonderful. I never realized what a concert by a symphony orchestra was like."

BUFFALO, N. Y.
COURIER-EXPRESS
OCT 22 1949

Music Review

Charles Munch is not a replacement, he is Charles Munch! Last evening, as the Boston Symphony appeared in Kleinhans Music Hall under the sponsorship of Zorah Berry, a hundred answers came with a rush to a hundred questions and in substance the answers agreed that here was conducting genius.

A program particularly dear to the orchestra, either through first performance or memoriam, offered variety of composing styles, with Beethoven's Symphony No. 5 in C Minor, Walter Piston's Second Suite for Orchestra, former Boston conductor Henri Rabaud's symphonic poem, La Procession Nocturne, and Ravel's Daphnis and Chloe Suite, No. 2.

Opening with the Procession, the orchestra once more demonstrated its ability to provide the sheerest of pianissimos and the loveliest of tone quality in every section, and from here on, it was Munch's personality taking over for the audience's delight.

The Beethoven Fifth was a picture that climbed towards speedier production, but nevertheless displayed hues of newness that never harmed. A mild-mannered gentleman off-stage, Munch becomes a whirlwind of creative musical thoughts when on the podium. Astonishing intensity attends every note and signal and, in truth, it brought to light voices from Beethoven that hitherto have been unnoticed.

The Piston Suite was no compromise with its march of furies for a Prelude and its crazy quilt of themes for the Intermezzo. But it was the Ravel handicraft that clinched the arguments in the case of Munch versus the questions. From the first suggestion in the Daybreak to the final thrust of the General Dance, there was naught but growing admiration for the artistry that this conductor draws upon without faltering. From the end of the never-resting baton leaped all the positions of the original ballet. Exciting was the build-up of the tale and awesome was the unleashed abandon in conductor and instruments of the roaring finale.

Charles Munch made many friends in Buffalo last evening and the Boston Symphony doubly renewed acquaintanceship.

K. G.

BUFFALO, N. Y.
NEWS
OCT 22 1949

Munch Performs Masterfully as Head Of Boston Symphony

By THEODOLINDA C. BORIS

What manner of man was he to whom had been handed the baton Serge Koussevitzky relinquished after 25 years as conductor of the Boston Symphony Orchestra? This was the unspoken thought in the minds of concert-goers Friday evening in Kleinhans Music Hall.

The occasion was the first concert here by the Boston orchestra since 1943 and Buffalo's first opportunity to appraise the orchestra's new musical director, Charles Munch, noted French conductor.

We learned immediately that Mr. Munch is a sensitive and highly gifted musician, a masterly and masterful conductor. We learned he is a musician of poetry and passion, possessing a tremendous capacity for expressing the music with a strong concentration of emotion and highly-charged dramatic contrasts.

* * *

We learned all this chiefly and with stunning impact in the Beethoven Fifth Symphony, which followed a beautifully-proportioned reading of Henri Rabaud's symphonic poem, "La Procession Nocturne."

The Fifth symphony is thrice-familiar—some of us sighed regretfully when we first heard it was on the program—but even those who had heard it dozens of times found themselves listening eagerly and expectantly, quite undisturbed by its overfamiliarity.

Mr. Munch's tempos were exhilarating. His interpretation had largeness of scale. And from beginning to end, one felt the conductor to be intent on releasing the very essence of the music, that "elan vital" that epitomizes the spirit of Beethoven himself.

Quite carried away, the audience, which included numerous standees, gave conductor and players an ovation.

* * *

For an American work, Mr. Munch chose Walter Piston's Second Suite for Orchestra, composed on commission in 1947 for the Dallas Symphony. The four-movement work is well made, compact, fashioned with Piston's customary respect for form and structure. There's more brain than heart in it.

While Mr. Munch's sweeping temperament had made the symphony come alive and glowing with truth, it made of Ravel's Daphnis et Chloe (Second Suite) an extravagant, though very exciting, piece of theatricalism.

Here we did miss the Boston's old transparency and shimmer of tone, the finely-chiseled clarity. But the interpretation, individual though it was, did not fail of its effect and the audience responded with another prolonged ovation.

* * *

The tall, silver-haired and handsome conductor, with true French gallantry, shared all the many recalls with his orchestra. The men, it must be noted, played all evening with the intent enthusiasm and high standard synonymous with their organization's name. The concert was a Zorah Berry presentation.

[29]

THE MICHIGAN DAILY - OCT. 25

IT LOOKS EASY, BUT JUST TRY IT:

Expert Musician Explains Triangle Technique

By PHOEBE FELDMAN

What's it like to play the triangle with the Boston Symphony?

Students who first exhibited their musical talent by banging the little three-sided instrument may scoff at the poor percussionist who claims to "play" this geometry figure in musical guise.

* * *

BUT LASZLO NAGY, violinist who doubled in triangle for the Symphony's Sunday performance of "Daphnis et Chloe," by Ravel, says there's more to it than meets the unmusical eye.

"There are all kinds of things to consider," he remarked with a smile during a rehearsal intermission. "Most important is the trianglist's timing. Suppose he missed his cue. Imagine hearing the triangle come in brightly on an off-beat just as the rest of the orchestra has begun building a contrasting quiet passage."

And although well-made triangles are pitch-less, you can get different qualities of sound by the way you strike them, Nagy explained. "If you notice, the triangle is not complete—one angle is unfinished to release the sound vibrations. If you hit the triangle near the opening, you'll get one tone quality; if you hit it away from the opening, you'll get another kind of tone."

* * *

"UNLESS YOU HAVE a good sense of color, you're liable to have it sing when you want it to ring," he explained.

"There are other things to consider, too," Nagy concluded.

"There's the angle with which you hit the triangle, and whether you hold the stick loosely or tightly, or high up or low down. And you have to consider how hard you're going to strike it—and on which side of the triangle."

"And finally, you have to consider the size of the triangle, for they vary in size all the way from a tiny two-inch side with an eighth of an inch thick tube to a two-foot sided triangle with an inch and a half diameter."

Nagy was subbing in triangle for percussionist Charles Smith who was kept busy on the drums Sunday keeping a beat for Ravel's impressionist suit.

Students will have another chance to watch some more musical versatility during the Boston Symphony's concert at 8:30 p.m. today in Hill Auditorium.

Three violinists will be playing the saxophone during Richard Strauss' "Symphonia Domestica." Also on the program is Beethoven's "Overture" to "Egmont," and his "Symphony No. 7."

LANSING, MICH.
STATE JOURNAL
OCT 25

Symphony Gives Crowd a Thrill

Boston Orchestra Given Thunderous Ovation At M. S. C.

The Boston Symphony orchestra with Alsatian-born Charles Munch as conductor was accorded a rousing ovation by last night's audience attending the lecture-concert series at the college auditorium. The program presented to Series A ticketholders was one of the finest to be offered by Michigan State college.

Mr. Munch chose "La Procession Nocturne," a symphonic poem (after Lenau) by Henri Rabaud, as the opening program work. Depicting in music the pilgrimage of Faust on St. John's Eve, "La Procession Nocturne" was played in memory of Mr. Rabaud, former conductor-composer of the Boston Symphony who died recently.

Conductor and orchestra presented next an interesting reading of Beethoven's Symphony No. 5 in C Minor, Op. 67. His interpretation was straightforward, completely free of frivolous affectations and liberties which are sometimes unfortunately attached to this piece.

Walter Piston's "Second Suite" for orchestra with the movements prelude, sarabande, intermezzo, passacaglia and fugue opened the second part of the program. This work revealed the composer's abilities to adapt the 18th century dance forms to contemporary musical idiom.

The Daphnis and Chloe Suite No. 2 by Ravel has been one of the Boston orchestra's top recordings. Last night's audience found Charles Munch's interpretation equally exciting and effective. As if transformed by a magic wand, "Lever du Jour" (Daybreak) and "Pantomime" became gems of fine delicate shadings and the joyful "Danse Generale," a triumphant orchestral array of tonal color. Responding to the thunderous ovation which followed, Mr. Munch presented to the audience the concertmaster and first flutist as well as the entire orchestra for deserved applause.

Next in the current season of concerts is the Nelson Eddy recital scheduled for Wednesday at 8 p. m. in the college auditorium, a B series attraction.

—REMO GRUA

LANSING, MICH.
STATE JOURNAL
OCT 23 1949

Boston Director

Charles Munch, Frenchman, making musical news in his new post as director of the Boston Symphony orchestra, will direct this famous ensemble Monday at 8:15 o'clock in the Michigan State college auditorium. He appears on the concert-lecture course of the college.

MUSIC

MUSICIANS and concert goers alike sat astounded by the Sunday evening performance of the Boston Symphony. Throughout the audience one felt an electric concentration on this marvel of music that silenced even the usual dry coughers.

Charles Muench has taken the already fine Boston Symphony and brought it to even greater heights. Always noted for its precision, the orchestra has achieved under Muench a refreshing clarity. Every tone, each attack was distinctly heard.

The programming was excellent. Muench's choice of a French composition, Raubaud's "La Procession Nocturne," was a fitting introduction. The unfamiliar music was harmonically rich, the interpretation warm and lucid. The Piston "Symphonic Suite" suffered in comparison with the other compositions. The audience was caught off guard in the finale. They expected more, both in quantity and quality. The Ravel, however, was very well received as well as superbly played. Laurent's tone did special justice to the flute solos.

Greatest surprise of the evening was Muench's interpretation of Beethoven's Fifth Symphony. Most performances of the so-called standard works are played in the same old way, differing only in the technical perfection of the orchestration, but this time Beethoven spoke with a new voice. Gone was the usual ponderous Wagnerian style. Muench conducted an intense but lyric Beethoven.

Beg, borrow or filch a ticket for tonight's Boston Symphony concert. If the orchestra gives half as good a performance as they did Sunday evening, you can't afford to miss it.

—Dolores Oates.

[30]

ANN ARBOR NEWS

Boston Orchestra Records Triumph Under Muench

By Carl Gehring

Last evening's concert at Hill Auditorium may be described as a musical constellation, so out of this world it seemed. The impact of this concert as a whole, moreover, can be likened to the effect of viewing a constellation on a beautiful star-lit evening; as to its details, the concert glittered with the individual aura which each star contributes to the radiance of a constellation-entire. Such was one's reaction to the stellar brand of music presented by the Boston Symphony Orchestra, under the direction of Charles Muench, in the third of the season's Choral Union concerts.

Muench a year ago gave us a foretaste of what we might expect when he took over the helm of the Boston Orchestra upon Serge Koussevitzky's retirement; his conducting of the National Orchestra of France in a brilliant concert stamped him as a man of great drive and impeccable artistry whose evident stature made him a worthy successor to Koussevitzky as the leader of one of the country's finest orchestras. As Muench's music had proved so palatable to local music lovers last year, so it was last evening when the response of a capacity house to his inspired directing was quite overwhelming.

Program Changed

A change in the program brought us a performance of Henri Rabaud's Symphonic Poem "La Procession Nocturne," which was substituted for the Overture to Weber's "Euryanthe" as the opening selection. Welcome as a long-overdue hearing of the "Euryanthe" might have been, a performance of Rabaud's composition was even more so by reason of its unfamiliarity. Rabaud, incidentally, who died in France on Sept. 8, had conducted the Boston Orchestra during the 1918-1919 season. In any case, "La Procession Nocturne" turned out to be an exquisitely wrought example of French writing, wherein a modest opening led to a broader middle section of considerable tension.

Here in this entrancing work the keynote to the evening was established: the composition as a whole was finely realized and with minute attention to detail. With much less going on than transpires in much of Ravel's "Daphnis et Chloe" Ballet Suite No. 2, with which the concert ended, Rabaud's score is quite transparent and thereby afforded the hearer a most engaging auditory look, as it were, at the masterful way in which the performance was worked out. Details may be lost in the shuffle in more elaborate works, but in a piece like this they are crystal-clear, and here their realization must have constituted a perfectionist's delight.

Beethoven Symphony

A god-like performance of the Fifth Symphony by music's great Titan, Ludwig van Beethoven, followed, and most Olympian was Muench in his control of the forces under his command. His tempi in the first and last movements were interesting, with the opening movement taken faster than the writer ever recalls hearing and the coda of the finale speeded up to a point almost det[rimental] to instrumental v[irtuosity]. These movements, howe[ver] tremendously effective bursting with vitali[ty]. Theme and Varia[tions] ond movement.

were worked out with scholarly acumen, and permeated with all of the haunting beauty inherent in their pages.

The Second Suite for Orchestra, by the American Walter Piston, was heard after the intermission. Here, as in the Rabaud Symphonic Poem, one's chief preoccupation was with the composition by reason of its unfamiliarity. Like the Toccata by Piston which Muench and the French Orchestra played a year ago, this Suite did not seem so modern in idiom as some of the composer's earlier writings. Structurally, thematically and harmonically interesting, it had moments of considerable dramatic power, the effects of which were heightened by some brilliant orchestration, with the use of the brass choir especially noteworthy.

Concert Ends With Ravel

A stunning performance of Ravel's "Daphnis et Chloe" then concluded the concert on a powerful note. While lustrous strings, pellucid woodwinds and an authoritative brass section and battery had been evident all evening long, these elements had their full say in the climactic measures which conclude the Ravel Suite in a frenzy of orchestral fireworks. This brought down the house. Muench, recalled many times at the close, called on First Flutist Georges Laurent to take a bow for his masterful playing of an extraordinary solo passage which is one of the features of the work.

Orchestrally, then, the concert provided its hearers with a heavenly experience. The occasional vocal accompaniments, however, from an inspired director somewhat clouded the effect of the music. If Muench must sing while he conducts, may we suggest the use of mutes?

Social Leaders Hail Boston Symphony

Festive Crowd Gives Ovation To Conductor

By FRANCES D'HONDT

THE GLITTERING EVENING gowns and sleek fud wraps of Mayfairites as they stepped from their limousines in front of Masonic Temple Saturday evening provided a brilliant prelude to the magnificent concert that followed under the baton of the forceful Charles Munch.

That devotees of classical music were thrilled with the superb presentation of Beethoven's Fifth Symphony and the works of Piston and Ravel by the Boston Symphony Orchestra was manifested by the uproarious bravos and cheers that recalled the musicians for numerous bows.

Shortly before the start of the concert a standing room only sign was posted.

Mrs. Wilson W. Mills and her companions arrived just in the nick of time to be seated in their boxes before the first note was played.

Glamorous Group

Adding luster to an already glamorous group were the Owen Skeltons, Mr. and Mrs. Haldeman Finnie, John Coulter, Mrs. Eva D. Worcester and Mrs. Mills. The party dined at the Sunningdale drive home of Mrs. Worcester beforehand.

Mrs. Joseph Schlotman, after rising with the appreciative audience in tribute to a fine musical performance, turned to her friends and chuckling, told them how she had lost her tickets, and only through some frantic telephoning in the afternoon had rectified the mishap.

With her were Mr. and Mrs. Hiram H. Walker, Mr. and Mrs. Cameron B. Waterman, Mrs. Allen F. Edwards and Mr. and Mrs. John B. Ford Jr. Before the concert the group dined at the E. Jefferson home of Mr. and Mrs. Ford.

Mrs. Stoepel Hostess

Mrs. Ralph Stoepel entertained at a dinner party in her Touraine road home. Arriving at Masonic Temple with Mrs. Stoepel were Mrs. Richard P. Joy, Mrs. B. S. Warren and Mrs. Wood Williams.

An early arrival was Mrs. Henry B. Joy along with Mrs. Charles A. Metcalf.

Mrs. Griffith Ogden Ellis and her houseguest Mrs. J. B. Lahr of Troy, N. Y., came with Mrs. W. W. Chapin.

Seated together were Mrs. E. S. Barbour, William B. Barbour and Mrs. William Chittden.

Others were Mrs. Edward P. Hammond and Mrs. J. D. Rucker.

Spotted during intermission: Marguerite Stroh, Christine Symington, Mrs. Alger Shelden, Mrs. Fred T. Murphy and her granddaughter, Frances Boyer; Mrs. John S. Newberry and John S. Newberry Jr., Mrs. Frank Coolidge and the Davis Moreigns.

Boston Orchestra Presents Another Splendid Concert

(Editor's note: Confusion has arisen over the spelling of Charles Munch's name, owing to the fact that the "u" in Munch takes an umlaut. Thus the spelling of Munch's name has appeared in The News as Munch and Muench, the latter in an attempt to reproduce the sound of the umlaut "u". To end the confusion, The News referred the matter to George E. Judd, manager of the Boston Symphony Orchestra, and was advised that Munch had been decided upon as the spelling recommended by the Boston Symphony Orchestra).

* * *

By Carl Gehring

Twice within 48 hours it has been our good fortune to hear the Boston Symphony Orchestra. With the memory of an outstanding Sunday evening concert, third of the Choral Union series, still in our minds, Charles Munch and the Boston Orchestra returned to Hill Auditorium last evening to edify us anew in the second concert of the Extra Concert Series. As was the case on the previous occasion, superlatives again are in order in a report on musical proceedings. As a matter of fact, the orchestra sounded just a bit better than it did on Sunday, if this were possible.

Heard at this time were the Overture to "Egmont," Op. 84, by Beethoven; the same composer's Symphony No. 7 in A Major, Op. 92, and the "Symphonia Domestica," Op. 53, by Richard Strauss. Incidentally, the hearing of a composition apiece by two composers who so recently had died, a work by Henri Rabaud on Sunday evening and Strauss' score on this occasion, was eminently fitting and lent a further unity to two programs each of which had featured a symphony by Beethoven.

Beethoven Overture

The note of the prodigious, evident throughout the performance of Beethoven's Fifth Symphony on Sunday, sounded forcefully in the dramatic music of "Egmont." The introduction to this Overture was a masterpiece of plan and integration; the way it led into the main body of the work had all the earmarks of inevitability as it carried the hearer along. Great music was germinating, to flower fully as the Overture and the evening progressed. In slow tempo, perfectly poised and gorgeously intoned, what a prelude this was to a concert of such magnitude!

The succeeding allegro, with all the force and promise of such an introduction as a spur, ebbed and flowed in mighty crescendi and decrescendi as Munch, a top-flight conductor if ever there was, guided the orchestra to objectives which only the great may attain. A magnificent pause, just before the chords in the woodwinds that bridge over into the coda, was full of implications. No music was sounded, yet how musical it was, conveying as much to the hearer as the unspoken word may in speech. A brilliant coda then was run off with great elan with every note as clear as a bell.

Symphony Is Charming

The performance of Beethoven's Seventh Symphony was completely charming. The work, identified as the "Dance" Symphony by reason of its vigorous rhythms and characterized by Wagner as "the Apotheosis of Dance herself," reveals an entirely different side of Beethoven than does his Symphony No. 5, which was heard Sunday. It is a lighter side, but nonetheless effective. Here, as in the preceding Overture, a finely stated introduction got matters off to a good start. The intonations in the wood choir were exquisite, with the upward working of the strings hinting pregnantly at the dance rhythms to follow.

With these rhythms once established in the spirited Vivace which follows, Munch showed himself to be just as adept at handling Beethoven in a fanciful mood as he had been with Beethoven in the epic and heroic. The element of contrast was managed with fine subtlety in the first movement, in which both principal themes are in the character of a dance, and again in the second movement, wherein a prevailing rhythm might lead to monotony in less skillful hands. The graver mood of this more subdued Allegretto was beautifully projected, moreover, while the voicing of the wind instruments over plucked strings in the coda left an impression which one retained long after the concert had ended.

Strauss Symphonia

In the Strauss "Symphonia Domestica," witty, sophisticated and, at times, dazzlingly brilliant, Munch and his players had a workout which showed them to be equal to the orchestral acrobatics which any of our cleverest modern composers might devise. With such perfection did these musicians thread the mazes of this complicated score that one was all but blinded to its effectiveness as music by the flashing of such technique. This, of course, raises a question of aesthetics which scarcely can be developed here, but the feat of this performance was the chief impression one had of Strauss' music.

An observation on the Sunday evening concert, of the overall perfection of this orchestra's playing and its minute attention to detail, is particularly applicable to the "Symphonia Domestica." Details of especial interest involved the oboe d'amore, which sounded well indeed in voicing the child's theme, and the four saxophones, which were used in the optional parts that Strauss has indicated. In larger perspectives, the full-orchestra passages were galvanic and awe-inspiring, and kept in perfect balance by a conductor of the foremost rank.

MUSIC

THE SECOND CONCERT of the Boston Symphony proved to be a most interesting experience, which showed what Charles Muench has done with the orchestra both technically and interpretively since his appointment.

The first half of the program was devoted to performance of Beethoven's Egmont Overture and Seventh Symphony in A major. In both of these there was ample drive and energy, but it was of a hectic and nervous sort. Muench always seemed to be grabbing violently at the music instead of gripping it solidly. What we objected to, then, was the lack of what can be called German weightiness which is so evident in the work of such men as Mengelberg and Furtwangler.

On the credit side, it must be said that there was superb clarity throughout both performances, with the brasses being particularly laudable.

In the Symphony there was an unmistakable logic. Muench chose to pace the first movement fast, and so, to maintain his original impression, kept the whole thing a little faster than is usually heard. This may have been detrimental in certain spots, but it created a feeling of unity throughout

The second half of the program was devoted to a performance of Strauss' Symphonia Domestica. This is rather spotty work, with pages of the familiar Strauss genius but with many more of sheer slickness and bombast. It is supposed to depict the life of a family, but it might just as well have represented a phrenetic day in Macy's basement.

One might not have entirely agreed with Muench's interpretations but it must be admitted that he was at all times vital and stimulating. It was this that really made the concert a success, and it is in this respect that the orchestra, in my opinion, has improved.

—Harris Crohn.

Big Crowd Is Stirred by Munch

By RUSSELL McLAUCHLIN

A CROWD which filled the pit and mustered several hundred standees and certainly totalled a full 5,000 came to the Masonic Auditorium, Saturday evening, for the Boston Symphony's first Detroit visit under its new conductor, Charles Munch. This throng was also from Missouri, having long worshipped at the shrine of Sergei Koussevitzky, from whose venerable hand Munch took the Boston baton, at the close of last season. The mood of the evening's beginning was: Who dares to dares to stand where the great man stood?

Well—it wasn't long before this stately, dubious audience was behaving like a crowd at a wrestling match. For Munch poured such remarkable lashings of vigor into the famous Bostonian cauldron; he endowed a chestnut like Beethoven's Fifth with such astonishing speed and such breathtaking series of novel accents; he smote a great symphonic instrument with such strong, sure fingers; that the only valid response seemed to be to stand up and cheer.

* * *

NOT THE MOST DEEPLY committed of Koussevitzky's votaries could deny that Detroit's first adventure with his successor was a time of excitement, far beyond what is reasonably expected at a symphony concert.

One might conceivably argue that Beethoven's Allegro had dynamics that declined almost to silence and generally pursued a pace which seemed more like a tour-de-force than an interpretation. But the result stirred 5,000 pulses. And the greatest traditionalist in the hall must have felt that not in years and years has anybody topped Munch's magnificent presentation of that great musical moment when the dry, cynical perplexity of the third movement is swallowed up in the enormous, confident proclamation of the fourth.

Moreover, these orthodox citizens surely never heard that swift pattern by the low string which is nicknamed the Dance of the Elephants, come out so crisply and clearly.

* * *

BEETHOVEN'S FIFTH was, of course, Munch's test-piece, because everybody knows it backwards and is able to draw contrasts. But the whole program was in this same spirit of speed, virility and shrewdly calculated emotion.

The evening began with Henri Rabaud's symphonic poem, "La Procession Nocturne," a work about 50 years old which indicates some of the strong beginnings of modernity, but greatly challenges neither conductor nor orchestra. The second half began with the Second Suite for Orchestra, by the American Walter Piston, Koussevitzky's protege long ago, who comprehends his instruments as well as anybody alive. Munch there exhibited every, last subtle resource of his great organization.

And the occasion closed with the "Daphnis and Chloe" Second Suite by Ravel, another chestnut; and everything felt about the Beethoven was felt again in the Ravel. Space forbids more detail. But mark down Munch as a great mans worthy successor; more inclined to "effects" than some, a man of drama, assuredly, but seeking and achieving the valid result, however surprising the route he follows. Did you ever hear a conductor use his brass for timbre, instead of for dominance? That man is Munch.

Detroiters Welcome Boston Symphony in Music Season Opening

BY MARGUERITE RILEY
Free Press Society Editor

A warm welcome to Boston's famous symphony orchestra was extended Saturday night at Masonic Temple by Detroiters whose craving for good music has been intensified by the absence of their own symphonic aggregation.

Denied the luxury of weekly concert trips here in Detroit, music lovers enthusiastically thronged the auditorium to applaud Charles Munch in his first appearance on the podium before the impressive Boston orchestra, opening the winter's Major Symphony Series.

Nothing quite matches a Saturday night event downtown, anyway, and Detroiters matched their mood to the glitter of the premiere.

The John B. Fords, Jr., arrived at the Temple with a group of friends who were their dinner guests beforehand. Mrs. Ford, who favors black for evening, wore a brief mink jacket over her dinner frock.

In the same party were Mr. and Mrs. Hiram H. Walker, Mr. and Mrs. Cameron B. Waterman, Mrs. Joseph B. Schlotman and Mrs. Allen F. Edwards — all of whom found their places in a box on the right-hand side of the Temple's rectangular horseshoe.

MRS. STANDISH BACKUS also entertained at dinner in her home before the opening. Her guests were Mrs. J. Bell Moran, Mrs. R. Boyer Miller, Mrs. Julian P. Bowen and Mr. and Mrs. Charles K. Backus.

Young Mr. and Mrs. Backus returned home with Mrs. Bowen to spend the night, returning to their Birmingham residence on Sunday.

A smoke gray crepe dinner gown, its bolero jacket intricately fastened with gray frogs, was chosen by Mrs. Eva Doty Worcester for the concert.

She arrived at the auditorium with Mr. and Mrs. Haldeman Finnie (the latter wearing black under her black Persian jacket), Mr. and Mrs. Owen R. Skelton and Mrs. Wilson W. Mills, whose husband had to miss the concert because of a flu attack.

Mrs. Skelton's choice of dinner gowns was a floating chiffon and lace model in a delicate heliotrope shade.

* * *

MRS. HENRY B. JOY and Mrs. Charles H. Metcalf arrived together from dinner at the Detroit Club, Mrs. Joy wearing her favorite shade of gray.

Other season subscribers on hand were Mr. and Mrs. Gilbert Pingree and Mr. and Mrs. David B. Moreing, Mrs. Moreing wearing a mink stole over dark green frock which was imprinted with a black scroll design.

Attending with Mrs. C. Edmund Delbos were her son and daughter-in-law, Mr. and Mrs. Frederick W. Fuger, and another threesome was made up of Mrs. G. Ogden Ellis and her house guest, Mrs. J. B. Lahr, of Troy, N. Y., and Mrs. W. W. Chapin.

Mrs. Alexander W. Blain and Mrs. James E. Atkinson sat together, both electing black dinner frocks under fur jackets for the concert.

Among the members of the younger crowd on hand for the concert were Lydia Kerr and Stan Day. We saw them rushing to their seats just before the opening number.

Free Press Photos by Ray Glonka

MRS. J. B. WATERMAN, H. H. WALKER, MRS. A. F. EDWARDS AND MRS. J. B. SCHLOTMAN
Hear Boston Symphony under Munch's baton

LYDIA KERR AND STAN DAY
Hurry to concert seats

DETROIT, MICH.
FREE PRESS
OCT 24 1949

KOUSSEVITZKY SUCCESSOR

New Boston Conductor Is Hailed

BY J. DORSEY CALLAGHAN
Free Press Music Critic

Detroit has had its second experience of the conducting prowess of Charles Munch and is obviously well satisfied.

The French conductor, with the Boston Symphony Orchestra under his baton, opened the series of concert's by major orchestras at Masonic Temple.

He was heard once before at Music Hall when the French National Orchestra visited this country.

His concert Saturday night was played before an audience of approximately 5,000. The virility and energy of his conducting raised an unparalleled pitch of excitement among them.

* * *

THE BEETHOVEN Fifth Symphony, which we had contemplated in advance with no appreciable rise of blood pressure, was an entirely new experience.

The novelty of the performance, though, had nothing to do with any especially trick treatment.

It was largely a matter of pace, within which the masterful Boston Symphony contained everything dynamic of the great C-minor symphony.

The performance was a classical example of the difference between mere accurate speed and the quality of storming energy. True, a speed beyond anything yet heard here in this work was evident throughout.

* * *

IT WAS A tempo, however, that remained proportionate through all movements, and sacrificed nothing to expression and clarity. The orchestra sang at all times, even in the gruff beginning in the deep strings of the canon of the scherzo.

The symphony, played just before intermission, caused the audience to talk of nothing else in the foyer. No doubt they will be discussing it for many a day to come.

Munch paid tribute to the land of his nativity with the performance of a half-century old composition by Henri Benjamin Rabaud. In the light of contemporary composition, the "Procession Nocturne" was not particularly impressive.

As a forerunner of the impressionistic school that was to develop later, it was interesting.

* * *

A WORK BY the contemporary American, Walter Piston, was received only politely. It was a brilliant display piece for orchestral virtuosity, but rather sterile at first hearing.

The title, Second Suite for Orchestra, covered four sections, ending with a clever Passacaglia and Fugue.

The works which brought cheers from the audience were the Beethoven symphony and a blazing performance of Ravel's second suite from "Daphnis and Chloe."

Under Munch, it is quite possible the orchestra is taking on a character at variance with that developed by Koussevitzky. The first hearing in Detroit would indicate that the Bostonians will be equally esteemed.

DETROIT, MICH.
TIMES
OCT 24 1949

A Review

Munch Puts Own Stamp On Boston Symphony

CHARLES MUNCH, leading the great Boston Symphony for the first time in Detroit, drew a capacity crowd to Masonic Auditorium Saturday evening.

Any one attempting to fill the shoes of Serge Koussevitzky would be inviting disastrous comparison, in our estimation. Munch wisely doesn't try. He dons new shoes all his own and doesn't attempt to make the orchestra sound just the way it did under Koussevitzky.

They're of different temperaments. Where Koussevitzky commands, Munch exhorts. Where Koussevitzky is analytical, Munch is impassioned. The orchestra just now isn't the perfect instrument it was under Koussevitzky. We don't think the men have quit become accustomed to Munch.

But we think that ultimately hi musicianship is such that he wil create his own formula fo making the Boston Symphon sound perfect.

His conducting—and the men' playing— of the second "Daphni and Chloe" suite is one of th great musical thrills we've ex perienced. Munch seems at his bes in music such as this, wherein th very violence of his body move ments serve to clarify musica patterns for the audience and shape them for his musicians.

We were impressed by his conducting of Beethoven's overworked Fifth Symphony. There was boundless energy and there was also tremendous rhythmic excitement so that it was also a thrilling performance.

HARVEY TAYLOR

[32]

TOLEDO, OHIO
BLADE

OCT 27 1949

Boston Symphony Shows New Flavor Under Munch Baton

Reviewer Finds Old Internal Precision Of Koussevitzky Lacking; Vigor Added

The Boston Symphony Orchestra, Charles Munch conducting, was presented in the Peristyle last night on the Museum of Art Blue Series. The program:

Symphonic Poem, La Procession Nocturne ..... Rabaud
Symphony No. 5 in C Minor, Op. 67 ..... Beethoven
Symphonia Domestica, Op. 53 Strauss

By ALINE JEAN TREANOR
Blade Staff Writer

By Toledo yardstick, Charles Munch is no longer "new" conductor of the Boston. Having now led it in some 20 concerts, he and his players have had as much seasoning together as the Toledo Orchestra and its new conductor will have in two seasons.

But the Munch-Boston "combo" was new to Toledo, and novelty increased interest and excitement.

Absent was that long initial Koussevitzky down beat; surprising, almost premature, seemed the quick Munch signal. Oh, the orchestra made it, every time, but not without giving the observant a syncopated heartbeat. It set up odds, gave zest to listening.

Seating Has Changed

Seating has been changed. Violas, 'cellos, basses, massed to front right, bespoke new domination, new virile authority, especially in the Trio of the Beethoven Fifth. Violins behind the graying Burgin gave out with the same ravishing tone of old. Virtuosity of the low brasses (in the Strauss) raised the question, but not too seriously—had they been passed trumpet parts by mistake?

The new oboe player's tone was seductive, dropped few hints of newness. Flutes, clarinets, piccolos, bassoons, blew their same unworldly winds, ventilating the ensemble with fresh currents from never-never lands.

Never was the percussion more subtle, more insinuating, more insistent. All was much as Mr. Munch was asking, with his six feet and more of stature; with the same dynamic vigor we saw last year when he conducted the National Orchestra of France; with the same projection of a personality that we do not yet quite know in the U.S.A., but can look forward with pleasure to knowing better.

Tantalizing ears, as in the late Koussevitzky era, was the 444 pitch, four vibrations higher than we're used to.

Only A Swallow

Yes, it was the same old Boston—all 110 pieces of it—yet with differences. What we had was only a swallow—no long drink. Ultimate conclusions would be gratuitous. But if this reviewer's sign reading is any good, the Boston is in early process of demechanization and rehumanization. From a magnificent, powerful, precision machine built for one-man control, it is reverting to the status of a band of players granted a new boon—that of pleasure in their music making.

It long had been speculated that the Boston's perfectibility had been pushed to the limit and that audiences were feeling diminishing returns. Mr. Munch, it seemed last night, was not so much concerned with the internals of perfection as with the outwardness of the music. He seemed even to allow himself to be stirred by it, and this communicated to players, and also to a highly responsive audience that was fertilized in every section by discriminating knowledgeable listeners.

For the second time in a young season, this reviewer has used up allotted inches reviewing conductor, orchestra, audience. This is a sin against music reviewing that will have to be expiated soon in a Sunday column. We've heard symphonic music that was great, that was precious, that was stimulating, that was grand scale tomfoolery, that was withal rare and beautiful. More about it anon.

NEW BEDFORD, MASS.
STANDARD-TIMES

OCT 30 1949

New Organ to Be Heard At Special Concert

The program has been announced for the special concert to be given by Charles Muench, the new conductor of the Boston Symphony Orchestra, and E. Power Biggs in Symphony Hall, Monday night, Nov. 14. Mr. Biggs will give the new Aeolian-Skinner organ its first complete hearing in solo numbers and orchestral concertos.

Proceeds of the concert will be donated to the Albert Schweitzer Hospital in French Equatorial Africa in recognition of the great Bach scholar, organist, physician and humanitarian who, when he visited this country last Summer, inspected and autographed the new organ at the factory.

The organ, combining in its 4,000 stops the qualities of the instruments of the classic and romantic eras, is accounted one of the finest in existence. It has been built in celebration of the 50th year of Symphony Hall as the official auditorium of the Boston Symphony Orchestra, and figured in the opening program of the season.

Muench

One of the features of the benefit program will be the first performance of Josef Haydn's "Concerto for Organ and Orchestra," the original manuscript of which recently was discovered in Vienna. The second number will be the "Organ Concerto" of Paul Hindemith, the composer who is spending the Winter at Harvard on a visiting fellowship. A group of solo numbers will include Bach's "Fantasy and Fugue in G Minor;" Haydn's suite, "The Musical Clocks," originally written for a flute organ in a mechanical clock; Dupre's "Variations on a Noel" and Raubke's "Sonata in C Minor."

The program will close with the "Concerto for Organ, Strings and Kettle Drums" by Francis Poulenc. This work, now a favorite in the United States, had its first performance in Paris under Mr. Muench.

NEW YORK, N. Y.
HERALD TRIBUNE

OCT 31 1949

Boston Symphony Programs

The Boston Symphony Orchestra has announced the programs for the first two concerts of its annual series at Carnegie Hall, which will mark its first New York appearances under the conductorship of Charles Munch. On Wednesday night, Nov. 9, the program includes Henri Rabaud's "La Procession Nocturne," Walter Piston's second suite, the first New York performance of Jolivet's concerto for Ondes Martenot, an electrically operated and controlled instrument, and Beethoven's seventh symphony. Ginette Martenot, sister of the inventor of the Ondes, Maurice Martenot, will be the soloist in the concerto. The program for Saturday afternoon, Nov. 12, consists of Ernest Munch's arrangement of Bach's "Art of the Fugue" and Richard Strauss's "Symphonia Domestica."

TOLEDO, OHIO
TIMES

OCT 27 1949

Boston Symphony Pleases With Fine, Complete Concert

By FREDERICK KOUNTZ

After an absence of several years the Boston Symphony returned to the Museum of Art last evening under its new conductor, Charles Munch. What was first impressive to one who has to meet an early deadline was the excellent length of the program—it was the first complete concert that this reviewer has heard for many months. Mr. Munch directed the orchestra in Henri Rabaud's "La Procession Nocturne," Beethoven's Symphony No. 5, and the Symphonia Domestica of Richard Strauss.

Each year much is written about the wonders of the Boston Orchestra. What is not often remarked about is the position of the orchestra in its own city. In Boston it is not simply an orchestra but an integral part of the cultural life of the city. And as such it carries everywhere the responsibility of adhering to higher standards of performance than most other orchestras even approach.

In addition there has always been in its playing the kind of spontaniety that is the product of long association between conductor and orchestra. For 25 years the players were with Koussevitzky. That such spontaniety was apparent in their playing last night was very likely due to the assurance in conductor and players that, barring an act of God, they will spend another 25 years with Munch. That's the way the Boston Orchestra functions.

We might speak of Mr. Munch's interpretation of the symphony as Gallic Beethoven. It was more finely drawn, thinner toned than we are accustomed to hear. Perhaps at first it seemed too thin. But, always with a precise delineation, it gained in sweep and power. And in the finale the first measures that burst forth with the trombones at the end of the transition from the scherzo with its swiftly cumulative crescendo were, it seemed to me an indescribable climax. And above all the whole interpretation being all of one piece and aware of the total architecture at a stage of its development, mad sense.

Of all the tone poems of Straus the Symphonia Domestica closely followed by the Alpin Symphony, is the least popula It is long and elaborate. It goe on and on without being pa ticularly memorable at an point. Whether Mr. Munch in cluded the work in his progran as a memorial to Strauss or a the piece which was the mos fitting vehicle upon which to dis play the brilliance of his or chestra is immaterial. In any event no evil is ever done t the score.

The performance was incom parably virtuosic. And not in any derogatory sense. For the whole piece was brightened and given a stature larger than Strauss could have contemplated. In matters of tone, of balance, of explicit statement, of sheer excellence of playing individually and collectively, this was an electrifying experience.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The symphony concerts, interrupted by the orchestra's Western trip, were resumed yesterday afternoon. This week sees the beginning of the observances in honor of Bach, who died on July 28, 1750, the first and major part of the current program being given over to that composer's "The Art of Fugue," as arranged for orchestra by Ernest Munch, a cousin of the conductor. Beethoven's Seventh Symphony is the other item.

Save for the Chorale Prelude, "When we are in greatest need," which yesterday followed it, "The Art of Fugue" was Bach's last work. Because of failing eyesight he was unable to complete it, and yesterday's performance stopped at the spot where he laid down his pen. The Chorale Prelude, by the way, was not performed by the orchestra but on the organ by E. Power Biggs. Two of the fugues in this mighty work on a single subject and in a single tonality, D minor, were designed for two pianos. The others bear no instrumental indication, and some have thought that Bach did not intend them for performance at all but only for study. Some sort of arrangement is therefore necessary, and hereabouts we have heard the transcription for chamber orchestra by Wolfgang Graeser, the version for string quartet by Roy Harris and Mr. Bigg's version for organ solo.

The entire work was not heard yesterday and what was played consumed, together with the Chorale Prelude, 55 minutes. Thanks to the adroit orchestration of Ernest Munch, tonal variety offset the monotony of tonality. There was also a very beautiful and sympathetic performance. Those who had their music in their hands, and this reviewer was one, could let the eye supplement the ear. And it would be a remarkable ear that could take in all of the ingenuities of Bach's counterpoint. In fact, certain features of it cannot be grasped that way. The composer's purpose was to subject this single and necessarily simple fugue theme to virtually all the devices of counterpoint and fugal writing. But the work transcends mere ingenuity. In it resides a high degree of beauty. One might almost say the highest degree; and yesterday's performance was a memorable and impressive experience.

With Beethoven, as we have now seen in the Eighth, Fifth and Seventh Symphonies, Mr. Munch's way is dynamic and forthright. By such treatment the Fifth benefitted most, the Eighth least, with the Seventh in between. The finale was excitingly accomplished and called forth shouts of approval. But there is more in the Allegretto than was revealed yesterday. Distinctly, the afternoon belonged to Bach.

MUSIC

Bach's "Art of Fugue" and Beethoven Symphony No. 7 Given by Munch

By CYRUS DURGIN

The pattern of the Boston Symphony Orchestra concerts takes on a different design this week. Without making any radical change, conductor Charles Munch is turning to unfamiliar sources for his novel music.

Yesterday afternoon and tonight he conducts most of that monument to contrapuntal genius: Bach's "The Art of Fugue"; next week Munch will introduce an electrical instrument, the martenot, unknown here.

"The Art of Fugue," consisting of fugues and canons, has been known to musicians as the ultimate example of technical skill in manipulating the various devices of counterpoint. It was Bach's last major work, composed probably in the last two years of his life, perhaps with no thought of actual performance, and certainly with no indications of how they were to be played.

Various hands have made arrangements for string quartet, orchestra and organ. The one used by Charles Munch is by his cousin. Ernest Munch, for a fairly extensive orchestra and organ.

This is a wonderful arrangement, a model of taste, style and musical understanding, that encompasses Nos. 1, 3, 2, 4, 9, 10, 8, 11 and 19 of the counterpoints, in that order. Omitted are the remaining "contrapuncti," the piece for two claviers and the canons.

Ernest Munch achieved a nicely varied tonal texture by setting out the first four counterpoints for strings alone (in four parts), adding wind instruments for the next three, and bringing in the organ for the final two.

The 19th counterpoint was left unfinished, because Bach's blindness intervened. For conclusion, Ernest Munch has coupled on Bach's final work, the chorale-prelude, dictated in blindness not long before death, "When We Are in Greatest Need." Played by the organ alone, for the most part softly, the chorale-prelude brings a marvelous touch of serene finality.

All this takes an hour to play, but it is no burden, for the expressive qualities of "The Art of Fugue"—apart from its technical skill—are great, indeed.

It is, perhaps, the quintessence of Bach, put in instrumental terms which he himself, conceivably, might have chosen were such resources available in his time. The performance was masterly, including E. Power Biggs' share at the console.

Beethoven's Seventh Symphony made the rest of the program, played with tempi on the fast side, including the celebrated allegretto, and with superb clarity and lightness of touch.

The long lines of the phrasing and the sustained but not thumping rhythms of Munch's reading were distinctive and completey enjoyable.

Speed ran away with him in the finale, which ended in a race for the final chord, but that was the only blemish. From first and almost to last, a memorable concert!

Miss Vada R. Ward And Mr. M'Fadden, Of State Dept., Wed

Documentary Film Writer Bride; Husband Chief of Motion Picture Division

FAIRFIELD, Conn., Oct. 29. — Miss Vada Roberts Ward, of New York, daughter of Mrs. Sula De-Walt Hile, of Seattle, and the late Malcolm Geoffrey Ward, of Stockton, Calif., was married this afternoon in Greenfield Hill Congregational Church to Mr. Hamilton MacFadden, of New York, son of the late Rev. Robert Andrew MacFadden and the late Edith Hamilton MacFadden, of Boston. The Rev. Leon Dean, pastor, performed the ceremony.

The bride was given in marriage by her brother-in-law, Mr. Bronson Jones, of Bridgeport, and her sister, Mrs. Jones, was matron of honor. Marchita Jones was flower girl. Mr. Herbert T. Edwards, of Washington, was best man.

Mrs. MacFadden, a graduate of the College of the Pacific, was formerly a reporter on the "Times-Herald," Washington and, in 1945, went to Europe as a civilian with the Army public relations department. Later she was assistant chief of information of the Army Theater Special Services in Europe. She has since been a writer of documentary films.

Mr. MacFadden, Harvard alumnus, is a former Hollywood motion picture producer and director. He is now associate chief of the International Motion Picture Division of the State Department.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the third concert of its 69th season in Symphony Hall. The program was as follows:
The Art of Fugue.....J. S. Bach
(arranged for orchestra by Ernest Munch)
Symphony No. 7 in A, Op. 92..Beethoven

By RUDOLPH ELIE

This was, in every sense of the word, a memorable concert. It combined two of the masterworks of the two towering giants of music performed by an orchestra which in all its long career never played more perfectly and it was conducted by Mr. Munch with a matchless sense of artistry and creative vigor.

Curiously enough the word "fugue" frightens many listeners, though why it should any more than "rondo" or "sonata" I cannot quite see. On hearing the word many instantly assume they are about to be spanked with some fierce musico-geometrical weapon and prepare in advance like a child stuffing his pants with a pillow by determining not to allow themselves to be seduced into thinking this is music come what may. But the fugue, in the hands of Bach (and for that matter of Beethoven) is one of the most exalted musical forms ever devised.

Faithful Texture

That Bach's fugues, like those contained in "The Art of Fugue" are also technical constructions of almost unimaginable skill, is entirely beside the point and need only interest those devoted to the analysis of subjects, inversions, stretti and whatnot. The fact is—and I am certain all but a few in the audience realized it yesterday—the fugue can be one of the most enjoyable experiences in all music. All that is needed is a musical memory sufficiently sustaining to hold in mind one or two different melodies (to be able to hold four is even better) and ears alert enough to penetrate inside a musical texture consisting of four (or fewer) voices proceeding in linear fashion.

Yet even without this capacity, most listeners would find "The Art of Fugue" a great experience in Ernest Munch's setting for orchestra. Drawing upon Bach's own examples in, for example, the B minor Mass, Mr. Munch (the conductor's cousin) has clothed this work in textures at once faithful to the spirit of the composer and beautiful to the ear. He uses only about half of the entire work, which was Bach's final major composition and was left unfinished, and rearranges the order of the individual fugues in order to set forth a cumulative design.

He begins with a string quartet and, as the work progresses, adds the full string choir, then the woodwinds brasses and finally the organ. Preceding the final figure where, before he lay aside his pen forever, Bach spelled out his own name in musical notes, Mr. Munch spoke to the audience to underline the significance of the uncompleted masterpiece. As the work came to its unfulfilled end, the orchestra remained silent as E. Power Biggs performed on the organ the chorale "When in the Hour of Deepest Need," which was dictated by the blind Bach to his son-in-law on his deathbed. It is a tremendous piece of music in an extraordinarily beautiful setting and the first desk men and members of the orchestra gave it a truly marvelous performance.

Happy Choice

After this the Beethoven Seventh could not have been a happier choice. I can recall but few performances that have approached Mr. Munch's for breadth of vision, for elan, for power and for overall dramatic impetus.

The conductor, clearly now at home with the orchestra and it with him, all but visually choreographs the musical phrases, the rises and falls of the musical tensions. It was an exciting performance, but one informed with musical sensibility of the very highest order.

Next week we are to hear, for the first time, a new musical instrument known as an Ondes Martenot, for which Jolivet has composed a concerto. It, whatever it may be, will be played by Ginette Martenot, for whom it was named. The program begins with Mozart's "Prague" Symphony and ends with

Art of Fugue' at Symphony

Beethoven's Seventh Conducted by Munch

By L. A. Sloper

Charles Munch listed for his third pair of concerts with the Boston Symphony Orchestra Bach's "The Art of Fugue" (arranged for orchestra by the conductor's cousin, Ernest Munch), and Beethoven's Seventh Symphony. E. Power Biggs was at the organ in the Bach.

Bach's monumental work was left uncompleted. The composer was halted by the loss of his sight after he had set down and developed three themes (the last on the letters of his name). Therefore it has become customary to complete the work with a Chorale prelude, "Wenn wir in höchsten Nothen sein," which he dictated afterwards, and which was actually his last work. This Chorale was played at this concert by Mr. Biggs as a Finale.

♪ ♪ ♪

Mr. Munch did not, however, include the entire "Art of Fugue." Several fugues and canons were omitted. But enough was performed to occupy about an hour of playing time and to tax, perhaps, the attention of some listeners, although there was warm applause at the end.

Bach planned "The Art of Fugue" as a demonstration of every device used in the fugue. But, being the master musician that he was, he accomplished much more than that. Besides illustrating the possibilities of augmentation, diminution, inversion and so on, he wrote music of extraordinary beauty as well as fascinating design.

The fugues on the main subject and a variant thereof, and their inversions; a double fugue, and another on the inversion of its subjects, and a triple fugue with another on its inverted subjects excite admiration not only for their perfection of form but for their musical message.

♪ ♪ ♪

Ernest Munch's transcription of the score for orchestra was made with the utmost respect for the original and at the same time with complete understanding of its essence and with no attempt to embellish it with irrelevant material. Charles Munch conducted it in the same spirit.

The Chorale prelude brought the work to a quiet close expressing the calm devotion of a great man and a great artist. Mr. Biggs played it beautifully.

The Seventh Symphony received a workmanlike exposition. Mr. Munch seems to incline to very fast tempi, to which he sacrifices some of the refinements of interpretation. His haste apparently makes it impossible to pay close attention to phrasing, or to the more subtle dynamic shades. He gives the effect of rushing through a symphony with little regard for detail.

Of course it is quite possible to give too much attention to detail, and so destroy the continuity and the long melodic line. But it is also possible to play so fast and with such abrupt dynamic variations that the melodic line is lost; and this seems to be Mr. Munch's present tendency. Nevertheless his performance of the symphony called forth enthusiastic applause and shouts of "bravo."

HOUSTON, TEX.
CHRONICLE

Music Record Changer

By ANN HOLMES

You Pays Your Money—

Need a Ninth Symphony? The market's overflowing. At least three well-turned performances of the masterful Beethoven "choral" symphony have appeared on record shelves within the last year.

The first one came from Victor and featured the Boston Symphony with Koussevitzky.

A second—ever by Columbia's Philadelphia Orchestra and Eugene Ormandy, followed fast on the Boston's fourth movement.

And now, Columbia has set up a little competition for itself with a second version by another of its leading recording artists—Bruno Walter at the helm of the New York Philharmonic.

Both the Columbia editions are on the most handy LP discs. The Victor is on standard 78 records.

A comparison of such individually worthy interpretations is always, we think, fruitless. Ormandy, Koussevitzky and Walter are all great men in their field, and the symphonic ensembles they conduct for these records, as near to perfection as it is deemed likely.

However if one must point up the obvious differences in the three symphonic versions it would seem that Mr. Ormandy's is the more stylized and excited; that Koussevitzky's is the better punctuated in clean-cut standard performance; and that Bruno Walter has submitted a version of more conventional strips than the others. The latter one is the more mellow and Germanic in style than the other two.

Both Ormandy and Walter utilize the very fine Westminster Choir directed by John Finley Williams, while Koussevitzky employs the Robert Shaw Chorale.

Soloists for this latter Walter edition include Irma Gonzalez, soprano; Raoul Jobin, tenor; Elena Nikolaidi, contralto (Miss Nikolaidi will sing in concert here Wednesday night), and Mack Harrell, baritone.

Tschaikowsky, Symphony No. 4, Victor seven-inch album:

There may not be the demand for it yet—but still another Tschaikowsky Fourth has reached the retailers. Bringing the talents of Koussevitzky and the Boston Symphony the beloved "Fate" symphony gets a full-blown, almost scenery-chewing interpretation.

Mr. Koussevitzky is not to be judged hardly for his lack of restraint, for Composer Tschaikowsky did not withhold himself exactly in the matters of emotions—and emotion was Tschaikowsky's meat.

Other conductors we know and respect play Tschaikowsky with the minimum of dynamic extremes—presumably as it is marked on the score. Koussevitzky's, however, is the generally accepted handling of the melodic and moody Fourth Symphony, and from that viewpoint is well done.

PROVIDENCE, R. I.
JOURNAL
OCT 30 1949

Delay on Auditorium Holds Up Concerts

By HENRY H. SMITH

PROVIDENCE'S winter concert schedule, normally settled in routine fashion long before this date, is in a state of confusion.

The reason: a delay in completing the interior of the new state auditorium in the Veterans Memorial Building. The former unfinished Masonic Temple is the expected site of major concerts in this city in the future.

The opening Boston Symphony Orchestra concert, slated for Nov. 15, has been postponed. The first of five Community Concert Association events, a concert by De Paur's Infantry Chorus, scheduled for Dec. 7, is on the doubtful list.

Four Other Concerts Booked

The symphony is also booked for four other concerts at the new auditorium during the coming season. For many years the Boston orchestra's five Providence concerts have been given at the Metropolitan Theater. Community Concert events last year were presented at the Hope High auditorium, officials of the organization contending that the $1200 a night rental asked by the Met management was too high.

The change in Boston Symphony plans was revealed Friday by George E. Judd, the orchestra's manager. "We have just learned that the new state auditorium will not be ready for our first concert on Nov. 15," he said. "We are sorry, naturally, that the concert will have to be postponed. We still intend to present our usual five concerts in Providence—perhaps by sandwiching No. 1 sometime in December or by making it No. 5 sometime in April. An announcement will be made later concerning the new date."

Judd said the orchestra had made no earlier plans to shift the site of the Nov. 15 concert in the event of the kind of delay which occurred. "We decided the only way to handle the schedule was to make a clean break with the old and gamble that the new auditorium would be ready on time," he said. "We thought that any other plan simply would have confused our subscribers."

Community Concert Board to Meet

Judd revealed that he had been informed of the delay in work at the former Masonic Temple building by Mrs. Arthur M. Allen, president of the Providence Community Concert Association and vice-chairman of the Providence Friends of the Boston Symphony Orchestra.

"We have learned from Mr. Mancini (Philip S. Mancini, State Director of Public Works) that the first Boston Symphony date is impossible to meet and that the Dec. 7 date for the De Paur Chorus is doubtful," Mrs. Allen said.

"As far as the De Paur concert is concerned, I can't say what we will do until we have a board meeting and also learn from the group's booking agent what future dates are possible. We have no plans to transfer the concert elsewhere. We determined in drawing up this year's schedule to be prepared for possible disappointments, if only it would mean better concert facilities in Providence in the future. Hence, we decided upon a policy of burning our bridges behind us.

"The board will adopt a plan quickly to meet with the new situation. We shall inform our members by mail of the new plan as soon as possible."

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Besides the De Paur Chorus, the Community Concert group had the following concerts scheduled: Jan. 2, Vronsky and Babin, duo-pianists; Feb. 10, the Cleveland Orchestra, with George Szell conducting; Mar. 1, Elena Nikolaidi, contralto, and Apr. 11, Italo Tajo, Metropolitan Opera bass-baritone.

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St. Louis, Mo.
Argus
NOV 4 - 1949

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CAROL BRICE, noted concert contralto, who will appear in recital at Kiel Auditorium, Thursday night, Nov. 10. She is shown with director of the Boston Symphony Orchestra's Director Serge Koussevitsky after a triumph as soloist.

The concert is under sponsorship of Gamma Omega Chapter of Alpha Kappa Alpha Sorority.

NEW YORK, N. Y.
COMPASS
OCT 31 1949

NEW MUSICAL INSTRUMENT was invented by Maurice Martenot, left, and his sister, Ginette, shown as they arrived from Paris on the Ile de France. The instrument looks like a piano, but has attached to it the gadget shown above, called a singing leaf. Ginette will demonstrate with the Boston Symphony Orchestra, Martenot said.

Associated Press Photo

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TIMES
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NEW YORK, N. Y.
HERALD TRIBUNE
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Martenot In Tomorrow

Arriving With Sister Who will Play Instrument Named for Him

Maurice Martenot, French musician and inventor of the musical instrument which is named for him, arrives for his first visit to this country tomorrow in the Ile de France with his sister, who will play this [illegible] the Boston and the Philharmonic-Symphony Orchestra. The sound is both electrically [illegible] and controlled.

Miss Martenot will take part in the Philharmonic performances of Olivier Messiaen's "Three Little Liturgies" on Thursday night and Friday afternoon, Nov. 17 and 18, under Leopold Stokowski's direction. With the Boston Symphony she will play the martenot (or Ondes Martenot) in the American premiere of Andre Jolivet's concerto for this instrument in Boston on Friday afternoon and Saturday night, Nov. 4 and 5.

NEW YORK, N. Y.
TIMES
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To Honor Ginette Neveu

The memory of Ginette Neveu, the French violinist who died in the airplane crash in the Azores last week, will be honored by the Boston Symphony this afternoon and tomorrow, when Charles Munch plays the adagio from Fauré's Requiem. The violinist had been scheduled to play with the St. Louis Symphony on Feb. 4 and 5, and its conductor, Vladimir Golschmann, will dedicate an all orchestral program to her then.

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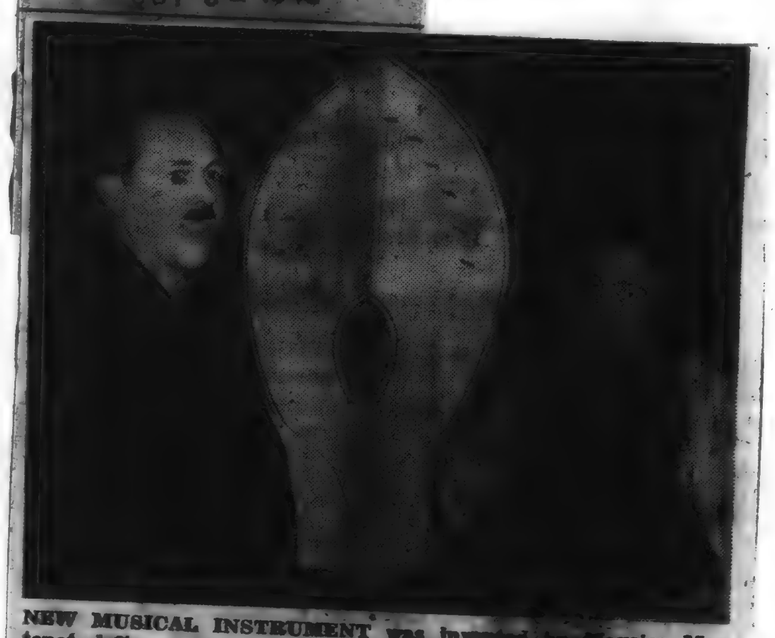

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Arriving With Sister Who Will Play Instrument Named for Him

Maurice Martenot, French musician and inventor of the musical instrument which is named for him, arrives for his first visit to this country tomorrow in the Ile de France with his sister, who will play this [illegible] the Boston and [illegible] Symphony Orchestra. [illegible] sound is both electrical [illegible] and controlled.

Miss [illegible] part in the Philharmonic [illegible] ances of Olivier [illegible] Little Liturgies [illegible] Thursday night and Friday afternoon, Nov. 17 and 18, under Leopold Stokowski's direction. With the Boston Symphony she will play the [illegible] of Ondes Martenot in the American premiere of Andre Jolivet's concerto for this instrument in Boston on Friday afternoon and Saturday night, Nov. 4 and 5.

NEW YORK, N. Y.
TIMES
NOV 4 - 1949

To Honor Ginette Neveu

The memory of Ginette Neveu, the French violinist who died in the airplane crash in the Azores last week, will be honored by the Boston Symphony this afternoon and tomorrow, when Charles Munch plays the adagio from Fauré's Requiem. The violinist had been scheduled to play with the St. Louis Symphony on Feb. 4 and 5, and its conductor, Vladimir Golschmann, will dedicate an all orchestral program to her then.

[35]

PITTSFIELD, MASS.
BERKSHIRE EAGLE
NOV 3 - 1949

BSO Names Jackson a Trustee; First Berkshire Man on Board

Special to THE EAGLE

BOSTON—C. D. Jackson, publisher of Fortune magazine and a summer resident of Lenox, has been appointed to the board of trustees of the Boston Symphony Orchestra, it was announced today. He is the first Berkshire-connected resident to be a member of the board.

Also named was Rev. Theodore P. Ferris, rector of Trinity Church, Boston. The two new members replace former Board President Jerome D. Greene and Dr. Robert D. Lee, both of Boston, whose terms expired.

Mr. Jackson, who is married to the former Grace Bristed of Lenox and New York was born March 16, 1902 in New York City. He attended Hill School in Pottstown, Pa., and Princeton where he received his bachelor of arts degree in 1923. He had planned to teach French at Princeton following his graduation but upon his father's death in the summer of 1924, he became president of C. D. Jackson & Company, importers of marble and stone for building purposes.

He remained as president of that company until the fall of 1931 when he joined Time Inc., as assistant to the president. In October, 1937, he was appointed general manager of Life and in 1940 became vice-president of Time Inc. Later in 1940 he took a leave of absence to become president of the Council of Democracy. He returned to Time Inc., a year later.

In October, 1942, he went to Turkey on a mission for the State Department as special assistant to the U.S. ambassador. He returned in March, 1943, and the following month left for North Africa as chief of all OWI operations for North Africa, Middle East and Turkey.

The following year he became

C. D. Jackson

deputy chief of the Psychological Warfare Branch of Allied Force Headquarters, working in North Africa, Sicily and Italy and in January, 1944, he held the same post at Supreme Headquarters in England. He participated in the French and Belgian campaigns and was awarded the French Legion of Honor "for exceptional services rendered during the operations for liberating France."

Later he was in charge of work with Displaced Persons and Liberated United Nations Prisoners. On his return to the United States in July, 1945, he resumed his duties as vice-president of Time Inc. and in September he was made managing director of Time-Life International. He was appointed publisher of Fortune in January, 1949.

SPRINGFIELD, MASS.
MORNING UNION
NOV 4 19[illegible]

C. D. Jackson Trustee Of Boston Symphony

Boston, Nov. 3 [illegible] board of trustees of the Boston Symphony Orchestra tonight announced the election to the board of Rev. Theodore P. Ferris and Charles D. Jackson, publisher of Fortune magazine. Mr. Ferris is the rector of Trinity Protestant Episcopal Church. Jackson, a New York resident who summers in the Berkshire hills where the orchestra plays its summer concerts, is also vice-president of Time, Inc.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 4 - 1949

Symphony Board Names Two

BOSTON, Nov. 3 (AP).—The board of trustees of the Boston Symphony Orchestra tonight announced the election to the board of the Rev. Theodore P. Ferris and Charles D. Jackson, publisher of "Fortune" magazine.

NEW YORK, N. Y.
TIMES
NOV 4 - 1949

On Board of Boston Symphony

BOSTON, Nov. 3 (AP)—The board of trustees of the Boston Symphony Orchestra tonight announced the election to the board of the Rev. Theodore P. Ferris and Charles D. Jackson, publisher of Fortune magazine. Mr. Ferris is the rector of Trinity Protestant Episcopal Church. Mr. Jackson, a New Yorker who summers in the Berkshires, is also vice president of Time, Inc.

WATERBURY, CONN.
REPUBLICAN
NOV 6 - 1949

Orchestras To Use New Instrument

New York. — (UP) — The latest musical instrument, called the martenot, is about to make its bow to America.

It is described as a device in which sound, electrically produced and controlled, has made new tone color possible. Its inventor, the French musician Maurice Martenot, has arrived with his sister and collaborator, Ginette Martenot, who will make her American debut playing the martenot with the New York Philharmonic-Symphony and the Boston Symphony orchestras.

Miss Martenot will appear with the New York Philharmonic under Leopold Stokowski this month and at Carnegie Hall in the first American performance of Messiaen's "Three Little Liturgies," which includes the martenot in its instrumentation.

She will be soloist with the Boston Symphony in two other first American performances: A concerto for martenot and orchestra by Andre Jolivet, conducted by Charles Munch, and "A Grande Symphonie en 10 Mouvements, 'Turangaglia,'" conducted by Leonard Bernstein.

Miss Martenot has introduced the new instrument widely in Europe.

PROVIDENCE, R. I.
BULLETIN
[illegible] 1949

The Ondes Martenot

This is the first you've ever heard of the Ondes Martenot, which is neither animal, mineral nor vegetable but a musical instrument using electronic vibrations for sound. Mr. Munch will give it its first American tryout with the Boston Symphony Orchestra this weekend.

But whether this aristocratic acceptance means that the Ondes Martenot has made good as an instrument we dare not say. Musical instruments are exceedingly careful about whom they take into their harmonious fraternity. The saxophone has been over 100 years making good, and though gifted with a rich, vibrant voice and wondrous flexibility, still bears a somewhat dubious reputation.

So the Ondes (it hasn't acquired a nickname yet, though it is 21 years old) may have an uphill fight before it, even though it appears to be a lovely instrument—out of this world, really, and somewhere in the region of the stars—with its electronic voice and varying timbres all the way from horn, pipes and strings to the thin wail of a Tibetan boatman (a sound like a strange guest's nightmare). M. Maurice Martenot, its inventor, says that the qualities of its tone are limitless and easily obtainable at the mere touch of a button with the left hand.

The instrument has a keyboard seven octaves long with a little panel below it holding a dozen buttons. There's also a lever which controls the tone, that is the attack, phrasing, etc. The notes are not produced by the handful, as on the piano and organ, but singly. The slightest pressure of a finger—a shaking finger if you wish to produce a vibrato—will elicit the purest of notes.

We hope it makes good. It ought to make good. Spiritually and technically it belongs to this new age. Its music is that of the spheres tuned not only to Western ears but, at a touch of a button capable of making direct appeal to Indian, Cambodian, Japanese and all the rest. It sounds like the instrument the world has been waiting for, international, universal. It must make good.

SPARTANSBURG, S. C.
HERALD
NOV 6 - 1949

Martenot, Latest Instrument, Has American Debut

NEW YORK (UP)—The latest Martenot, is about to make its bow to America.

It is described as a device in which sound, electrically produced and controlled, has made new tone color possible.

Its inventor, the French musician Maurice Martenot, has arrived with his sister and collaborator, Ginette Martenot, who will make her American debut playing the Martenot with the New York Philharmonic-Symphony and the Boston Symphony orchestras.

Miss [illegible] appear with the New York Philharmonic under Leopold Stokowski on Nov. 17 and 18 at Carnegie Hall in the first American performance of Messiaen's "Three Little Liturgies," which includes the martenot in its instrumentation.

She will be soloist with the Boston Symphony in 2 other first American performances: a concerto for martenot and orchestra by Andre Jolivet, conducted by Charles Munch, and "A Grande Symphonie en 10 Mouvements, 'Turangaglia'," conducted by Leonard Bernstein.

Miss Martenot has introduced the new instrument widely in Europe.

PHOENIX, ARIZ.
REPUBLIC
NOV 6 1949

New Musical Instrument To Make Debut In U. S.

NEW YORK, Nov. 5—(UP)—The latest musical instrument, called the martenot, is about to make its bow to America.

It is described as a device in which sounds, electrically produced and controlled, has made new tone color possible. Its inventor, the French musician Maurice Martenot, has arrived with his sister and collaborator, Ginette Martenot, who will make her American debut playing the martenot with the New York Philharmonic-Symphony and the Boston Symphony orchestras.

Miss Martenot will appear with the New York Philharmonic under Leopold Stokowski November 17 and 18 at Carnegie Hall in the first American performance of Messiaen's "Three Little Liturgies," which includes the martenot in its instrumentation.

She will be soloist with the Boston Symphony in two other first American performances: a concerto for martenot and orchestra by Andre Jolivet, conducted by Charles Munch, and A Grande Symphonie en 10 Mouvements, Turangaglia, conducted by Leonard Bernstein.

Miss Martenot has introduced the new instrument widely in Europe.

RACINE, WIS.
JOURNAL TIMES
NOV 8 - 1949

'Martenot,' New Instrument, To Make American Bow Soon

NEW YORK—(U.P.)—The latest musical instrument, called the martenot, is about to make its bow to America.

It is described as a device in which sound, electrically produced and controlled, has made new tone color possible. Its inventor, the French musician Maurice Martenot, has arrived with his sister and collaborator, Ginette Martenot, who will make her American debut playing the martenot with the New York Philharmonic-Symphony and the Boston Symphony orchestras.

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Miss Martenot has introduced the new instrument widely in Europe.

COLUMBUS, OHIO
DISPATCH
NOV 8 - 1949

A NEW musical instrument, the "ondes martenot," was introduced in Boston by the inventor, Maurice Martenot, France, and his sister, Ginette Martenot. Boston Symphony audiences soon will hear it. The electrical instrument is equipped with tubes, similar to a radio, a keyboard and sounding board. Two radio currents of different frequencies are used through a loud speaker and are produced over a range of five octaves on the keyboard, with volume control. —(INP) Photo.

[illegible], N.Y.
LEADER
11/3/49

Martenot, New Instrument to Be Heard in U.S.

(By United Press)

NEW YORK:— The latest musical instrument, called the martenot, is about to make its bow to America.

It is described as a device in which sound, electrically produced and controlled, has made new tone color possible. Its inventor, the French musician Martenot, has arrived with his sister and collaborator, Ginette Martenot, who will make her American debut playing the martenot with the New York Philharmonic Symphony and the Boston Symphony orchestras.

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Miss Martenont has introduced the new instrument widely in Europe.

Nov. 3 Herald

THE ROVING EYE

By RUDOLPH ELIE

Martenot's Waves--- A New Instrument

The inventor of the musical instrument, a smallish, alert sort of chap with a little black mustache, horn-rimmed glasses and the expression of one somehow fearing the worst, stood by his invention, contained in a long narrow box on legs that looked like a keyboard that had forgotten to be attached to a piano, and prepared to do or die at the hands of the press.

Nearby, on the stage of Symphony Hall, sat his sister, a strikingly attractive woman with dark hair, intrepid eyes and a charming smile. They were M. Maurice Martenot and Mlle. Ginette Martenot, in Boston from Paris with their new musical instrument known as the Ondes Martenot which is to be heard for the first time in Boston on Friday and Saturday with the Boston Symphony Orchestra.

The instrument, explained M. Martenot in English which he said had been pretty good when he was teaching radio to American soldiers of the first World War (and which still sounded pretty efficient to me), was, how you say? electronique, and one could produce a truly formidable number of most musical effects with it. How many, zut, who knew?

Forest of Tubes

The Ondes Martenot, the idea of which could perhaps be most quickly conveyed by describing it as a Solovox with a magna cum laude degree from MIT, was contained, it developed, in several separate parcels. The keyboard itself, with a small square box to the left of the seven-octave row of keys containing a dozen push buttons, was attached by means of electric cords to three boxes equipped with loudspeakers and, inside, presumably, a veritable forest of tubes, condensers, relays and electronics gadgets of subtle design.

A new departure, the inventor explained, was the upright palm-leaf shaped box on the left side of the keyboard. "Even in Europe has this been heard not yet," said M. Martenot, as his sister occasionally prompted him with English words. In addition to the keys, by which the instrument is played with one hand only, the console was equipped with a curious ribbon running into the works from either end. By means of a metal loop in the middle of the ribbon into which the performer could stick the index finger of his right hand, the instrument could also be played by sliding the ribbon back and forth. "Alors," said M. Martenot, "we will demonstration."

The inventor, who has been perfecting his instrument for nearly 30 years, sat at the keyboard, right hand on the keys, left hand on the box with the push buttons. He brushed the keys lightly, pausing to wobble his fingers in a vibrato, and from the loudspeakers there emerged a truly other-worldly sound. At the change of the various button positions, as an organist would change stops, he produced a strange variety of tone colors from the Ondes Martenot, which could possibly be rendered in English as "Martenot's Waves."

Symphony Audiences to Hear "Ondes Martenot" This Week

By CYRUS DURGIN

The audiences at the Boston Symphony Orchestra concerts this week will see and hear something totally unknown to most of them. This is a new electronic instrument called, after its inventor Maurice Martenot, the "ondes martenot." As it sits in the middle of the stage front at Symphony Hall, it looks like half a piano made of golden oak, and with a keyboard, but no back. At one end is something that looks like a pointed guitar turned upside down. Behind and to one side are three big boxes containing loud speakers.

This instrument is the product of combined musical sensitivity and electronic science. The word "onde" means simply wave, and the sounds of the ondes martenot are achieved by electrical frequencies turned into sound vibrations. Just how that is done is Mr. Martenot's secret, and he'll naturally keep it behind his high, domed forehead, his round, dark spectacles and bushy black mustache.

This instrument has a normal working range of seven octaves, and even this range can be extended by changing the pitch. By pressing combinations of 12 white and 12 red buttons, changing the overtones, many different colors of tone can be produced. The ondes martenot can sing like a violin or a soprano, pound like a drum or a cymbal, toot like an oboe, clarinet or bassoon, oom-pah like a tuba or scream like a banshee. It can boom like one of those great temple bells Kipling wrote about, or make the eerie sounds you hear in the movies about psychiatry.

4 Duplicate an Orchestra

The ondes martenot, when there are four of them together, can duplicate the total range of the symphonic orchestra. The volume goes from the merest whisper to a blast that can hold its own with the full orchestra. It can play in quarter tones and eighth tones.

"What shall we call it?" asks Mr. Martenot, an amiable Parisian of 50, with a questioning grin. "It is something between a loud speaker and a musical instrument."

It is plain, however that its inventor, who began his career as a pianist and 'cellist, regards it as an instrument of artistic expression, not a mechanism. The instrument can play only one note at a time, though its response is so quick that you can manage rapid arpeggios and vibrato between two notes. Theoretically, however, it can be developed to play chords. For the present Mr. Martenot wants it to remain a single-voiced instrument.

"I regard this as a new musical instrument, and a new instrument must give new possibilities to the composer."

The ondes has been played 4176 times in Europe at concerts, with orchestra, in theatres and in films, between 1944 and 1948. It has been approved for use in the Roman Catholic Church, and next Spring will be played at the Vatican for the Pope and officials of the hierarchy. It has been used in Protestant Churches and synagogues.

The ondes is now installed at the Paris Opera, the Comedie Francaise, the Comedie Luxembourg, at Jean Louis Barrault's Theatre Marigny, and even the Folies Bergeres. The Old Vic company in London took it up for their production of Shakespeare's "A Midsummer Night's Dream." For sound effects suggesting madness, the ondes was used in a French film about painter Vincent Van Gogh.

Inventor's Sister to Play It

In Boston this week, and New York the next, the ondes will be a solo instrument with orchestra. Mr. Martenot's sister, Ginette, will be heard with the Boston Symphony and Charles Munch in a Concerto for the ondes by Andre Jolivet. Ginette Martenot, who used to be a concert pianist, and like her brother, won a composition prize at the Paris Conservatoire, is the foremost player of the ondes. She will play it again, here and in New York, in December, at the American premiere of Olivier Messiaen's 10-movement, two-hour-long symphony, "Turangalila."

She has demonstrated the ondes all over Europe, and even in Hawaii and Japan before the war. She has not had to scurry about and find arrangements for it, because well-known composers, like Messiaen, Honegger, Milhaud, Schmitt and others have written music expressly for it or using the ondes as a conspicuous voice.

Maurice Martenot got the idea for the instrument late in World War I when, 22, and teaching American troops "wireless," he noticed the interference whistles in the radio condensers. The whistles were musical sounds to him, and he began to invent. By 1928 he had developed a primitive instrument, played by waving the hands in front of it, and this he demonstrated at the Paris Opera. He played it at a concert by the Philadelphia Orchestra and Leopold Stokowski in 1930.

"Palme" to Keyed Part

By 1937, the keyboard had been evolved, and in that year the perfected ondes was shown in Paris at the Palais de Descouvertes. The resonator, which looks like a pointed guitar upside down, is called a "palme," and Bostonians will be the first to hear it. The palme was invented only two weeks before Martenot left for the United States.

The palme consists of 24 strings taut over a resonating chamber, made to vibrate by an electronic "nut." The palme makes a longer tone, sounds like stringed instruments, and has more singing quality.

You can play the ondes two ways, one with the right hand playing the notes on the keyboard, while the left manipulates a panel regulating volume and tone colors. You can also play it with a ring attached to a movable metallized ribbon, producing the tones by touching depressions and metal nodes on a long panel adjacent to the keyboard.

1949 Globe

MUSIC

Ondes Martenot and Concerto by Jolivet Introduced by Munch

By CYRUS DURGIN

Charles Munch yesterday afternoon introduced to the Boston Symphony Orchestra concerts the electronic instrument called the ondes martenot, and a Concerto for it by Andre Jolivet. The soloist was Ginette Martenot, sister of the inventor, Maurice Martenot. The program began with Mozart's "Prague" Symphony (K. 504) and ended with the Fourth Symphony of Brahms.

Like Spring and the solitary swallow, an unconventional instrument cannot be assayed in a day. The ondes has two aspects: it is a versatile producer of "sound effects" and a potential new and individual voice in the instrumental family. While it is useful as an imitator of other instruments, that is its least attractive side.

The ondes will realize its possibilities as a musical instrument only when composers exploit its individuality in a distinctive idiom suitable to tonal patterns and musical structure.

I do not think that Andre Jolivet, a 45-year-old Parisian once identified with the "Jeune France" group, has gone very far in that direction with his long Concerto. It is a rather poor piece, much of it queer and some of it downright ugly. The first two movements are preoccupied with mere sound effects—which are a basis for music but not music itself. Only the third movement sings and builds into real ideas, which is the fundamental nature of music.

The fact that the ondes can sing, when played so skillfully as by Ginette Martenot, all but proves its possibilities. It sounds especially well when the resonating "palme" is turned on. Then the tone is livelier, deeper and purer, and free from that veiled, artificial quality. But I suspect that the ondes will not enter the kingdom of musical Heaven until Mr. Martenot has developed it to play chords.

It was hard to tell the response of the Friday audience. Miss Martenot was cordially received, but the lobby conversations inclined to find fault with both Concerto and instrument. Another proof that it takes times for anything unconventional to make its way.

Yhe "Prague" Symphony and the E minor of Brahms were superbly played. The style for each was just right, the tempi reasonable, and all the inner orchestral detail could easily be heard. Seldom have I heard the Brahms done in so relaxed and lyrical a fashion, yet with so much passion and thorough grasp of the long melodic line and subtle rhythm. Every bar was honest and straightforward and nothing tampered with. That is Grade A musicianship! One reservation may be entered: the orchestra has not yet mastered Mr. Munch's quick attack and all the sections do not come in exactly together. That was especially noticeable in the variation that emphasizes the brass, in the finale of Brahms' Symphony.

Banshee Chorus, Also

"The sound of the horn of the Tibetan lama," he said, as the gadget roared in the low register. He made it sound like bagpipes, like a clavichord, like a gamelin orchestra, like an Armenian peasant oboe, like a double bass, a trombone, a shepherd's pipe, a great bell, a lute, a piccolo and a chorus of wailing banshees. He made it percussive, like a drum; he made it slither and slide from tone to tone like a serpent weaving in the tall grass; he made it shrill and piercing, like a loon crying in the night; he made it soft and liquid, like a frog in the bottom of a well. Then his sister played it, producing many other effects as M. Martenot played a few supporting chords on the piano. It was, in fine, a singularly musical affair whose palette of tone colors seldom seemed electronic or mechanical and it was in the Martenots' hands, at least, persuasively, artistic.

Aside from the special piece composed for it by somebody named Jolivet (which will be performed by the Symphony this week), a part for it in Honegger's "Joan of Arc at the Stake" and a piece for six of them composed by Messiaen, there isn't much music for the gadget so far. M. Martenot said he was soon bringing out a smaller edition that might sell for around $100, but he didn't want it to be taken up by jazz bands until it was safely established as an orchestral instrument. "The musique of Chopin had to await the piano," he said. "Perhaps somebody is waiting for the Ondes Martenot, no?"

Globe News

'Ondes Martenot' Mimicks African Jungle Music

The new musical instrument—the "Ondes Martenot"—besides functioning, as it did yesterday, as a solo instrument with symphony orchestra, can play exotic scales of China, India and Africa. Since Boston's noted tenor, Roland Hayes, in his Symphony Hall recital of tomorrow afternoon, is presenting a group of "work songs" produced by Frederick Hall of Alabama as a result of a visit to Africa, Hayes and inventor Maurice Martenot enjoyed a get-together. Hayes demonstrated his collection of African instruments, and Martenot mimicked them on his invention—reproducing either the quarter-tones of an "m'bila," or the booming of the tomtom.

"ONDES MARTENOT" AND INVENTOR—Maurice Martenot of France, right, demonstrates his new musical instrument for Roland Hayes, left, noted tenor.

[37]

Electronic Instrument to Make Boston Debut—Co

Inventor's Sister to Play Ondes Martenot

By Harold Rogers

The Ondes Martenot, an electronic musical instrument, has been able to lay a just claim to inclusion in the modern symphony orchestra. First shown at the Paris Opéra in 1928, it is earning its way on a musical and artistic basis.

The Ondes Martenot will make its first appearance with the Boston Symphony Orchestra at the concerts of Friday afternoon and Saturday evening, when Charles Munch will give the first American performance of a concerto by André Jolivet, composed for this instrument.

Mlle Ginette Martenot, sister of the instrument's inventor, Maurice Martenot, will be the soloist. She and her brother, who recently arrived here from Paris, gave a demonstration of the instrument's possibilities Monday afternoon in Symphony Hall.

M. Martenot began his career as a musician and as a student of composition. During the first World War, however, he taught radio (then in its primitive development) to American soldiers in France. When the first radio vacuum tubes were developed, he was quick to recognize the possibilities of adapting electronic vibrations for musical purposes.

* * *

He began his experiments in this direction when he was 18 years old. Since the first demonstration of his new instrument 21 years ago, the Ondes Martenot has undergone many improvements, the last having been completed within the past few weeks.

The Ondes Martenot has captivated the imagination of France's leading composers. Olivier Messiaen, Darius Milhaud, Arthur Honegger, Florent Schmitt, Jacques Ibert, and Charles Koechlin have written for the instrument.

Its appearance is simple. It has a clavier seven octaves long, though by certain combinations it has a range of eight octaves. Slightly below the clavier to the left is a small panel, operated by the left hand, on which are a dozen buttons for different timbres, similar to organ stops. Also on this panel is a lever which, in effect, controls the tone like the bow of a stringed instrument; that is, the attack, release, phrasing, and dynamics.

Since the Ondes Martenot is a melodic instrument, producing only one note at a time, both hands are seldom used on the clavier. This keyboard has a unique feature. A vibrato may be obtained simply by pressing a key and then vibrating the finger from side to side, a technique similar to that of a string player. When this is done, the entire keyboard shifts from side to side.

* * *

The Ondes Martenot can also be played by means of a shifting tape, stretched directly in front of the clavier. On this tape is a metallic spring, through which the index finger is inserted. The finger is then moved across a guide board of frets. A metallic portion of the tape thus passes before a series of condensers to produce the variation in pitch. By using the tape, the performer is able to obtain glissando and portamento effects.

The tone produced by the Ondes Martenot, is so pure and so perfectly controlled that the player can easily secure quarter tones and even eighth tones with ease.

M. Martenot explained that the inertia, which must be overcome by a musician in order to transform his conception into tone, is cut down to the finely sensitive distance between the ball of the finger and the keyboard or the tape. The instrument is therefore extremely responsive to the most subtle nuances of interpretation.

* * *

M. Martenot has persistently aimed to have his invention accepted as a legitimate symphonic instrument before making it readily available to the public. He cited the history of the saxophone, which has only recently, after more than a century, vindicated the effects of its immediate popularization. When the Ondes Martenot is firmly established in the symphonic field, then M. Martenot does not care how it is used in popular music. The instrument is included in the curriculum at the Paris Conservatoire.

The latest development in the Ondes Martenot, completed only a few weeks ago, is what M. Martenot calls "the palm," for want of a better name. It is a sounding board, shaped like a large palm leaf, attached vertically to the left side of the instrument. There are 12 strings on either side of this board, tuned to the chromatic scale.

These strings, which run out fanwise from the bottom of the palm, are attached at the base to a single nut. This nut vibrates according to the pitch produced at the keyboard. Each string is then set into vibration according to the pitch to which it responds. This device adds resonance when the instrument is played in small rooms or in radio studios.

The variety of timbres producible by the instrument are almost countless. Besides the usual timbres to which the western ear is cultivated, Miss Martenot produced Tibetan, Indian, Cambodian, and Japanese effects, some of which are percussive in nature.

M. Martenot pointed out that Chopin could not have written his works for the clavecin—he had to wait for the piano. In like manner, he believes that the Ondes Martinot is a progressive instrument that will one day have its Chopin.

John Brook

Ginette Martenot and her brother, Maurice Martenot, inventor of the Ondes Martenot, electronic musical instrument. Mlle Martenot will play the instrument with the Boston Symphony Orchestra in a concerto by Jolivet at the week-end concerts in Symphony Hall.

roduces A New Instrument

Concerto for Ondes Martenot Is Played

By L. A. Sloper

Charles Munch introduced to Boston in his fourth program as conductor of the Boston Symphony Orchestra (Nov. 4-5) the Ondes Martenot, an electronic instrument which has already been heard in many European cities.

Nineteen years ago in Philadelphia, Maurice Martenot, its inventor, appeared as soloist with the Philadelphia Orchestra under Leopold Stokowski, playing an "electrical instrument" of the "musical waves" in a symphonic poem by Dimitri Levidis. As the program notes also remind us, since the advent of radio there have been experiments with many such instruments besides the "Théréminvox," which was heard here some years ago.

* * *

But M. Martenot has been discreet. He told The Christian Science Monitor the other day that he has tried to see that the Ondes Martenot is accepted as a symphonic instrument before it is taken up by the exponents of jazz. In this he has so far succeeded, whether or not with the cooperation of the jazz players, one cannot say.

The first question is, obviously, what is the tone like? Because it is capable of so many timbres, it is like almost anything. It resembles now a saxophone, now a cello, now a bassoon, now a piercing whistle, now an organ, now a choralcello, and always a radio. It would go well with a creepy film; it has already been used in "The Red Shoes." It hardly seems necessary to join it with other orchestral instruments.

Is it going to be adopted into the society of symphonic instruments? It is hard to say. We are told that we may expect to hear more of it this year. It has a prominent place in Messiaen's new symphony, "Turangalila," which is to have its first performance by the Boston orchestra next month.

* * *

The work which introduced the instrument to Boston was a Concerto by André Jolivet. Ginette Martenot, a sister of the inventor, was the soloist. Jolivet is a former pupil of Edgar Varèse and a member of the group known as "La Jeune France." This will give some idea of his concerto, which is in three movements, but otherwise is not conventional. It opens with an Allegro, goes on with a scherzo, and concludes, oddly enough, with a Largo cantabile, which, however, has a fortissimo conclusion.

A writer in "L'Intransigéant" of Paris said of the Ondes Martenot on August 26 last that "it allows the amateurs to express themselves with a greatly reduced period of study, the technic being quite simple." That sounds alarming. Miss Martenot is obviously no amateur; but the possibilities for use of this instrument in popular music, whether M. Martenot desires it or not, are obvious if we may take the French writer's word.

The program opened with Mozart's "Prague" Symphony and closed with Brahms' Fourth. Mr. Munch's Brahms, by evidence of this performance, is better than his Beethoven. The conductor obviously had a clear conception of the music, and while there were aspects of his interpretation with which one disagreed, the performance was right in style and consistent in approach.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Mozart and Brahms received their due, and more than their due, at yesterday afternoon's Symphony Concert. Full justice was also done to Andre Jolivet, but somehow that seems a matter of less importance.

Between a beautiful performance of Mozart's "Prague" Symphony and a superb one of the Fourth of Brahms, there came for the first time in America, M. Jolivet's Concerto for Ondes Martenot and orchestra, with Ginette Martenot playing expertly and tastefully the solo part for the instrument invented by her brother Maurice. The Martenot waves might be described as a cross between the theremin and the Hammond organ, with several features not found in either. Equipped with a keyboard and also a ribbon that may be propelled back and forth by the performer's forefinger, while his left hand pushes the various buttons and controls a dynamic lever, the Ondes Martenot can sound like most orchestral instruments and also produce sounds you never heard before. When the player applies a vibrato one thinks of the violin or cello. The prevailing suggestion is of a wind instrument, especially the flute, while the irreverent may find themselves reminded of a musical saw.

A limitation of the instrument, as it stands at present, is that it can sound but one tone at a time, though there is no note, high or low, that cannot be played upon it. Also possible are intervals smaller than the half tone and both the lowest audible tone and sounds above the range of human hearing. A remarkable contraption, this, and because of this range of sound effects, it is something that should find a welcome in Hollywood.

Several French composers have written for the Ondes Martenot, though this, I believe, is the only concerto for it thus far. Jolivet, whose music had not been heard here before and who is in his 45th year, has here produced a piece that gives the electrical instrument, and also the full orchestra, a thorough workout. The net impression is one of contrivance.

To return to matters of greater musical consequence, Mr. Munch's performance of the Brahms Fourth was something we have waited a long time to hear. He restored to the first movement the wan autumnal quality proper to it. The slow movement was warmly songful but not overjuicy. The frequently clumsy Scherzo was both light and lively; the final passacaglia richly varied and brought to a noble climax. So far there have been two opinions regarding Mr. Munch's Beethoven. If his version of the Fourth may be accepted as a criterion, there can be but one regarding his Brahms.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the fourth concert of its 69th season in Symphony Hall yesterday afternoon. Ginette Martenot, ondist, was the soloist. The program Symphony in D, "Prague," K 504) ..... Mozart Concerto for Ondes Martenot ..... Jolivet Symphony No. 4 in E minor, Op. 98 ..... Brahms

By RUDOLPH ELIE

So that new instrument the Ondes Martenot or, to thrust it ruthlessly into English, Martenot's Waves, has at last been heard in Boston and the question before the house at the moment is, is this another shot to be head around the world? A fairly reliable phophecy, I think, would be yes—but certainly not in the particular fashion or composition we heard it in yesterday.

As has been previously set forth, Martenot's Waves is a musical instrument by which the tonal discipline of the keyboard is enforced on the limitless sounds and effects that can be produced in the vacuum tube when two currents of different frequency are introduced. This is also, at least from my limited understanding of things electronic, the basic principle of the Hammond organ and of the Solovox, to which Martenot's Waves are a very refined but exotic relative.

The prevailing sound of the Ondes Martenot might be described as that of an alto saxophone in the highest register, but its colorations of tone yesterday ranged (with the pressing of buttons on the keyboard by the performer) from that of a musical saw to the throaty cry of a donkey caught by the ear, from the smallest flute stops of the organ to the sound of Merle Oberon calling for Heathcliff in "Wuthering Heights." This is not, you understand, to ridicule the instrument; it is capable of the most subtle of musical expressions and it is unquestionably destined for a most useful and effective career in the symphony orchestra, not to mention in Hollywood and on "Portia Faces Life."

Yet it is not an instrument, or so it seems to me, that a great composer might choose to set forth his most exalted musical utterances for a soloist. The reason for this is that, despite its astonishing capacities, it is not a living thing. It may be argued that an organ console is not exactly unmechanical, but every part of the loft responds to every other part while the building containing it still further responds to lend a living pulse to the sound. However, a loudspeaker is a loudspeaker; it does not have the memory that the wood of a violin or the strings of a piano have for the notes or sounds that have happened before.

Considering Jolivet's intention, which was to display the Ondes Martenot, he managed an interesting and occasionally exciting piece of music, if one that tended in its climaxes to utter confusion. He might have been more impressive if he had settled for something less pretentious and lengthy, for the Ondes does not wear well as a solo instrument in its most characteristic registration, and can be bizarre when its possibilities are too deliberately explored. And it must be said that Mlle. Martenot proved herself a very impressive virtuoso on the instrument; surely if anyone could give it life and humanity she did. All in all, this was a decidedly interesting and worthwhile novelty reflecting happily on Mr. Munch's enterprise.

The rest of the concert, which is to say the Mozart and the Brahms, were a joy to hear. The Brahms, in particular, came as a revelation exactly as the Beethoven did last week, for Mr. Munch finds music in it that few of us have heard before. Already it is easy to hear the subtle changes he is working in the tone colors of the orchestra, to hear the great clarity of the voices, the endless gradations of dynamics, the precision of the attacks and releases.

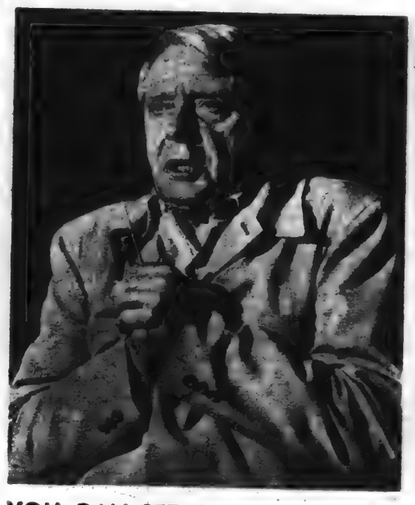
His conceptions make up in intellectuality and in musical sensitivity what they may lack in soaring emotional incandescence, and they are proving, week in and week out, a gratifying experience. All I hope is that Mr. Munch has been told that the scramble of the Friday afternoon audiences for the door at the concert's end is as traditional as its hats, and must be taken in stride. The orchestra is out of town next week, but returns on Nov. 18 to do Berlioz' "Corsair" Overture, Roussel's Fourth Symphony, Copland's Statements and Ravel's "Daphnis and Chloe."

Boston Symphony's New Conductor

By CYRUS DURGIN
Globe Drama & Music Critic

Here are nine remarkable pictures of Charles Munch rehearsing the Boston Symphony in Ravel's "Daphnis and Chloe" Suite No. 2. Gestures and facial expressions indicate the shadings of speed, volume and tone color which make a distinctive interpretation.

MUNCH'S EYES are closed and his face rapt at the quiet beginning, which is slow although the flutes are fluttering up and down. The music represents the dawn of day. [6]



YOU CAN SEE the mounting tension in Munch's face as, with baton clasped in hands, he implores the orchestra to play "mysteriously." [5]

THE CONDUCTOR wants a "tutti fortissimo"—in other words, for everyone to play very loud. The stick, caught at the top of the beat, in an instant will slash downward for that loud chord. [11]

YOU CAN'T SEE IT, but Munch has leaped out of his rehearsal chair to signal a sudden increase of volume, leading up to another "tutti fortissimo." [14]

"LOUD, BUT PLAY IT WITH THE HEART!" yells Munch, pointing to his own heart. That clenched left hand is also a technical signal to the violins, meaning "more vibrato." [1]

HAVING ASKED the woodwinds to be "more ex-press-ive," he then stopped the orchestra and had the piccolo play the passage alone. Munch was delighted. [13]

EVERY NERVE is taut as, once again, the conductor demands a crescendo leading into tremendous volume. His baton has a thick hand-grip for comfort. [10]

THE MUSIC grows quiet, and slackens its pace, but in the frenzied excitement of the moment before, Munch's bushy gray hair has fallen over his eyes. "Mysterioso," he whispers. [12]

MUNCH smiles approvingly as the orchestra goes up, up, up into that enormous crash, the final chord of "Daphnis and Chloe." [7]

GLOBE STAFF PHOTOS BY GIL FRIEDBERG

HARTFORD, CONN.
TIMES
NOV 5 - 1949

Munch Displays Great Talent

By ALLEN BOLE

Boston, Mass.—A superbly conceived and executed performance of Brahms' Fourth Symphony, long a staple of the Boston Symphony Orchestra repertoire, revealed again here on Friday the special talents of Conductor Charles Munch and his orchestra.

Though the music itself moved many deeply, the note that struck us particularly was the sanity and good-humor of the conductor. Direct and dignified, he is also relaxed and self-assured. His numerous smiles gave a special serenity and radiance to Mozart's "Prague" Symphony which opened the program, but if there were more to be expected there, how surprising in a way it was to find it in the Brahms which closed it.

* * *

IT IS noteworthy that the orchestra is playing with a fresh precision and accuracy. Munch does not distort the rhythm of the opening movement of the Brahms symphony, but a vigorous rhythmic emphasis, a superb balance, equally interesting articulation (the two things which mark great conducting for us anyway) give the music new distinction. The woodwind passages of the Andante are played with unusual simplicity, and more surprising still, the Allegro Giocoso had a quite humorous jocularity.

For the first time in America, and certainly in wierd contrast to Mozart and Beethoven, the orchestra presented the Concerto for Ondes Martenot and Orchestra by Andre Jolivet, played by Ginette Martenot.

The instrument is a complex electronic one, whose tone sounds at times like a tenor saxophone, violin, human voice or guitar. The tone is purer and surer than that of the thermin, and probably because the instrument is played with a keyboard.

* * *

THE SOLO instrument, played by the right hand alone, rises above a wild and stormy orchestral background, simply described in the program as "without key or rhythmic signature, and the beat changes from bar to bar throughout the score."

The effect is bewitching in places, and in others reminiscent of a triple-feature horror show. At those moments of greatest expression, the instrument seems to warble like a child in the wilderness, a limited but nevertheless touching effect.

The soloist played without the slightest hesitancy, and the audience accepted the instrument without further to-do. Munch conducted the staggering score with complete control, and managed to exact from a modulation in the last movement the work's one moment of sheer power. This will be remembered with a modulation in the Mozart Andante as among the afternoon's real accomplishments.

BROOKLYN, N. Y.
EAGLE
NOV 6 - 1949

Boston Symphony Returns With New Conductor

The Boston Symphony Orchestra, under the direction of its new conductor, Charles Munch, will give the first concert of its current Brooklyn season next Friday evening with a performance in the Opera House of the Brooklyn Academy of Music.

Featured in the program will be Bach's "Art of the Fugue," in a special orchestral arrangement by Ernest Munch. E. Power Biggs will be the assisting artist at the organ. The remainder of the program will be given over to the "Symphonia Domestica," by Richard Strauss.

As in past years, the Brooklyn series by the Boston Symphony Orchestra will consist of five concerts held on Friday evenings at monthly intervals. The remaining concerts this season are scheduled for Dec. 9, Jan. 13, Feb. 17 and March 17. The series is held under the auspices of the Brooklyn Institute of Arts and Sciences, acting in co-operation with the Philharmonic Society of Brooklyn and the Brooklyn Committee for the Boston Symphony Concerts.

NEW YORK, N. Y.
Journal American (B'klyn Sect.)
NOV 8 - 1949

MUNCH WAVES 1c BOSTON BATON

The Boston Symphony Orchestra, under the direction of its new conductor, Charles Munch, will give the first concert of its current Brooklyn season Friday evening at 8:30 o'clock in the Opera House of the Brooklyn Academy of Music.

Featured in the program will be Bach's "Art of the Fugue," in a special orchestral arrangement by Ernest Munch. E. Power Biggs will be the assisting artist at the organ.

The remainder of the program will be given over to the Symphonia Domestica, by Richard Strauss.

As in past years, the Brooklyn Series by the Boston Symphony Orchestra will consist of five concerts held on Friday evenings at monthly intervals.

FRAMINGHAM, MASS.
NEWS
NOV 8 - 1949

INTRODUCE NEW ORGAN

E. Power Biggs, the official organist of the Boston Symphony orchestra, will introduce the west new organ recently installed in Symphony hall at a concert there on Monday evening, November 14, for the benefit of the Albert Schwitzer hospital fund. He will present an all-Bach program of solos on the organ. It will be recalled that the great Albert Schwitzer, is not only the world's most celebrated authority on organ but also on Bach.

LEXINGTON, KY.
LEADER
NOV 6 - 1949

Security And Permanence Of Fine Arts Depend On Government, Conductor Says

(Editor's note: Dr. Koussevitzky, conductor of the Boston Symphony Orchestra for 25 years and an RCA Victor recording artist, writes the following article exclusively for The Herald-Leader. A review of his most recent Victor album may be found in this week's "Off the Record.")

By Dr. Serge Koussevitzky

BOSTON, Nov. 5 (Special)—Of all existing problems, the problem of musical education remains outstanding, for here we venture into a deep, dense forest which we shall not attempt to explore in detail—because we soon may lose the forest for the trees.

We shall approach our problem from an overall viewpoint of basic principles, noting visible signs of the insufficiency of our system.

For instance: Much has been written and said lately about the decline of string players in our country, which bears evidence that a vital limb of our music-tree is affected and is losing its life-stream.

It is for us, musicians, to correct the harm done through our mistake, for, without any doubt, we have been neglecting and slipping in our principles.

A string instrument has a great and growing power or attraction. Next to the human voice it possesses in the fullest and richest degree the element of revelation, stimulating to a beginner and satisfying to an advancing student.

What is the reason for the present decline?

Is it because the string instrument demands years of work, intensive practice, patience and perseverence, to reach professional and artistic perfection?

Half a century ago we believed that the harder the work, the richer the reward. This principle served us well.

Today, however, many notions are inverted. In the past, the artist and the artisan strived for perfection. Time and labor were only means to attain this goal. Man had to surpass himself to maintain his principles, and the profession of his faith.

In our days we have grown pedestrian. We sacrifice quality for quantity. We simplify problems by a process of elimination. We think more of our security and less of our standards. Too often our source of inspiration is the source of our income. So we lower our principles and so we injure our art.

How far can we follow this line of descent? Imagine for a moment that we shall, first, forsake the strings for woodwinds and brass instruments, requiring less painstaking time and perseverence. Next, in our process of elimination, we shall favor percussion as a simplified and accelerated means of making a professional living and career.

What will become of our musical literature? We shall first be deprived of our classical repertoire, which requires the string element. Our literature will be limited and devoted to woodwind and brass ensemble. Finally, our composers will be forced to exert themselves to compose exclusively for percussion. In short, we shall return to jungle music and to primitive sound.

Beside the unpardonable mistake of neglecting the string instruments—a mistake which, collectively, signalizes a serious crisis in our symphonic and musical life, and, individually, means the frustration of a wonderful gift (a blessing given, and lost either voluntarily or abandoned under the pressure of circumstances)—we observe other points of disturbance and danger.

Let me mention two such powerful factors of modern life, pertaining to the realm of sound, as radio and television, and compare the use of music and the musical programs presented to the public. Music is used mostly as a medium for entertainment, while the art of music is virtually nonexistent. Classical music is treated as a step-child, overshadowed by the glitter and glamor of trivial musical material.

If we condemn those who censure music, and who level it to commonplace grounds, let us beware, and not be opened to criticism. Let us raise our own ground, enrich our soil, and explore the wide communicative and educational possibilities, offered to us by human research and the advance of science.

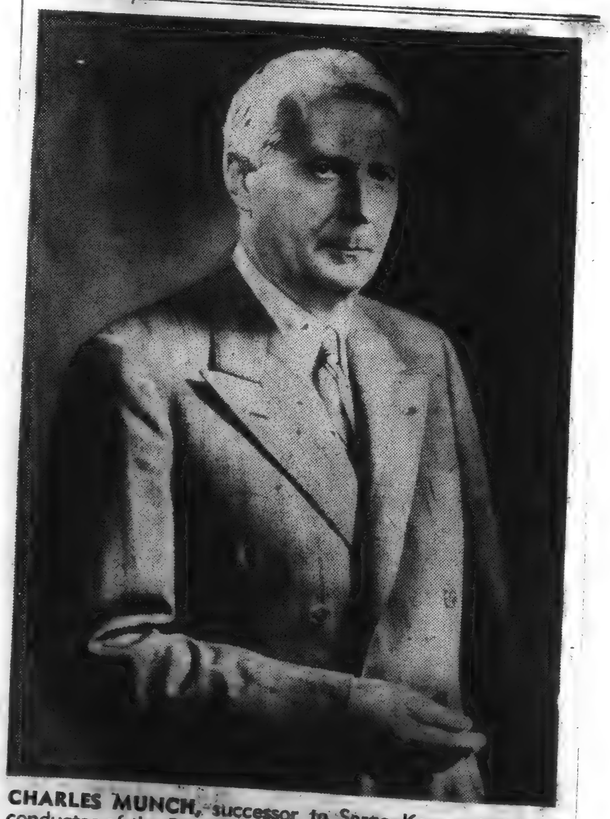
The miraculous inventions of our time hold a rich promise to the future of art. To transform the promise into practice we need the support of the government. Once again, we strike an old chord: The security and permanence of the fine arts depend on the support of the federal state.

Four years ago, when I first spoke from Tanglewood of the necessity of a Department of Fine Arts, I felt like a lonesome traveler on a long and lonely road. Today the idea is gaining followers. The need for the support of the arts by our government becomes an imminent and major step for the benefit of the cultural, educational and artistic life of our country.

The individual support, like so many streams feeding the vast river, is not enough. We need a great reservoir, a mighty dam to turn the river into power and provide the life energy to the arts.

The new current is slow, but is in progress. We must stand by, and be well prepared to witness an evolution, which will not alone strengthen the foundation of our artistic and cultural structure, but also reflect upon the high stat[illegible] of our country.

BROOKLYN, N. Y.
EAGLE
NOV 6 - 1949



CHARLES MUNCH, successor to Serge Koussevitzky as conductor of the Boston Symphony Orchestra. Mr. Munch will appear for the first time in Brooklyn when he conducts the orchestra at its opening concert of the season Friday evening at the Brooklyn Academy of Music.

NEW YORK, N. Y.
TIMES
NOV 6 - 1949

NEW CONDUCTOR OF BOSTON SYMPHONY

Charles Munch, who will conduct his first New York concerts with the orchestra at Carnegie Hall this Wednesday and Saturday. He is Serge Koussevitsky's successor. Geoffrey Landesman

[40]

Great Instrument to Be Dedicated Monday, With Benefit Concert for African Hospital

What Went Into the Building of Symphony Hall's New Organ

By JOHN WM. RILEY

Imagine, for a moment, a self-contained communications system comprising 100 miles of wiring, more than 2000 switches of many varieties. Enough to service an office building with telephone lines, buzzer systems

Then imagine the ducts, blowers, fans and pipes required for an air conditioning system for this office building, or hotel. Then think of the thousands of board feet of fine woods which went into the furniture for that building.

Consider the men who worked on the electrical system, the air conditioning, and the furniture: electricians and their helpers, carpenters, cabinet makers, wood carvers, painters and wood finishers, metal workers, tinsmiths, foundry men, and so on; the designers, engineers and planners.

However, it is not an office building or a hotel in which these materials are contained—but an organ—the new one recently installed in Symphony Hall. It takes nearly as long—about six months—to build a real concert organ, as it does to put up a small building. And many of the materials which go into an organ, can also be found in a building.

The Symphony Hall organ has more than 4800 pipes, ranging from tiny metal ones a half-inch in length, to wooden ones, made of California sugar pine, nearly 32 feet tall. There are metal ones—the reed pipes—just as large.

The activating mechanism of the organ is electrical, the impulses carried through 100 miles of fine wire from the key, to intricate switchboards and thence to the valve which, when released, admits air under pressure to the pipe corresponding to the key depressed. In the back of the console there is a switchboard, called a Recorder Board, on which the organist can preset any combinations of the various stops. There are more than 1800 of these tiny switches. Then, if you include the keys of the four manuals, and pedals and the various stops, you have a total of far more than 2000 switches.

The console itself is made of oak, beautifully finished, with mahogany trim. Most of the wooden pipes are made of California sugar pine, a very fine-grained wood, with some small parts of cherry.

ORGAN PIPES are made of "spotted metal" (because the mixture roughly 45 percent tin, 55 percent lead, does not blend perfectly) unique for its resonating qualities. The metal is poured, not rolled or cast, in Aeolian-Skinner's basement foundry near Columbia Station, Dorchester.

The metal pipes are poured (never rolled) from a mixture of tin (about 45 percent) and lead (about 55 percent). Since the two do not blend perfectly, the resultant metal has a curious spotted effect. Pipes made of this metal have special resonating properties.

Behind the impressive gold and gray facade of the Symphony Hall stage, is an incredible maze of these 4800 pipes, arranged in curious groups, like soldiers of varying heights and shapes. Some are square, some round, some metal, some wood, some with flared bells, some doubling back on themselves.

Down in the cellar is a blower, like that for an air conditioning system (except that this one turns much faster). It is operated by a 15-horsepower electric motor. It maintains a steady air pressure in large tin pipes which in turn carry it to equalling chambers, thence to reservoirs under the banks of pipes. Then, when a key is depressed, and the electrical impulse releases the valve under a pipe, the air is immediately ready to rush in the base of the pipe, past the lip and out again. This the pipe "speaks" (an organist never says that it "sounds"—it "speaks").

Incidentally, it might be observed the air does not travel through the length of the pipe. Instead, it crosses the lip of the opening at the foot of the pipe. This sets the column of air inside the length of the pipe vibrating, which in turn produces the sound.

Like so many events that occur at Symphony Hall, the construction of the new organ is tied in with a variety of anniversaries. It marks the 50th anniversary of Symphony Hall, the 200th of the death of Bach, greatest of all composers who wrote for organ.

The new instrument came about largely through the offices of E. Power Biggs, the Symphony's organist. Last year Mr. Biggs presented to George E. Judd, Boston Symphony manager, a check for $1000 toward the reconditioning of the organ then used. This had been installed when Symphony Hall was built, 50 years ago, and had about outlived its usefulness. When Mr. Judd and the trustees had talked it over, they decided to add substantial sums to the $1000 and to plea for more funds, in order to have a completely new and more appropriate instrument installed.

Mostly Hand Work

A little more than six months ago, G. Donald Harrison of Dorchester's Aeolian-Skinner Organ Company, was called in. Mr. Biggs, Serge Koussevitzky, Wallace Goodrich (who had been the first to play the old Symphony Hall organ 50 years ago) and Charles Munch, the orchestra's new conductor, were all consulted. The specifications were given to Mr. Harrison and his firm went to work, its 100 artisans and craftsmen beginning the long job of tailoring the new instrument to exact requirements.

Into the factory, close by Columbia Station, went pigs of lead and tin (for pipes), hides of leather (for valves), coils of wire (for internal wiring), raw, unplaned lumber (for pipes and the console), sheet metal for aid ducts, and so on. All practically raw materials. Every bit of the construction of the organ, including even of the winding of small metal cores for electric magnets, was done in the factory, most of by hand, or with basic power tools.

Mr. Biggs was a frequent visitor to the factory. The organ was also inspected during construction by Albert Schweitzer, the famed Alsatian Bach authority, organist, physician, and so on. Mr. Schweitzer also autographed a small plaque which is fastened on the back of the console.

For a good many years, Schweitzer has maintained a hospital for natives in French Equatorial Africa. Fittingly, then, the first real test of the new organ will be made at a Symphony Hall concert Monday evening, Nov. 14. Mr. Biggs will be the organist, and members of the Boston Symphony under Mr. Munch, will accompany him. The proceeds of this concert will benefit Mr. Schweitzer's hospital.

HARTFORD, CONN.
TIMES
NOV 12 1949

BOSTON BENEFIT CONCERT

Monday at 8:30 p. m. the Boston Symphony Orchestra under the direction of Charles Munch will present in Symphony Hall, Boston, a benefit program for the Albert Schweitzer Hospital in French Equatorial Africa.

E. Power Biggs will be the soloist on the new Aeolian-Skinner organ in a program of works by Haydn, Handesmith, Poulene Bach, Reubke and Dupre.

WATERBURY, CONN.
AMERICAN
NOV 10 1949

Munch On Podium

New York, Nov. 19—(AP)—With a brand new conductor, a brand new musical instrument and a program of new and old music, the Boston Symphony paid its first fall visit to Carnegie Hall last night.

Charles Munch, assuming the difficult task of carrying on where the quarter-century tenure of Serge Koussevitzky ended, carried on. The capacity audience was deeply impressed and moved, as the applause showed.

The new instrument was the "Ondes" Martenot, or Martinot "waves." Ginete Martenot, sister of inventor Maurice Martenot, was soloist in a concerto by Andre Jolivet. An electronic instrument with keyboard and sounding strings, it seems rather a combination of vaguely familiar instruments than anything new, a sort of three-in-one device. Developed after long experiment, providing an astounding range of effects and already in use in numerous musical compositions, the "waves" had more than a curiosity value, but at this hearing they did not promise definitely to become permanent waves.

The concerto itself was exciting, as was the program as a whole, much of which had been heard on the orchestra's recent Midwest tour. Other numbers were Rabaud's "La Procession Nocturne," Piston's full-bodied second suite for orchestra, and a fast-paced and beautiful Beethoven Seventh.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 10 1949

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY

CARNEGIE HALL

First New York concert of the season. Charles Munch conducting. Soloist: Ginette Martenot, playing the "Ondes Martenot." The program:

La Procession Nocturne.....Rabaud
Suite No. 2 for Orchestra.....Piston
Concerto for Ondes Martenot and Orchestra.....Jolivet
(first New York performance)
Symphony No. 7 in A major, Op. 92..Beethoven

In Every Way Suitable

A LONG time ago, some fifteen years I think, the present writer predicted in "Modern Music" magazine that Charles Munch would be the next conductor of the Boston Symphony Orchestra. Last night in Carnegie Hall he conducted his first New York concert in that incumbency. He led well; the orchestra played well; the program contained live music; the audience was pleased. There is every reason now, no less than back in the '30s, to consider his appointment a suitable one.

* * *

When an orchestra changes its leader, it is likely to sound suddenly either very much better or very much worse. The Boston Symphony sounded better last night than it has in some years, lighter in color, sweeter in tone, more relaxed, more musical, more alive. This phenomenon means nothing to the discredit of Serge Koussevitzsky, the retiring conductor. It means merely that the orchestra is a sound one and not a group of ill-assorted players only to be held in line by a familiar hand. The fact is therefore a happy one to note. A new and particular animation has come into the ensemble. Mr. Munch produced no marvels last night, but he made music and so did his players.

* * *

The music he made consisted of Rabaud's dated but still agreeable "Procession Nocturne," a new-to-New York Suite (No. 2) by Walter Piston, an also-new Concerto for Ondes Martenot and Orchestra—by Andre Jolivet and Beethoven's Seventh Symphony. The latter, being familiar to all, offered the best occasion for judging the conductor's classical style. This seemed to your observer thoroughly sound and enlightened. He rode the piece hard, perhaps, but he did not ask it to do what it could not do. He remained Beethoven. It even took on an incandescence far from common. It glowed and sang and moved forward. And if the tuttis were sometimes a little rough, they were never ugly. A certain rough enthusiasm is not unbecoming to Beethoven.

* * *

Walter Piston's Suite is a neo-classic piece in its author's familiar style. Pandiatonic sonorial harmony and angular melodic material are its usage. Early eighteenth-century elegance I take to be its subject. The writing is clear in every way but not very communicative or personal. A pleasant scholastic piece, but not, I should think, a memorable one.

* * *

Ginette Martenot

Associated Press

Who played the "Ondes Martenot" in yesterday's Boston Symphony concert

Andre Jolivet's Concerto is stronger tea. Harmonically and rhythmically sophisticated in the new Paris way (he is a companion-in-arms of Messiaen) it is also unusually elaborate in orchestral coloration and plainly alcoment of speech in the climaxes. One could wish our public to hear more of this admirable writer's music, and without the injection of the electronic Ondes Martenot. He is a richly imaginative and skillful composer. His music bears acquaintance.

The Ondes Martenot is the best, by far, of all the electronic instruments, but it is not yet a really proper solo instrument. Its value in the orchestra has long ago been proved by French composers. Its study is admitted by the Paris Conservatory, which offers instruction to that end. It has many virtues. Its voices are a lack of characteristic color and of volume limitation. It can do too many things to do any really well, and it can make a loud noise far too easy. Ginette Martenot, the inventor's sister, who played it last night, is a musician of taste. But one hates to think of its unlimited possibilities for vibrato, glissando and fortissimo being exploited by a lesser artist. Please, can't we leave it for a while to French composers and French-trained instrumentalists? It could be such a horror in reckless hands! Even in theirs it is none too attractive.

[41]

NEW YORK, N. Y.
SUN

The Music Makers

By IRVING KOLODIN

Munch Begins as Director of Boston Orchestra.

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Munch comes to us as no new phenomenon, nor did he undertake to persuade us that he is. His several appearances with the Philharmonic have given us the measure of a man intensely musical, completely alive and no more than ordinarily flamboyant. To date, his interaction with the rich, settled quality of the Boston Symphony has tended to thin out, slightly, some of the richness, and agitate—more than slightly—its [illegible]. Thus, the best [illegible] night—in the Seventh symphony—[illegible]ated (which the dic[illegible] as "to oxygenate [illegible] by contrast with too [illegible]ression. Retained [illegible] was the superb e[illegible] past master has [illegible]ve years. [illegible] to tell what emer[illegible] but the soul [illegible]

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NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 10 1949

Music

Eerie Ondes Introduced By Munch

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Rivaling the debut of Charles Munch as the Boston Symphony's new director in Carnegie Hall last night was an electronic instrument called "Ondes Martenot."

Mr. Munch wasn't exactly spot news, since every concert-goer in America knows he ranks with the best batonists in the field as technician and interpreter.

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As operated by the inventor's sister, Ginette Martenot, the "Ondes blended strikingly with the heaving orchestral color provided by composer Jolivet. At times it sounded like a horn blaring eenily in a long tunnel.

The sounds were weird and ghostly, as if they came from an unreal world of shadowy terror, moving closer on special feet. One sensed the grisly flight of a vampyre bat or the cobweb creepiness of Draclua.

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Mr. Munch conducted with marked power last night, as if he felt the responsibility of taking over an orchestra world-famous for its tonal polish and precision. He made it sound better than ever.

The playing mounted in a rising tower of excellence, topped by Beethoven's Seventh Symphony. A smart new Suite by Walter Piston came in for especially bright rendering.

As a tribute to his friend the late Henri Rabaud, Mr. Munch gave a warm and poetic reading of "La Procession Nocturne." It turned out to be a tribute to both Mr. Munch and the orchestra too.

Mr. Munch seemed to leave everybody satisfied last night that as new custodian of the Boston Symphony, he is worthy of his predecessor, Serge Koussevitzky—and of his own reputation.

NEW YORK, N. Y.
TIMES

NOV 10 1949

MUNCH PRESENTS TWO NEW WORKS

Conducts Boston Symphony Here in Piston's Suite and a Concerto by Jolivet

By OLIN DOWNES

Charles Munch appeared for the first time in New York as conductor of the Boston Symphony Orchestra last night in Carnegie Hall. He gave proof immediately of the catholicity of his taste, his sincerity as an interpreter, and his passionate musical nature. Here, too, was proof of the freedom from sensationalism of theatrical intention on the part of Mr. Munch, for his program was designed to include the works of the masters of the past and the latest examples of present tendencies in musical composition.

The concert opened with the poetical if Gounod-flavored "Procession Nocturne" by Henri Rabaud, Mr. Munch's near and dear friend and a conductor in a past season of the Boston Symphony Orchestra, who died last September. This was beautifully played, with sensuous tone color and reverent feeling. Then came two "first times" for New York, in the instances of Walter Piston's Second Suite for Orchestra and André Jolivet's Concerto for Ondes Martenot and orchestra, which involved the appearance as soloist on this electrical instrument of Ginette Martenot, the sister of the inventor. The program concluded with the Beethoven Seventh Symphony.

There were no concessions for applause, no occasions for spectacular deeds of derring-do on the conductor's part; simply a balanced program of music old and new, demanding many different interpretive approaches, for the sole benefit of the audience.

Munch Absorbed in Music

The objectivity of the program, fortunately chosen or otherwise, was companioned by the simplicity of the conductor's bearing and his palpable and unaffected absorption in the music. This does not mean that Mr. Munch is a merely objective, self-contained interpreter. He is uncommonly full-blooded, imaginative, dramatic by temperament. He will sacrifice neatness, balance, suavity of tone any time for the rhythmic pulse and the emotional communication. Style is for him wholly a means to an end, and there is no pose in his make-up.

The charming music of Rabaud requires no uncommon degree of perception, but rather the conductor's authoritative mastery of his means to convey it to the audience. A much greater test of the orchestra and the conductor was the Piston Suite, which is not music of merely temporary or superficial appeal. Whether it is music that will in a later time beguile as well as interest discerning listeners by the modernity of its chord-structure and counterpoint is to be seen.

The music is immediately arresting because of its workmanship and the good bite of its independent voice-leading, by the compactness of the style and the clarity of the old forms which the different movements embody. The most emotional, indeed tragical moment, at an initial hearing, is the climax of the Sarabande. But this is not music of romantic posturing, but of unportentous and clear formal intent. So the third movement is lively and [illegible] and the vigor of the final [illegible] ps the work with its adroitly contrived stretto and the final punch of its propulsive rhythm.

New Instrument Studied

As for the new instrument—new to these concerts and, we believe, to symphonies in Carnegie Hall—it has a wide range, a considerable variety of tone color in its different registers, a wide range of sonority and supposedly a greater control of intonation than other instruments of its species which produce tone by electrical means. It is played on a keyboard with the right hand, while the left regulates pitch and intensity. One might have taken more kindly to this interesting instrument if it had been used in a composition of more worth than the horrible-sounding concerto of Jolivet, with its Grand Guignol orchestration, its general clatter and bombast and deafening racket. Through and above this racket, which surpassed the noisiest scores that we can recall at this moment, the "Ondes Martenot" shrieked or sang, and rode the instrumental tempest like a circling discordant gull.

Miss Martenot played expertly, and at last a really very bad and aimless piece of sound was over. The instrument employs qualities of interest in the dispassionately assessed, but nothing whatever was gained for music by its atrocious context. If this is the best that the new group of French composers calling themselves "La Jeune France" can do for music—and they all, including Messaien, Lesur and Bandrier, compose for the "Ondes Martenot," then indeed the rising generation of French creative musicians is badly off. But we know that Messaien has done better. Unhappy the audience which must endure such concatenation as this concerto.

Beethoven's familiar symphony cleared the air and was given a rousing performance. There could be differences of opinion with Mr. Munch concerning a balance here and an accent or alteration of tempo there. But is there only one way to treat every detail of a classic? Indeed that is just the trouble, this religious rigidity of the so-called "tradition." For a change, at long last, we heard an orchestra shaken, singing, chanting with Beethoven's noble vehemence, and super-terrestrial vision, and earth-shaking belly laughter.

For Mr. Munch is no man to sample a piece of inspired music from a safe place, where he can consult Emily Post's standards of musical propriety, or finicking niceties of the latest musical fashion. No more was the Beethoven of the Seventh symphony less than an unmannerly titan.

An exceedingly dynamic first movement put everyone on the "qui vive." Favoring incisive rhythmic accents, Munch generated considerable intensity punctuated by invigorating shifts from pianissimo to forte playing. It was masterful conducting to which the orchestra responded superbly. The other movements reflected a keen mind at work both in matters of detail (there was some remarkable clarity in the playing) and of design.

At the end of this first concert there was no doubt that the Boston Symphony is in the hands of a superior conductor. It played like a rejuvenated orchestra.

Music

Boston Symphony Heard With Munch

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Whatever the musical historians may say of Charles Munch, they can never accuse him of irresolution in opening his term as conductor of the Boston Symphony concert series in New York. Determined and impetuous on the podium, almost to the point of [illegible], he is also a man of tenacity in [illegible] grams. A portion of last night's concert in Carnegie Hall was devoted to Walter Piston's Second Suite for Orchestra, a cerebral piece put together with the efficiency of a court stenographer and with a correspondingly dispassionate result. Mr. Piston's point of view is that of the urbane gentleman who looks at life but who doesn't let it disturb his emotions.

This music was followed by a Concerto for the Ondes Martenot and Orchestra, by Andre Jolivet. The aforementioned electronic instrument was invented by the French scientist-musician, Maurice Martenot and the concerto was played by his sister, Ginette, a personable miss who added a welcome human touch to proceedings.

If my memory is not playing tricks, the Ondes Martenot is a distinct improvement on the Theremin, a similar instrument and one familiar to the local scene.

More esthetic in sound and appearance, the "Martenot" has a keyboard to which an upright set of strings is attached. It also sounds its tones through a metallized "ribbon" that can be moved to right or left.

Because of its principle of generating ether waves electrically, its possibilities of range and volume are enormous. As judged by Jolivet's concerto, however, it's expressive results are still largely negative, and this in spite of the fact that Miss Martenot played accurately in pitch, and with sensitivity. A different kind of work which would favor its "better" nature might, however, give a more positive impression. The final movement, Largo Cantabile, proved that when the tones are soft rather than forceful, they are much more appealing. One can imagine its being effective as a medium for the projection of atmospheric theatre music. It would be unfair to judge it from this one short hearing and there is no doubt that the scientific principles underlying its construction open up new vistas of expression. Beethoven's Seventh Symphony closed the program with a brilliance which was also accompanied by considerable nervous tension. While the orchestra performed admirably from many aspects, the ensemble is obviously not yet thoroughly at home with its new master. Rabaud's poignant symphonic poem, "La Procession Nocturne," opened the evening's music.

Music Tonight . . .

Philharmonic-Symphony Orchestra, Leopold Stokowski conducting; **William Kapell,** pianist, soloist in the **Beethoven Piano Concerto in B Flat Major, Carnegie Hall,** 8:45.

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N. Y. POST HOME NEWS

NEW YORK, N. Y.
JOURNAL AMERICAN

NOV 10 1949

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Much ado in a novel way set up the first concert of the Boston Symphony in Carnegie Hall last night. Less novel because of his great appearances here but most significant was the "debut" of the orchestra's new conductor, Charles Munch. Most novel was the debut of the electronic instrument "ondes martenot." Two first New York performances provided musical novelties.

It was a busy program Munch chose to open with his countryman Rabaud's symphonic poem, "La Procession Nocturne," in tribute to the former Boston conductor of 30 years ago who died Sept. 11. The music is hyphenated Wagner and all that, but it showed off the orchestra beautifully. Like their new leader, the Bostonians were on their toes.

The first hearing of Walter Piston's "Second Suite for Orchestra" revealed nothing new about this American composer. Its livelier portions proved most palatable while others had a dullish tinge. Including it was a nice gesture on Munch's part, especially with the composer present to take a bow.

Radio Principle

Of the "ondes martenot" opinion will differ on whether it sounds like something new or like a cross between a human voice and a saxophone with various wind variations to account for its exceptional range and power. It works on the radio principle of two currents of different frequencies combined and transformed into air waves.

Ginette Martenot, sister of inventor, used a keyboard instrument, her right hand playing melody, her left controlling volume and articulation.

The instrument introduced Jolivet's Concerto for Ondes Martenot and Orchestra. This bit of musical contemporaneity ranged from raucous outbursts to suave melodic lines with about as wide a scope as the instrument itself.

Firm Direction

Throughout this part of the concert, Munch had disclosed firm direction and the orchestra hearty cooperation. They entered the real testing grounds with Beethoven's Seventh Symphony. The performance was a challenging one.

[42]

NEW YORK, N. Y.
SUN
NOV 10 1949

The Music Makers

By IRVING KOLODIN

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Munch comes to us as no new phenomenon, nor did he undertake to persuade us that he is. His several appearances with the Philharmonic have given us the measure of a man intensely musical, completely alive and no more than ordinarily flamboyant. To date, his interaction with the rich, settled quality of the Boston Symphony has tended to thin out, slightly, some of the richness, and agitate—more than slightly—its sound quality. Thus, the best sound heard last night—in the Beethoven Seventh symphony—was a bit aerated (which the dictionary defines as "to oxygenate, as blood") by contrast with the Koussevitzky tension. Retained, fortunately, was the superb ensemble its past master has achieved in twenty-five years. It is too soon to tell what crops Munch will raise, but the soil is well prepared.

This program was largely of a ceremonial nature: a "Procession Nocturne" by Henri Rabaud, to note the passing of that respected French composer, who died in September (he conducted this orchestra in the season 1918-19); a suite of Walter Piston, resident (Boston) composer, for the ensemble; and a "Concerto" by André Jolivet, for "Ondes Martenot" and orchestra to show us how the aesthetic wind is blowing these days in France."

Those who have heard the Theremin, or similar electronic instruments have a fair idea of what the "Ondes Martenot" (Martenot is its inventor and "Ondes" means waves) sounds like minus the queasy intonation of the Theremin. Instead of a vague hand-pass, the tune is controlled by a keyboard, producing fairly exact intonation which is subject to as much amplification as the player dictates. Beside the performer (in this case the inventor's sister, Ginette) operating from what looks like a streamlined sewing machine, is a device resembling a Maori war shield, with strings across it for additional effects. What its musical utility may be was left unanswered by the Jolivet piece, a banal arrangement of orchestral cliches designed to show off the "Ondes Martenot's" capacity to glide, trill, pierce, or quaver. It does all these in a way to whet the appetite of Miklos Rosza, should a new "Spellbound" score come along.

Munch whetted a good deal more with his secure, animated, well-paced direction of the Beethoven masterwork. It had no excess of anything — including excess — except a finely co-ordinated rhythmic pattern, a sensible dynamic integration, a potent response to the orchestral magic that reposes in this score. The allegretto moved on rather active feet, but was not tripping; the trio of the scherzo was evenly balanced with the bulk of the movement, the whole led to its climax in a way to let it the horns to do their work without apoplectic risk. Symphony Hall would be no summer in the Munch regime.

NEW YORK, N. Y.
WORLD-TELEGRAM
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Music

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NEW YORK, N. Y.
TIMES
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[42].

WORCESTER, MASS.
TELEGRAM
NOV 13 1949

Music

BIGGS TO GIVE CONCERT AT HUB

By RAYMOND MORIN

A concert of uncommon interest will be given tomorrow nighth in Boston when E. Power Biggs plays the great new organ at Symphony Hall to aid the Albert Schweitzer Hospital.

Mr. Biggs will play three concertos for organ and chamber orchestra (of Boston Symphony players) conducted by Charles Munch. In addition, he will perform the following works by Bach: "Toccata, Adagio and Fugue in C major," three chorale-preludes, and "Toccata and Fugue in D minor."

E. POWER BRIGGS

It has been Mr. Briggs' special pride to play the entire cycle of Bach organ works. He does not believe in catering to what is supposed to be "the public taste in music." In fact he says, "Go ahead and play something that is good, and the public will follow right with you."

In no small way, Mr. Biggs has created a renaissance of the great instrument that came into vigorous prominence in Bach's time, 200 years ago. Concertos for organ and orchestra have been a special problem, and as Mr. Biggs says, "It has not been until our present day that composers have again grasped the unique possibilities of combining these instruments."

LEWISTON, ME.
SUN
NOV 12 1949

KOUSSEVITZKY BACK FROM TOUR OF BRAZIL

LENOX, Mass., Nov. 11-AP-Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, arrived home with Mrs. Koussevitzky today after a tour of Brazil.

Koussevitzky gave five concerts—the first on Oct. 7 and the fifth last Sunday—with the Brazilian Symphony Orchestra.

The Brazilian Government gave Koussevitzky the National Order of the Southern Cross. He also was awarded an honorary degree by the University of Brazil.

BROOKLYN, N. Y.
EAGLE
NOV 12 1949

MUSIC

By Paul Affelder

Boston Symphony Opens Season at Academy With Memorials to Bach and Strauss

It was a rejuvenated Boston Symphony Orchestra that presented its first concert of the season last evening at the Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn. There was greater freshness and vigor throughout the orchestra, more fullness of tone in the strings and more control in the wind sections. And there was certainly much enthusiasm on the part of the players.

This transformation in the performance of the Bostonians has come about since the arrival of their new conductor, Charles Munch, who was making his first local appearance. It would be difficult to figure how they could have kept from throwing themselves wholeheartedly into everything they did, for the conductor was constantly exhorting them to give their all. He went to great lengths to achieve the desired results, gesticulating wildly, rising on tiptoe and even jumping in the air. But the sounds that emanated from the stage were worth the effort he put into producing them.

The program, which consisted of only two works, was a memorial tribute to two great creative masters—Johann Sebastian Bach, the 200th anniversary of whose death will be observed on July 28, 1950, and Richard Strauss, who died this past Sept. 8 in Germany. Bach was represented by his last two compositions, "The Art of the Fugue" and the Chorale-Prelude, "Wenn Wir in Hoechsten Nothen Sein," and Strauss by the last of his symphonic poems, the "Symphonia Domestica."

The "Art of the Fugue," Bach's magnificent musical treatise on the subject of fugal writing, was presented in an extremely tasteful arrangement by the conductor's cousin, Ernest Munch. This has been orchestrated more or less cumulatively, beginning with five solo strings, building up to the entire string section, then adding winds and organ as the complexities of the fugues increase. There are also occasional reversions to the solo string group, somewhat in the manner of the concerto grosso. In order to give us sufficient variety, the order of the fugues was altered, and only nine of the 19 in the set were performed. M. Munch gave us a well thought out, noble reading that was a moving tribute to the genius of the Leipzig cantor.

The last of the fugues in "The Art of the Fugue" was left unfinished when blindness interrupted Bach's work on it. Later, however, he dictated the Chorale-Prelude, "Wenn Wir in Hoechsten Nothen Sein," and since this is his final opus, it is usually played after the unfinished fugue. This simple and serene work was played as an organ solo last night and was delivered with great dignity by E. Power Biggs, despite the fact that he was obliged to struggle with the Academy's very poor instrument.

It was in the Strauss score, however, that both conductor and orchestra reached the height of their powers. This is not the strongest of Strauss' symphonic poems, but in M. Munch's enthusiastic unfolding of this "symphony of domestic life," we were given a new insight into its beauties. Never before have we been treated to such a clear, incandescent reading. And, incidentally, never before have we noticed how many germs for "Der Rosenkavalier" this score contains. It is small wonder that the conductor looked as if he could barely drag himself off the stage at the end, and that he had to return many times in response to the ovation he received.

BROOKLYN, N. Y.
EAGLE
NOV 12 1949

New Leader of Boston Symphony Wins Academy of Music Plaudits

A brilliant audience filled the Academy of Music last night for the season's first concert of the Boston Symphony Orchestra, under the direction of its new conductor, Charles Munch. Mr. Munch immediately won the audience with his gracious personality and striking looks, and received an ovation at the end of the concert for his superb command of his instrumentalists.

Mr. Munch belongs to the athletic school of conductors. A tall man, with shoulders a fullback might envy, he has a magnificent mane of iron-gray hair which, in moments of excitement, falls in great disorder over his forhead. He directs with wide, sweeping gestures and frequently brings his hands high above his head to emphasize a point. In climaxes, he not only rises on his toes, but actually hops into the air; in more relaxed periods of music he, too, relaxes, drooping noticeably and shifting his baton to his left hand while he beats time with small flutters of the right.

Anyway, his style of conducting was quite different from any seen hereabouts and made a distinct hit with his audience. Last night there were only two compositions played, Bach's Art of the Fugue, arranged for orchestra by the conductor's cousin, Ernest Musch, and Richard Strauss' Domestic Symphony.

The organ part in the Art of the Fugue was played by the organist, E. Power Biggs, who has himself made an arrangement of the composition for organists.

Reception for Munch

Following the concert there was an informal reception for Mr. Munch in the Green Room, the Brooklyn Institute of Arts and Sciences acting as host. The Boston Symphony concerts are held under the auspices of the Brooklyn Institute, acting in cooperation with the Philharmonic Society of Brooklyn and the Brooklyn Committee for the Boston Symphony Concerts. Remaining concerts this season are scheduled for Dec. 9, Jan. 13, Feb. 17 and March 17.

Mrs. William H. Good had as her guests last night in Box 1, official referee Edwin L. Garvin and Mrs. Garvin, official referee George E. Brower and Mrs. Brower, Mr. and Mrs. Henry J. Davenport and Mrs. Edward C. Blum. Members of the faculty of the Friends School were in Box 2, and Box 3 was occupied by guests of the Berkeley Institute.

Also in Boxes

Mrs. John S. Stevens, president of the Brooklyn Women's Club, occupied Box 4 with other members of the club, including Mrs. Oliver G. Carter, Mrs. Robert F. Ives, Mrs. H. S. Peare, Mrs. W. E. Howes and Dr. and Mrs. H. S. Rast. Seated in Box 5 were Emma Jessie Ogg and her guest, Julia Logan; Mr. and Mrs. William G. Parker, Mrs. Edward M. Fuller and a guest, and Mrs. Augusta Uhlich and a guest.

Other boxes were occupied by officers from the U. S. naval station in Brooklyn, who were guests of the Brooklyn Institute. Seated in Box 8 were blind veterans and their escorts from the Red Cross, who came as guests of the Brooklyn Committee for the Boston Symphony concerts.

NEW BRUNSWICK, N. J.
HOME NEWS
NOV 11 1949

Boston Symphony Gives Rutgers Series Flying Start

By JOAN BROOKWELL

A capacity audience gave its enthusiastic stamp of approval last night to Charles Munch in his first appearance here as conductor of the Boston Symphony Orchestra. There have been many who looked upon the resignation of Serge Koussevitzky as a major tragedy for the popular orchestral group, but Munch's dynamic leadership and personality proved that the orchestra hasn't lost a thing.

The new conductor is a big, shaggy, handsome man, whose technique ranges from a slow, drooping motion of the hand seemingly expressive of great weariness, to the most vigorous and intense performance which literally lifts him off both feet.

Mozart's "Symphony in D Minor," known as the "Prague" symphony, opened the program. This composition, Mozart's 38th symphony, is representative of the composer at his best, and is one of his most popular. Written in three movements, (Mozart omitted his usual minuet) the Prague symphony is a brilliant, fiery work, particularly in the first movement. This is followed by a slower, more polished movement, the "Andante," and ends with a final movement which is full of gaiety and color. With all the lightness, however, there is the typical Mozartian use of the conventional musical form and the Boston orchestra retains this classic purity to perfection.

By far the favorite in last night's trio of compositions was Ravel's "Daphnis et Chloe," Ballet, Suite No. 2. The three parts, entitled "Daybreak," "Pantomime" and "General Dance," tell the story of the love of a shepherd and shepherdess. The lovely melodies, the delicate shading, the strings that imitate the ripple of water and the woodwinds which create the sounds of birds at dawn, and the vast climaxes give this composition a richness which makes it an ever-welcome program choice.

The "Symphonia Domestica," which comprised the second half of the program, was one of the last of Richard Strauss' tone poems, and, according to the composer's guide, is supposed to illustrate a day in a family, with different themes representing the father, the mother and the baby.

However, there is no break between the four "movements" of this symphony, and even with a program guide it is difficult to follow the day's activities. It is a pleasant enough composition, but is perhaps a little too romantic, too joyful, too sentimental, even for Strauss. The overpowering jubilation with which the symphony ends is more charactertistic of domestic happiness.

For the clique of music lovers who believe that the Boston Symphony is incomparable (and we are included) last night's performance was probably the top event in the series slated by Rutgers for the coming season.

SPRINGFIELD, MASS.
NEWS
NOV 11 1949

KOUSSEVITZKY HOME AFTER BRAZIL TRIP

Lenox, Nov. 11 (UP)—Serge Koussevitzky, 75-year-old conductor-emeritus of the Boston Symphony Orchestra, arrived at his Lenox estate with his wife today after a month's visit to Brazil where he made his South American debut by conducting five concerts in Rio de Janeiro.

NEW YORK, N. Y.
POST
HOME NEWS
NOV 13 1949

WORDS and MUSIC

By Harriett Johnson

At the Boston Symphony concert last Wednesday, I heard one puzzled old lady say to another during the intermission just after having been introduced to the electronic instrument, the Ondes Martenot—"Did you like being educated?"

Whether they like it or not, Philharmonic-Symphony Orchestra patrons will also get a fling at "being educated" when Oliver Messiaen's "Trois Petites Liturgies de la Presence Divine" will have its first American performances by the ensemble in Carnegie Hall on Thursday night and Friday afternoon. From the advance announcements of this work, however, it looks as if the piece might fit the instrument better than the Jolivet "Concerto" did at the Boston concert. The Martinet for the Martinot would have been a good slogan to describe the listening process involved at that event.

LANDOWSKA

The "Three Little Liturgies" is scored for celesta, vibraphone, maracas, Chinese cymbal, tamtam, piano, onde martenot, a chorus of women's voices and string orchestra. A female contingent from the Schola Cantorum will sing the choral portion and Ginette Martenot, sister of the inventor, will perform on the electronic instrument.

'Offrande' in 1st Performance

Messiaen, born in Avignon in 1908, has composed a great many works of religious character, and for this piece has also written the poem. The first of the liturgies is called "Conversation Interieure," the second "Sepuence of the Word," and the third is "dedicated to God, present in all things."

Messiaen writes that "the author has re-read the Evangele, the Apocalypse, St. Paul, St. Thomas, the Imitation, the Song of Songs, Paul Eluard, and works on medicine, botany, geology and astronomy," in order to create the text. Louis Aubert's "Offrande" will also have its first performance in the United States at these concerts.

[43]

JAMESTOWN, N. Y.
JOURNAL
NOV 1

The World of Music

Martenot, New Instrument to Make Bow With U.S. Orchestras

New York, (U.P.) — The latmusical instrument, called Martenot, is about to make ow to America. It is desd as a device in which electrically produced and led, has made new tone possible. Its inventor, the ch musician Maurice Marhas arrived with his sis collaborator, Ginette who will make her debut playing the with the New York nic-Symphony and the Symphony orchestras

Martenot will appear York Philharmonic Stokowski on Nov. Carnegie Hall in erican performance "Three Little Litn includes the marnstrumentation.

he soloist with the phony in two othe erican performances: for martenot and oroy Andre Jolivet, con- by Charles Munch, and Grande Symphonie en Mouvements, 'Turangaglia'," conducted by Leonard Bern-

Miss Martenot has introduced the new instrument widely in Europe.

* * *

Mary Garden, who has been "stumping" the United States to impart her ideas of music after a long retirement in her Scottish homeland, will give her final lecture of this season at Town Hall in New York on Dec. 26 and sail the following day for France.

Miss Garden will summarize her observations on the present tate of American artistic and operatic life and tell what she hinks might be done to improve . She will devote part of her ecture to discussing her work with Debussy and the creation of the character of Melisande n his opera. Martial Singher will illustrate her comments ith Debussy songs.

Miss Garden will return next October to lecture again for the National Arts Foundation.

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Marian Anderson, Isaac Stern nd Dimitri Mitropoulus will appear with the New York Philharmonic-Symphony at a conert-supper at the Hotel Astor on Nov. 30 on behalf of the American Fund for Israel Institutions.

It will be Miss Anderson's only appearance this year. Stern's appearance will mark he violinist's return from a tour vith the Israel Philharmonic Orchestra. The American Fund helps support the eight leading musical organizations in Israel, including the Israel Philharmonic and the Israel Opera Company.

The fifth annual George Gersh-

Symphony In New York

By NOEL STRAUS
[Boston Herald-N. Y. Times Dispatch]

NEW YORK, Nov. 12—The Boson Symphony Orchestra, under Charles Munch, gave superb performances of Back's "Art of the Fugue" and Strauss' "Symphonia Domestica" at its concert this afternoon in Carnegie Hall. Special interest centered in the monumental work of Back, which was presented in an orchestral arrangement by Ernest Munch, the conductor's cousin, and made an unforgettably deep impression.

Until Wolfgang Graeser contrived his orchestral version of the "Art of the Fugue," which received its initial New York hearing in 1930, the masterpiece languished in neglect, and the foremost Back authorities, although they admired its supreme skill, agreed that it was a profitless business to attempt to make it viable in any form.

DOUBTS EXPELLED

The success which was scored by the Graeser version, however, led to other arrangements, notably that of Fritz Stiedry for chamber orchestra and the one for full orchestra by Hans T. David, on the latter of which Munch based his transcription. If there were any doubts still existing as to the possibility of making the "Art of the Fugue" effective in public presentation, these were undeniably expelled by yesterday's performance which led to a prolonged and enthusiastic ovation at its close."

The "Art of the Fugue" was the last composition Bach wrote with his own hand, and he died before he had completed it. In it he exploited the possibilities of a given fugue subject not only with a thoroughness that make it unique, but also with a rich fund of human feeling, despite its wealth of intricate technical detail. Of the 19 fugues of the original work, nine were played yesterday, the three "gegenfugen," the four canonic fugues and the three "mirror" fugues being omitted.

Since the four simple fugues, the two double fugues, and the two triple fugues and the unfinished quadruple fugue which were played are aesthetically the cream of the series and were completed by the addition of Bach's chorale, "Vor Deinan Thron," Bach's last composition, which may have been intended to have this plane, the election could be wholeheartedly endorsed."

IN CLASSIC SPIRIT

Munch's orchestration was chaste and entirely in the classic spirit of the work, yet rich, ful-bodied and extremely colorful. The first four fugus were confined to the strings, to which woodwings, and occasionally the organ, were added for the rest of the excerpts. The initial fugue, delicately devised, with the sporano voice largely given over the solo violin, started off the series in a tended mood and gave the impression that the principal subject of the work were being brought to the auditor from a far distance.

The simple fugues were led to gradual climax of volume of sound and of intensity of feeling with the fourth of the group, and then when the double fugues were reached, there was again a constant building up of forcefulness until the entire work reached its apex of emotion and dynamic power at the close of the great triple fugue, No. 11. The quadruple fugue was ended in the incomplete form of the original, with the horn lengthening the last note in anticipation of the chorale, which was played on the organ in inspired fashion by E. Power Briggs and brought the great series to a hushed termination of wonderful effectiveness.

NEW YORK, N. Y.
HERALD TRIBUNE
V 13 1949

To Aid Koussevitzky on Tour

As the result of a request made by Serge Koussevitzky to Dr. George N. Shuster, president of Hunter College, Howard Shanet has been assistant to the Boston Symphony Orchestra's former conductor on his tour, which runs from next January until the middle of June. Mr. Shanet, who is a member of the Hunter College music faculty, studied with Dr. Koussevitzky at Tanglewood, Lenox, Mass., and was on the Berkshire Music Center's faculty as a conductor last summer.

NEW YORKER
NEW YORK CITY
NOV 19 1949

MUSICAL EVENTS

The Admirable Mr. Münch

The symphonic season that had [illegible] submitted no particular claims to [illegible] distinction, the Boston Symphony Orchestra, under its conductor, Charles Munch, has contributed a more hopeful note. The performances, which were consistently fastidious and sensitive, demonstrated clearly that the Münch regime is going to mean no letdown whatever from that of Serge Koussevitzky. Mr. Münch lacks, perhaps, a little of Koussevitzky's glamour and showmanship, but these are superficial lacks. Throughout the opening program he revealed again that he is a musician of fine sensibilities, and a very conscientious and inspired interpreter of any kind of music he undertakes to offer.

The kinds of music Mr. Münch offered on this occasion varied greatly, ranging from Beethoven's Seventh Symphony to Walter Piston's Second Suite for Orchestra, an intricate and deft exercise in atonality that I felt was of purely academic interest. Lying between them in respect to style were the late Henri Rabaud's rather Wagnerian "La Procession Nocturne," which I found charming, and a new work by the French composer André Jolivet, which I found rubbishy. This work, entitled "Concerto for Ondes Martenot and Orchestra," seemed to exhibit the capacities of the Ondes Martenot, an electronic instrument invented some years ago by a M. Maurice Martenot. It looks like a combination sewing machine and radio. As far as I could make out, the Ondes Martenot marks an advance over such electronic instruments as the Theremin in that it sounds less like a fire-engine siren and more like a bassoon played in some large, echoing and semi-square region, such as a sewer or the basement swimming pool of a Y.M.C.A. Though its musical possibilities are only terrifying, it might prove of value in the sound-effects department of a broadcasting studio, where its eerie tone would fit admirably into the repertoire of shivering and hollow sounds that accompany mystery programs.

NEW YORK, N. Y.
TIMES
NOV 13 1949

BOSTON SYMPHONY RECEIVES OVATION

Munch Scores With Bach's 'Art of Fugue' and Strauss' 'Symphonia Domestica'

By NOEL STRAUS

The Boston Symphony Orchestra, under Charles Munch, gave superb performances of Bach's "Art of the Fugue" and Strauss' "Symphonia Domestica" at its concert yesterday afternoon in Carnegie Hall. Special interest centered in the monumental work of Bach, which was presented in an orchestral arrangement by Ernest Munch, the conductor's cousin, and made an unforgettably deep impression.

Until Wolfgang Graeser contrived his orchestral version of the "Art of the Fugue," which received its initial New York hearing in 1930, the masterpiece languished in neglect, and the foremost Bach authorities, although they admired its supreme skill, agreed that it was a profitless business to attempt to make it viable in any form.

The success which was scored by the Graeser version, however, led to other arrangements, notably that of Fritz Stiedry for chamber orchestra and the one for full orchestra by Hans T. David, on the latter of which Mr. Munch based his transcription. If there were any doubts still existing as to the possibility of making the "Art of the Fugue" effective in public presentation, these were undeniably expelled by yesterday's performance which led to a prolonged and enthusiastic ovation at its close."

Bach's Last Composition

The "Art of the Fugue" was the last composition Bach wrote with his own hand, and he died before he had completed it. In it he exploited the possibilities of a given fugue subject not only with a thoroughness that make it unique, but also with a rich fund of human feeling, despite its wealth of intricate technical detail. Of the nineteen fugues of the original work, nine were played yesterday, the three "gegenfugen," the four canonic fugues and the three "mirror" fugues being omitted.

Since the four simple fugues, the two double fugues, the two triple fugues and the unfinished quadruple fugue which were played are esthetically the cream of the series and were completed by the addition of Bach's chorale, "Vor deinn Thron," Bach's last composition, which may have been intended to have this place, the selection could be wholeheartedly endorsed.

Mr. Munch's orchestration was chaste and entirely in the classic spirit of the work, yet rich, full-bodied and extremely colorful. The first four fugues were confined to the strings, to which woodwinds, and occasionally the organ, were added for the rest of the excerpts. The initial fugue, delicately devised, with the soprano voice largely given over to the solo violin, started off the series in a tender mood and gave the impression that the principal subjects of the work were being brought to the auditor from a far distance.

Gradual Climax Achieved

The simple fugues were led to a gradual climax of volume of sound and of intensity of feeling with the fourth of the group, and then when the double fugues were reached there was again a constant building up of forcefulness until the entire work reached its apex of emotion and dynamic power at the close of the great triple fugue, No. 11. The quadruple fugue was ended in the incomplete form of the original, with the horn lengthening the last note in anticipation of the chorale, which was played on the organ in inspired fashion by E. Power Biggs and brought the great series to a hushed termination of wonderful effectiveness.

It would be difficult to overpraise the highly sensitive, remarkably moving and skillfully balanced performance accorded the whole offering by Mr. Munch and his men. From the most ethereal measures at the start to the most expansive climactic moments of the score, where the brasses worked with pronounced impressiveness of effect, the music was kept impeccably transparent and never for an instant lost its hold on the listener.

The performance of Strauss' "Symphonia Domestica" was led and played in equally magisterial manner. The "Cradle Song," the "Love Scene" and the concluding double fugue were respectively as gentle, ardorous and turbulent as need be, in beauty of texture, sensuousness and complete projection of every fleeting mood, this was, indeed, a splendid realization of the composer's intentions from the larger line down to the slightest detail.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 12 1949

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY
CARNEGIE HALL

Charles Munch, conductor, first New York afternoon concert of the season. The program: The Art of the Fugue...Bach, arr. Ernest Munch
Organ: E. Power Biggs
Symphonia Domestica, Op. 53.....R. Strauss

Reversed Expectations

CHARLES MUNCH, conducting the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall, gave a delicious performance of Richard Strauss's "Sinfonia Domestica" and a largely flavorless one of Sebastian Bach's "Th. Art of Fugue." The latter result was not wholly his fault, since the orchestral version employed, that of his cousin Ernest Munch, is not an imaginative one. The former triumph over a work that easily tends toward tedium was a pure victory of temperament and taste.

* * *

From beginning to end the Strauss piece made lovely sounds, flowed round the ear like bright water. Constantly animated, constantly beautiful, paced with poetry and with passion, glowing, spontaneous, the work swept through to its end without heaviness or noticeable length. It is good to have so elaborate a composition available in so grand a reading. And it is good to forget, in contact with such absorbing sound, whatever reserves about a piece or about its author's style may have prevented one previously from surrendering to its delights.

* * *

Bach's great compendium of fugal device has been presented in many different instrumental forms, no specific one having been indicated by its author. It has been played by pianists, harpsichordists, organists, string quartets, chamber and orchestral ensembles. The largest and most brilliant version I know, that of Wolfgang Graeser, is scored for full modern orchestra. The most exquisite with which I am acquainted, that by Fritz Stiedry, is for a smallish group. Its general style is that of chamber music, its evocation that of eighteenth-century organ sonorities. But no matter how you arrange "The Art of Fugue," it seldom fails to please a musical audience, so direct is the appeal of its melodious flow. So plodding a version as yesterday's is rare.

Charles Munch

Who conducted yesterday afternoon's Boston Symphony concert

This contains nine of the original's fourteen chief fugues, omits five of these, as well as the four canons and the final "mirror" fugue for two harpsichords. It is scored predominantly for strings, beginning with a quartet. As other instruments are added, these for the most part merely doubled the strings. The unfinished fugue, the least monotonous in sound, as arranged, actually has a brief passage for woodwinds alone—a welcome relief. Its whole sound, in fact, has character, the rather growly but friendly character of a not-too-large nineteenth-century French organ. The musicianship of the Ernest Munch transcription is not to be questioned, but its lack of auditory fancy is discouraging.

* * *

Charles Munch directed its performance cleanly and reverently, but he seemed to be impatient about getting on with the piece. At the end E. Power Biggs, who had also helped in the final fugue, played at the organ Bach's last chorale prelude, "Wenn wir in hoechsten Nothen sein." He played it tastefully, devotionally, quietly, made no effect at all in those vast spaces on a public already restless.

[414]

JAMESTOWN, N. Y.
JOURNAL
NOV 12 1949

The World of Music

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Martenot, New Instrument to Make Bow With U.S. Orchestras

New York. (U.P.) — The latest musical instrument, called the martenot, is about to make its bow to America. It is described as a device in which sound, electrically produced and controlled, has made new tone color possible. Its inventor, the French musician Maurice Martenot, has arrived with his sister and collaborator, Ginette Martenot, who will make her American debut playing the martenot with the New York Philharmonic-Symphony and the Boston Symphony orchestras.

Miss Martenot will appear with the New York Philharmonic under Leopold Stokowski on Nov. 17 and 18 at Carnegie Hall in the first American performance of Messiaen's "Three Little Liturgies" which includes the martenot in its instrumentation.

She will be soloist with the Boston Symphony in two other first American performances: a concerto for martenot and orchestra by Andre Jolivet, conducted by Charles Munch, and "A Grande Symphonie en 10 Mouvements, 'Turangaglia'," conducted by Leonard Bernstein.

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The fifth annual George Gershwin memorial contest, open to young musicians of the nation, has been announced by B'nai Brith Victory Lodge.

The contest offers a prize of $1,000 for an original orchestral composition. Any composer under 30 (time allowed for service in the U. S. armed forces) who is an American citizen is eligible. The contest closes on Feb. 1 next. The prize-winning composition will be given a first performance at a Carnegie Hall concert on March 26.

Symphony In New York

By NOEL STRAUS
[Boston Herald-N. Y. Times Dispatch]

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NEW YORK, N. Y.
HERALD TRIBUNE
NOV. 13 1949

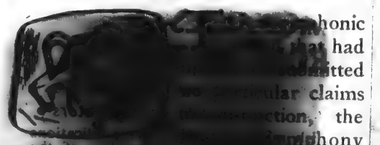
To Aid Koussevitzky on Tour

As the result of a request made by Serge Koussevitzky to Dr. George N. Shuster, president of Hunter College, Howard Shanet will be assistant to the Boston Symphony Orchestra's former conductor on his tour, which runs from next January until the middle of June. Mr. Shanet, who is a member of the Hunter College music faculty, studied with Dr. Koussevitzky at Tanglewood, Lenox, Mass., and was on the Berkshire Music Center's faculty as a conductor last summer.

NEW YORKER
NEW YORK CITY
NOV 19 1949

MUSICAL EVENTS

The Admirable Mr. Münch



[illegible]phonic [illegible] had [illegible]itted [illegible]ular claims [illegible]ction, the [illegible]mphony Orchestra [illegible]nductor, Charles [illegible] contributed a more hopeful [illegible]rformances, which were consis[illegible]stidious and sensitive, demonstrated clearly that the Münch regime is going to mean no letdown whatever from that of Serge Koussevitzky. Mr. Münch lacks, perhaps, a little of Koussevitzky's glamour and showmanship, but these are superficial lacks. Throughout the opening program he revealed again that he is a musician of fine sensibilities, and a very conscientious and inspired interpreter of any kind of music he undertakes to offer.

The kinds of music Mr. Münch offered on this occasion varied greatly, ranging from Beethoven's Seventh Symphony to Walter Piston's Second Suite for Orchestra, an intricate and deft exercise in atonality that I felt was of purely academic interest. Lying between them in respect to style were the late Henri Rabaud's rather Wagnerian "La Procession Nocturne," which I found charming, and a new work by the French composer André Jolivet, which I found rubbishy. This work, entitled "Concerto for [illegible]des Martenot and Orchestra," [illegible] to exhibit the capacities of [illegible]des Martenot, an electronic [illegible] some years ago by [illegible] Martenot. It looks like a combination sewing machine and radio. As far as I could make out, the Ondes Martenot marks an advance over such electronic instruments as the Theremin in that it sounds less like a fire-engine siren and more like a bassoon played in some large, echoing [illegible]tion, such as [illegible] the basement swimming [illegible] Though its musical possibilities are only terrifying, it might prove of value in the sound-effects department of a broadcasting studio, where its eerie tone would fit admirably into the repertoire of shivering and hollow sounds that accompany mystery programs.

NEW YORK, N. Y.
TIMES
NOV [illegible] 1949

BOSTON SYMPHONY RECEIVES OVATION

Munch Scores With Bach's 'Art of Fugue' and Strauss' 'Symphonia Domestica'

By NOEL STRAUS

The Boston Symphony Orchestra, under Charles Munch, gave superb performances of Bach's "Art of the Fugue" and Strauss' "Symphonia Domestica" at its concert yesterday afternoon in Carnegie Hall. Special interest centered in the monumental work of Bach, which was presented in an orchestral arrangement by Ernest Munch, the conductor's cousin, and made an unforgettably deep impression.

Until Wolfgang Graeser contrived his orchestral version of the "Art of the Fugue," which received its initial New York hearing in 1930, the masterpiece languished in neglect, and the foremost Bach authorities, although they admired its supreme skill, agreed that it was a profitless business to attempt to make it viable in any form.

The success which was scored by the Graeser version, however, led to other arrangements, notably that of Fritz Stiedry for chamber orchestra and the one for full orchestra by Hans T. David, on the latter of which Mr. Munch based his transcription. If there were any doubts still existing as to the possibility of making the "Art of the Fugue" effective in public presentation, there were undeniably expelled by yesterday's performance which led to a prolonged and enthusiastic ovation at its close."

Bach's Last Composition

The "Art of the Fugue" was the last composition Bach wrote with his own hand, and he died before he had completed it. In it he exploited the possibilities of a given fugue subject not only with a thoroughness that make it unique, but also with a rich fund of human feeling, despite its wealth of intricate technical detail. Of the nineteen fugues of the original work, nine were played yesterday, the three "gegenfugen," the four canonic fugues and the three "mirrer" fugues being omitted.

Since the four simple fugues, the two double fugues, the two triple fugues and the unfinished quadruple fugue which were played are esthetically the cream of the series and were completed by the addition of Bach's chorale, "Vor deinn Thron." Bach's last composition, which may have been intended to have this place, the selection could be wholeheartedly endorsed.

Mr. Munch's orchestration was chaste and entirely in the classic spirit of the work, yet rich, full-bodied and extremely colorful. The first four fugues were confined to the strings, to which woodwinds, and occasionally the organ, were added for the rest of the excerpts. The initial fugue, delicately devised, with the soprano voice largely given over to the solo vio-

NEW YORK, N. Y.
HERALD TRIBUNE
NO[illegible]

MUSIC

By VIRGIL THOMS[illegible]

BOSTON SYMPHONY
CA[illegible]

Charles Munch, conductor, [illegible] first New York afternoon concert of [illegible] season. The program: The Art of the Fugue, Bach, arr. Ernest Munch
Organ, E. Power Biggs
Symphonia Domestica, op. 53 ... R. Strauss

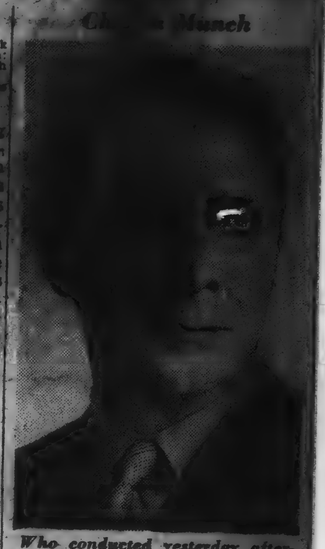
Reversed Expectations

CHARLES MUNCH, conducting the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall, gave a delicious performance of Richard Strauss's "Sinfonia Domestica" and a largely flavorless one of Sebastian Bach's "The Art of Fugue." The latter result was not wholly his fault, since the orchestral version employed, that of his cousin Ernest Münch, is not an imaginative one. The former triumph over a work that easily tends toward tedium was a pure victory of temperament and taste.

From beginning to end the Strauss piece made lovely sounds, flowed round the ear like bright water. Constantly animated, constantly beautiful, paced with poetry and with passion, flowing, spontaneous, the work swept through to its end without heaviness or noticeable length. It is good to have so elaborate a composition available in so grand a reading. And it is good to forget, in contact with such absorbing sound, whatever reserves about a piece or about its author's style may have prevented one previously from surrendering to its delights.

• • •

Bach's great compendium of fugal device has been presented in many different instrumental forms, no specific one having been indicated by its author. It has been played by pianists, harpsichordists, organists, string quartets, chamber and orchestral ensembles. The largest and most brilliant version I know, that of Wolfgang Graeser, is scored for full modern orchestra. The most exquisite with which I am acquainted, that by Fritz Stiedry, is for a smallish group. Its general style is that of chamber music, its evocation that of eighteenth-century organ sonorities. But no matter how you arrange "The Art of Fugue," it seldom fails to please a musical audience, so direct is the appeal of its melodious flow. So plodding a version as yesterday's is rare.



Who conducted yesterday afternoon's Boston Symphony concert

This contains nine of the original's fourteen chief fugues, omits five of these, as well as the four canons and the final "mirror" fugue for two harpsichords. It is scored predominantly for strings, beginning with a quartet. As other instruments are added, these for the most part merely doubled the strings. The unfinished fugue, the least monotonous in sound, as arranged, actually has a brief passage for woodwinds alone—a welcome relief. Its whole sound, in fact, has character, the rather growly but friendly character of a not-too-large nineteenth-century French organ. The musicianship of the Ernest Munch transcription is not to be questioned, but its lack of auditory fancy is discouraging.

• • •

Charles Munch directed its performance cleanly and reverently but he seemed to be impatient about getting on with the piece. At the end E. Power Biggs, who had also helped in the final fugue played at the organ Bach's last chorale prelude, "Wenn wir in hoechsten Nothen sein." He played it tastefully, devotionally, quietly, made no effect at all in those vast spaces on a public already restless.

[illegible]m, started off the series in a tender mood and gave the impression that the principal subjects of the work were being brought to the auditor from a far distance.

Gradual Climax Achieved

The simple fugues were led to a gradual climax of volume of sound and of intensity of feeling with the fourth of the group, and then when the double fugues were reached there was again a constant building up of forcefulness until the entire work reached its apex of emotion and dynamic power at the close of the great triple fugue, No. 11. The quadruple fugue was ended in the incomplete form of the original, with the horn lengthening the last note in anticipation of the chorale, which was played on the organ in inspired fashion by E. Power Biggs and brought the great series to a hushed termination of wonderful effectiveness.

It would be difficult to overpraise the highly sensitive, remarkably moving and skillfully balanced performance accorded the whole offering by Mr. Munch and his men. From the most ethereal measures at the start to the most expansive [illegible] moments of the score, where the brasses worked [illegible] sounded impressiveness [illegible] the music was kept [illegible] transparent and never for [illegible] lost its hold on [illegible] listener.

The [illegible]ance of Strauss' "Symphonia [illegible]tion" was led and played [illegible] magisterial manner. [illegible] Cradle Song," the "Love S[illegible] and the concluding double [illegible] were respectively as gentle [illegible] and turbulent as need [illegible] ty of texture, sensi[illegible] complete projection of every fleeting mood, this was, indeed, a splendid realization of the composer's intentions from the larger line down to the slightest detail.

[44]

Boston Sunday Globe

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SUNDAY, NOVEMBER 13, 1949

MINIATURE ALMANAC.....NOV 13

Eastern Standard Time

Sun Rises	6:33	Moon Rises	4:17 a m
Sun Sets	4:25	High Water	1:32 p m
Length of Day	9:53	Moon Sets	11:20 p m
Height of Tide		8.3 ft a m, 9.2 ft p m	
Light Automobile Lamps at			4:55 p m

Moon's Quarters

New Moon, Nov. 20, 7:48 p. m.
First Quarter, Nov. 27, 3:01 a. m.
Full Moon, Dec. 5, 10:12 a. m.
Last Quarter, Dec. 13, 6:48 p. m.

SUBSCRIPTION RATES

	Daily Per Mo.	Daily Per Yr.	Sunday Per Mo.	Sunday Per Yr.
Boston Postal Zone	1.25	15.00	.80	9.60
New England States	1.00	12.00	.75	9.00
Elsewhere in United States, Canada, Newfoundland, Labrador	1.35	16.00	.95	11.40
Central and South America	1.35	16.20	1.00	12.00
Other Foreign Countries	2.50	30.00	1.50	18.00

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The Associated Press is entitled exclusively to the use for republication of all the local news printed in this newspaper, as well as all AP news dispatches.

Globe Man's Daily Story

Travelers to Scotland have returned with the story that a sign posted above the clock in the lobby of an Aberdeen hotel says: "This clock for the use of guests only."

TREASURE CHEST

This town must have been feeling its oats. In the first fifteen years of the present century, or, to be more exact, from 1900 to 1916, one of those mysterious tides of public building swept up and fanned out from Huntington Avenue. Twenty-five institutional structures went up, many of them architecturally imposing and most of them still flourishing. It was something similar to what happened with our colleges and universities between the wars; they "built plant," fortunately for them as it proved, when funds were still ample for plant-building.

They say a man is never safer than when he is under the laugh, or an institution when it is taken as a matter-of-course. By this second test, Symphony Hall must be fairly safe, for it is so intricated with the life of the New England community that we scarcely try to imagine ourselves without it.

"The first fifty years of Symphony Hall" implies another fifty years. Since the Hall was opened, October 15, 1900, with a performance of Beethoven's "Missa Solemnis," the Boston Symphony Orchestra has given 12,000 concerts there, and to these must be added 3000 other events, about half of them recitals of music other than orchestral, the other 1500 being civic observances as various as conventions, political meetings, commencements, inaugurations, religious worship, debates, flower shows, fashion shows, automobile shows, balls, banquets—the variety is kaleidoscopic. That a hall built as a temple of music should have become also a focus for the life of the city is one of the prophetic portents of the mid-20th century.

* * *

Only two other auditoria in this country were built by and for orchestras—one in Chicago, the other in Cleveland. Neither of those is a hall in the Symphony sense, the one in Chicago being an ellipse, and the other in Cleveland being in theatre style. How often an architect turns over to its owners a building beautiful inside and out, only to suffer the chagrin of seeing said owners immediately start committing acts of mayhem upon its harmonious design. The treatment received by Symphony Hall in its first fifty years is answer to an architect's prayer: outside or in, a casual observer would hardly notice any change at all. A booth for the projection of moving pictures has had to be added, and an amplification system, microphones, and equipment for recording; but no apparatus is obtrusively conspicuous, and even the original wall-tints of the auditorium have been adhered to. Twenty-five years ago the seats were increased from 2569 to 2631 and by now the Hall could do with a few hundred more, though certainly not by enlargement at the expense of acoustics.

Acoustically the Hall is a triumph. Sometimes when a man is buying a phonograph, an exemplarily candid salesman will say, "Which are you paying for, cabinet-work or sound?" Symphony Hall inside and out has enough architectural cabinet-work to remain a quiet pleasure to the eye; but what the Hall has for sale and what we citizens are primarily in the market to buy of it, is sound; and the quality of sound in Symphony Hall has few parallels anywhere. When it was being designed, Professor Wallace Sabine, one of the kindest gentlemen who ever graced a Dean's office in University Hall at Harvard, was given authority to work out with the architect, Mr. McKim, the size and character of all reflective surfaces; and those copies of Graeco-Roman sculpture in niches high on the walls were the architect's solution for Mr. Sabine's insistence on broken surfaces.

To sound, add smell—or the absence of it. The Hall has that clean smell which means no smell. How many public buildings have not acquired, even when a few years old, an odor more or less distinct, sometimes so distinct that, if taken in blindfold, your nose would tell you where you were? The absence of smell in the Hall is thanks to the good sense of its first superintendent who permitted nothing stronger than mild soap, soda, and water for cleaning.

* * *

Across this platform in its first half-century walked nearly every orchestral conductor and concert artist of first rank, European and American; as, of course, they still do. In the earlier years these were figures who are now as legendary as Nellie Melba, Theresa Carreno, Maud Powell, Eugene Ysaye, and the one-and-only Paderewski. Of all these veterans, or Olympians, the only two still living are Joseph Hoffman and Fritz Kreisler.

Then there were, and are, the quiet people, the men in the shadow, who help keep the wheels turning but never appear on the platform. Three distinguished for their services to the Orchestra are commemorated in its foyers, either in triple bronze or hewn marble, Major Henry L. Higginson, its founder and for decades its sustainer, Professor Sabine, and Judge Cabot. The first manager and impressario whose extraordinary ability was equalled only by his talent for low personal visibility, was C. A. Ellis, still affectionately remembered; then the able and urbane W. H. Brennan, and always at his elbow the tall, white-haired, witty, and long-enduring Lewis Mudgett, known to friends as "Lew." Three notable reviewers and musicographers still walk those foyers in the spirit, Louis Elson, Philip Hale, and Henry T. Parker, though this last fabulous figure is commemorated in a more tangible form. That wide board all around the openwork metal of the balconies was put there because Parker's cane, a massive cudgel, slipped through one of the holes and just missed bouncing off the heads of people seated below.

For the matter of that, the Hall, like every institution much frequented by the human race, accumulates comic folklore. When Mr. Kreisler had been appearing there for about a quarter of a century, a supper party was given him by the Management after the regular Saturday night concert.

"Do you remember, Lew," asked Mr. Kreisler of Mr. Mudgett, "what you said the first time my manager proposed that you put me on in Chickering Hall for a recital?"

"No. I don't believe I do."

"You said, 'Who the hell is Kreisler?'"

When the laugh had subsided, Mr. Mudgett drawled,

"And do you remember, Fritz, what the box office receipts were?"

"No. I can't say that I do."

"Well, I can. They were forty-eight dollars and fifty cents."

Again, at Symphony Hall, there was deep chagrin after a political rally. Despite strict vigilance at the doors, some one smuggled into the auditorium a lot of gas-filled balloons which, in a moment of exuberance, were released as a part of the hullaballoo. They were supposed to come down of themselves during the night, but several of them didn't and next day there they still were against the ceiling and out of reach. During the Symphony matinee, they did start to come down, one at a time—very hesitatingly—one going across the shoulders of the conductor, Mr. Monteux, and through the violins. (Just suppose that had happened to some conductors!)

* * *

"Certain citizens of Boston build a hall, without regard to return in money, and by this act care for the happiness, the convenience, the education of the inhabitants for twenty miles around this spot . . ."

Thus Major Higginson in 1900 when the Hall was first opened. In the half-century since, those twenty miles have been, by radio wave-lengths and by the fame of the Orchestra, widened to hundreds and thousands of miles. The pilot of a plane over the Pacific, about to meet a Japanese fighter squadron, picked up by wireless a Saturday evening concert of the Boston Symphony Orchestra in Symphony Hall, and lived to tell of it. And yet, what tells most is the solid fare of this first half-century, those 12,000 regular concerts of the Orchestra in its own home. How these have enriched the minds, and often unawares ennobled the lives of our citizens, is one of those voltages which are measured only in the Celestial Power-Plant. We may, and perhaps should, take Symphony Hall as much for granted as ocean's two tides a day, but we would soon feel the difference if it weren't there.

UNCLE DUDLEY.

RETAILING DAILY
NEW YORK, N. Y.
NOV 17 1949

RCA Head Denies Issue of 33⅓ Discs

FRANK M. FOLSOM, president of Radio Corporation of America, denied yesterday a trade report that RCA Victor would issue its first 33⅓ r.p.m. long-playing classical discs on Feb. 1. The report added that the price of LP discs would be $4.50, or 35 cents less than similar discs produced by competitors. Serial numbers of the RCA LP's were said to be the 14,000's.

The first three releases, according to the report, will be Tchaikowsky's 4th Symphony, with Koussevitsky conducting, 14,001; Siegfried selections, sung by Set Svanholm, 14,002, and Verdi's Otello, conducted by Toscanini, 14,003.

Mr. Folsom denied that the above information was correct.

PROVIDENCE, R. I.
JOURNAL
NOV 16 1949

WORKMEN DISPLACE SYMPHONY CONCERT

Plasterers Still Labor in Masonic Temple; Early 1950 Completion Seen

Yesterday, on the day when the Boston Symphony Orchestra was to have given a concert in the state's new 2300-seat auditorium in the old Masonic Temple building, workmen still were laboring to complete the job begun last July.

A maze of 80-foot steel scaffoldings rose from the floor nearly to the ceiling. Almost out of sight, a half-dozen artists painted in gold and crimson on the delicate plaster designs. An army of ornamental plasterers was at work on the walls.

Harry Carr, the plastering contractor, said the auditorium will not be completed until after the New Year. Officials of the Community Concerts Assoication still are hoping that the Boston Symphony can play at the unveiling sometime during the winter season.

The new auditorium, largest in the state, will be the central attraction of the structure the state has re-christened the Veterans' Memorial Building. It was begun as a Masonic Temple and left unfinished in 1928.

NEW YORK, N. Y.
JOURNAL AMERICAN
NOV 14 1949

Munch Conducts Boston Symphony

Charles Munch revealed the breadth of his music-making in his unusual program in Carnegie Hall on Saturday.

The purity of the orchestra's performance of Bach's "Art and Fugue" and the comprehensiveness or Munch's grasp of Strauss' Domestic Symphony spelled extraordinary gifts for the conductor and a new lease of life for the Boston Symphony.

This concert left no doubt of the B. S. O.'s good fortune and that of the audience to hear such playing.—M. K.

[45]

Symphony Hall O

E. Power Biggs at Console With Munch and Orchestra

By Harold Rogers

The new organ in Symphony Hall had its first thorough tryout before the public last night when E. Power Biggs gave a special concert with the Boston Symphony Orchestra, Charles Munch conducting. This program, to which the participants donated their services, benefited the Albert Schweitzer Hospital in French Northern Africa.

The organ has a certain tight brightness that proclaims its newness from almost every stop. Perhaps, like a new pair of shoes, it must undergo a breaking-in period, if there is such a thing with organs, or else a mellowing-up with the passing of a few years.

Built by the Aeolian-Skinner Company, it is essentially the baroque organ of Bach's era in effect, or so it would appear with Mr. Biggs at the console. When let loose, it is almost unbearably loud. Now that we have ridden the horse at full gallop, a canter or even a trot would be more restful.

♪ ♪ ♪

Mr. Munch opened the program with the unpublished Organ Concerto in C major by Haydn, composed in 1756. Haydn, according to the program note, wrote it for Therese Keller, a pupil. Mr. Biggs obtained copies of the parts from Austria, where the manuscript was preserved in the Melk and Göttweig monasteries. This was its first American performance.

In three movements — Allegro moderato, Largo, and Allegro molto—the concerto is characteristic of Haydn's gentlemanly graces and deserves its rightful place among his well-known works. Mr. Biggs chose a registration that was predominantly brass for the first movement, woodwind for the second, and a mixture of bright colors for the finale.

The Hindemith Organ Concerto, composed in 1929, calls for a chamber orchestra of woodwinds, brass, and strings minus fiddles. It is a scholarly and intricate piece of contrapuntal writing, conservatively modern in feeling.

♪ ♪ ♪

Mr. Biggs played the broad slow movement with little dynamic change or variety in registration, though such a reading may be called for in the score. The last movement was a delightful bit of fugal chatter.

Mr. Biggs' section for organ solo was devoted to Bach: the exclamatory Toccata, Adagio, and Fugue in C major; three chorale preludes, "Sleepers Wake! a Voice is Calling," "Abide with Us, Lord Jesus Christ," "Comest Thou Now Jesus, from Heaven Above"; and the well-known Toccata and Fugue in D minor.

♪ ♪ ♪

While the chorale tune of "Sleepers Wake!" was far too loud for the accompanying melody, the last two preludes were excellent examples of balance, restraint, and color. Mr. Biggs performed the final Toccata with tremendous power and brilliance.

Mr. Munch brought the program to a close with Poulenc's Concert (in one movement) for Organ and String Orchestra with Timpani. Here the baroque approach was partially abandoned for the romantic. Surely Poulenc must write with a smile on his lips. At any rate, his deft concerto came in welcome contrast to the preceding austerity.

A full house enthusiastically approved the new instrument and Mr. Biggs' performance.

MUSIC

Munch, Biggs and Boston Symphony in Schweitzer Benefit

By JOHN WILLIAM RILEY

When we come to [illegible] up the musical [illegible] Boston's season of 1949-50 [illegible] which already has brought us much) there certainly will be one event which stands out. It is the concert in Symphony Hall last evening at which the new Aeolian-Skinner organ was introduced by E. Power Biggs with the assistance of Charles Munch and members of the Boston Symphony. Furthermore, the event had historic importance. All participants gave their services that the total proceeds could benefit the efforts of one of the greatest of living men —Albert Schweitzer.

In a large but select circle of the modern world, Albert Schweitzer, Alsatian-born in 1875, is known and revered. For he is a philosopher, theologian, organist, Bach scholar and, last of all, and most important to him, a physician, surgeon and missionary. After building fame in all of these endeavors (each enough for a single man's lifetime), Schweitzer left Europe as a young man to found a hospital and do missionary work in French Equatorial Africa. There he works today, giving comfort to the least civilized of mankind.

The audience last evening very nearly filled Symphony Hall and the proceeds—almost $5000 even—will go to aid Dr. Schweitzer's work.

Every aspect of the event was fitting. For instance, Mr. Munch's father, Ernst, was Schweitzer's first organ teacher. The real introduction of the fine, new organ could not have had a better purpose. And Mr. Biggs, as well as those who assisted him, gave his finest artistry.

The program began with a Haydn Concerto in C [illegible] its first performance in America. A fine sunny piece for displaying the classical potentialities of the new instrument. It continued with Hindemith's Concerto for Organ and Chamber Orchestra — comprising cellos, basses, woodwinds and brass —a sort of awkward, shaggy but strong work.

In the middle of the program Mr. Biggs performed solo a Bach group: the Toccata, Adagio and Fugue in C Major, three Chorale Preludes and finally the Toccata and Fugue in C Minor. Here he was able to show both his own artistry and the clean, clear speaking qualities of the new organ. It was a magnificent display.

The evening closed with Poulenc's one-movement Concerto for Organ and String Orchestra with Tympani. It was a sort of tuneful Stravinskyian piece, full of circusy figures and colorful, bright trappings. Altogether this was a memorable, noteworthy event in this season's musical history.

ORGAN CONCERT

BY WARREN STOREY SMITH

The new organ at Symphony Hall, heard in the opening pair of Symphony Concerts and again when Mr. Munch performed Bach's Art of Fugue in the transcription of his cousin, Ernest Munch, received a thorough workout last evening. This unusual program of organ concertos and solos, with E. Power Biggs officiating at the console and Mr. Munch and the Symphony Orchestra assisting, was given to benefit the Albert Schweitzer Hospital in Africa. When Dr. Schweitzer was in Boston last summer he enthusiastically endorsed the new instrument and wrote an inscription on it. The concert must have served well its worthy purpose, since the hall was filled.

The organ concertos were three in number: an early one by Haydn, performed for the first time in America; one by Hindemith, employing a chamber orchestra of 18 musicians; and the diverting Concerto of Poulenc, with the accompaniment of string orchestra with tympani, heard at a pair of Symphony Concerts last season with Richard Burgin conducting.

It is seldom that one encounters music from Haydn's early years. This unpublished Concerto was written when he was 24, and while agreeable, is hardly Haydnesque in the accepted sense of the term. Mr. Hindemith's Concerto is, however, typically Hindemithian, replete with energetic rhythms and dissonant counterpoint. The audience definitely liked it, or Mr. Bigg's playing, or both, for it applauded loud and long.

Mr. Bigg's solos came from Bach: the Toccata, Adagio and Fugue in C major, three Chorale Preludes and the Toccata and Fugue in D minor. The new organ is supposed to combine the 19th century French organ with the reconstructed Baroque organ (of Bach's day), with its emphasis on clarity and, one might add, shrillness. These particular ears were made uncomfortable more than once last evening by Mr. Bigg's zeal in the latter respect. His is an amazing virtuosity, but too often Bach's message and Bach's spirit were left by the wayside. The Chorale Preludes, except the familiar "Wachet Auf," came off very well, but for my taste the greatest pleasure of the evening was afforded by the concertos. In them Mr. Biggs shone and Mr. Munch and his men were their usual admirable selves.

vision. He presents glimpses of

New Organ Dedicated by Biggs, Munch

By PAUL STEVENS

The country's leading organist, playing the nation's finest organ, drew a tremendous ovation at a benefit concert that marked the instrument's dedication at Symphony Hall last night.

All seats were taken and music lovers vied for standing-room-only vantage points as E. Power Biggs played himself to new glory at the console. The Boston Symphony Orchestra provided a perfect background, with Charles Munch conducting.

The concert, which opened with one of Haydn's few organ-orchestra compositions (possibly his only organ-orchestra composition), was held to benefit the Schweitzer Hospital at Lambarene in French Northern Africa.

The piece, "Concerto in C Major, for Organ and Orchestra," was executed in three movements. The first two movements reflected muddy, sober moods, but the third movement mirrored assertiveness that ran to ebullience.

For his second part of the program, Biggs and 18 Symphony Orchestra musicians, played the three movements of the "Concerto for Organ and Chamber Orchestra," by Hindemith, the modernist. The score was threaded with dissonance, with that the accent rather than rhythm.

Written completely in the modern idiom, the ending of the first movement came abruptly, suggesting the sound of a train shunted to a standstill on a siding. The second movement suggested shimmering apparitions, and it seemed to produce a kind of pleasant musical hysteria in some of the listeners.

In the third movement, grim, like something wrapped in mummy cloths, Biggs played with the organ's full majestic power. Biggs played without accompaniment during part of the third movement.

GREAT OVATION

The playing of the Hindemith composition brought enthusiastic audience response, but it paled by comparison with the truly great ovation Biggs received by demonstrating his virtuosity in three succeeding Bach compositions. He played these without accompaniment. The clapping came and went, and then, like gathering rain, came on again to bring the musician back to the stage. This was repeated time and again.

It was a great personal triumph for Biggs.

The program ended with a concerto scored for strings, organ and timpani by Poulenc, the French composer whose works have been well received in Boston.

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The Schweitzer Hospital was founded 35 years ago by Dr. Albert Schweitzer, medical doctor, theologian, organist, Bach scholar and philosopher. His hospital provides free care to upwards of 700 patients, many of whom suffer from tropical maladies. It is the only hospital of its kind in all Africa.

E. POWER BIGGS watches Albert Swoitzer test a rank of pipes for the new Symphony organ. Mr. Biggs will play at Symphony Hall, Monday evening, Nov. 14.

THE MUSIC BOX

Brenton Welling Jr.

B.S.O. at Sanders

Rabaud	"La Procession Nocturne"
Beethoven	Symphony No. 7 in A major
Piston	Second Suite for Orchestra
Ravel	"Daphnis et Chloe," Suite No. 2

In 1881, when Henry Lee Higginson founded the Boston Symphony Orchestra, he stipulated that several concerts each year must be played in Cambridge for the benefit of the Harvard community. Tuesday night marked the beginning of this year's Cambridge season, and that part of the Harvard community lucky enough to get into Sanders Theater was certainly benefited immeasurably.

The audience, which was made up largely of faculty members and their wives, heard Charles Munch conducting the orchestra for the first time in this area. When the concert was over the listeners rose to give the conductor a standing ovation, something almost unheard of for Harvard.

Hearing the concert Tuesday night was like listening to a new orchestra. With a few exceptions, the members of the Boston Symphony are French, and now they have a French conductor. The "rapport" thus created resulted in a sound totally different from that made by the same musicians under Serge Koussevitzky.

The two main differences are dynamics and precision. Beethoven's Seventh Symphony, which received the greatest applause, probably showed these differences most clearly. The first movement was played at a tempo as lively as has been heard in a long time. Yet the staccato notes of the entire string section came out as clearly as one instrument. The second movement, a funeral piece in contrast, was played with all the quiet dignity and feeling that could be expected by even the most demanding.

The outstanding work of the evening as far as performance was concerned if not musical excellence was probably Ravel's Daphnis and Chloe Suite. Here both the orchestra and the conductor were in their element. A completely impressionistic work such as this requires deep understanding, and the orchestra, which has been seated differently to create a different tonal effect, certainly gave it that.

Charles Munch, who is capable of the most energetic gymnastics during the forté passages and the most subdued style of conducting during the piano parts to draw out the orchestra, used his ability to the utmost. The effect was such that Ravel's work sounded like a new and wonderful piece being performed for the first time.

The sounds of the birds and the brook in the beginning were created with great peace and restraint, and at the next moment Sanders Theater was rocked by the loud and wild dance. Enormous credit is due to Georges Laurent, first flutist, whose performance was inspired.

The first work on the program, another French piece though not impressionistic, was also well done. Rabaud's romantic and moody Le Procession Nocturne requires tremendous feeling on the part of both orchestra and leader. And that was certainly manifest in its performance Tuesday.

It is unfortunate that Walter Piston's Second Suite did not go over better than it did. It is a difficult piece both to play and understand. The orchestra certainly did its part in the performance, but the audience sat on its hands until the composer went up to the podium to congratulate Mr. Munch.

Charles Munch and the Boston Symphony gave a truly great concert Tuesday night. If the inspiration shown by both continues, the Harvard community is in for many benefits this coming winter.

[46]

Symphony Hall O

E. Power Biggs at Console With Munch and Orchestra

By Harold Rogers

The new organ in Symphony Hall had its first thorough tryout before the public last night when E. Power Biggs gave a special concert with the Boston Symphony Orchestra, Charles Munch conducting. This program, to which the participants donated their services, benefited the Albert Schweitzer Hospital in French Northern Africa.

The organ has a certain tight brightness that proclaims its newness from almost every stop. Perhaps, like a new pair of shoes, it must undergo a breaking-in period, if there is such a thing with organs, or else a mellowing-up with the passing of a few years.

Built by the Aeolian-Skinner Company, it is essentially the baroque organ of Bach's era in effect, or so it would appear with Mr. Biggs at the console. When let loose, it is almost unbearably loud. Now that we have ridden the horse at full gallop, a canter or even a trot would be more restful.

♪ ♪ ♪

Mr. Munch opened the program with the unpublished Organ Concerto in C major by Haydn, composed in 1756. Haydn, according to the program note, wrote it for Therese Kelley, a pupil. Mr. Biggs obtained copies of the parts from Austria, where the manuscript was preserved in the Melk and Göttweig monasteries. This was its first American performance.

In three movements — Allegro moderato, Largo, and Allegro molto—the concerto is characteristic of Haydn's gentlemanly graces and deserves its rightful place among his well-known works. Mr. Biggs chose a registration that was predominantly brass for the first movement, woodwind for the second, and a mixture of bright colors for the finale.

The Hindemith Organ Concerto, composed in 1929, calls for a chamber orchestra of woodwinds, brass, and strings minus fiddles. It is a scholarly and intricate piece of contrapuntal writing, conservatively modern in feeling.

♪ ♪ ♪

Mr. Biggs played the broad slow movement with little dynamic change or variety in registration, though such a reading may be called for in the score. The last movement was a delightful bit of fugal chatter.

Mr. Biggs' section for organ solo was devoted to Bach: the exclamatory Toccata, Adagio, and Fugue in C major; three chorale preludes, "Sleepers Wake! a Voice is Calling," "Abide with Us, Lord Jesus Christ," "Come! Thou Now Jesus, from Heaven Above"; and the well-known Toccata and Fugue in D minor.

♪ ♪ ♪

While the chorale tune of "Sleepers Wake!" was far too loud for the accompanying melody, the last two preludes were excellent examples of balance, restraint, and color. Mr. Biggs performed the final Toccata with tremendous power and brilliance.

Mr. Munch brought the program to a close with Poulenc's Concert (in one movement) for Organ and String Orchestra with Timpani. Here the baroque approach was partially abandoned for the romantic. Surely Poulenc must write with a smile on his lips. At any rate, his deft concerto came in welcome contrast to the preceding austerity.

A full house enthusiastically approved the new instrument and Mr. Biggs' performance.

ORGAN CONCERT

BY WARREN STOREY SMITH

The new organ at Symphony Hall, heard in the opening pair of Symphony Concerts and again when Mr. Munch performed Bach's Art of Fugue in the transcription of his cousin, Ernest Munch, received a thorough workout last evening. This unusual program of organ concertos and solos, with E. Power Biggs officiating at the console and Mr. Munch and the Symphony Orchestra assisting, was given to benefit the Albert Schweitzer Hospital in Africa. While Dr. Schweitzer was in Boston last summer, he enthusiastically endorsed the new instrument and wrote an inscription on it. The concert must have served well its worthy purpose, since the hall was filled.

The organ concertos were three in number: an early one by Haydn, performed for the first time in America; one by Hindemith, employing a chamber orchestra of 18 musicians; and the diverting Concerto of Poulenc, with the accompaniment of string orchestra with tympani, heard at a pair of Symphony Concerts last season with Richard Burgin conducting.

It is seldom that one encounters music from Haydn's early years. This unpublished Concerto was written when he was 24, and while agreeable, is hardly Haydnesque in the accepted sense of the term. Mr. Hindemith's Concerto is, however, typically Hindemithian, repleat with energetic rhythms and dissonsion. He presents glimpses of

ant counterpoint. The audience definitely liked it, or Mr. Bigg's playing, or both, for it applauded loud and long.

Mr. Bigg's solos came from Bach: the Toccata, Adagio and Fugue in C major, three Chorale Preludes and the Toccata and Fugue in D minor. The new organ is supposed to combine the 19th century French organ with the reconstructed Baroque organ (of Bach's day), with its emphasis on clarity and, one might add, shrillness. These partilar ears were made uncomfortable more than once last evening by Mr. Bigg's zeal in the latter respect. His an amazing virtuosity, but too often Bach's [illegible] and Bach's spirit were left by the wayside. The Chorale Preludes, except the familiar "Wachet Auf," came off very well, but for my taste the greatest pleasure of the evening was afforded by the concertos. In them Mr. Biggs shone and Mr. Munch and his men were their usual admirable

New Organ Dedicated by Biggs, Munch

By PAUL STEVENS

The country's leading organist, playing the nation's finest organ, drew a tremendous ovation at a benefit concert that marked the instrument's dedication at Symphony Hall last night.

All seats were taken and music lovers vied for standing room only vantage points as E. Power Biggs played himself to new glory at the console. The Boston Symphony Orchestra provided a perfect background, with Charles Munch conducting.

The concert, which opened with one of Haydn's few organ-orchestra compositions (possibly his only organ-orchestra composition), was held to benefit the Schweitzer Hospital at Lambarene in French Northern Africa.

The piece, "Concerto in C Major, for Organ and Orchestra," was executed in three movements. The first two movements reflected muddy, sober moods, but the third movement mirrored assertiveness that ran to ebullience.

For his second part of the program, Biggs and 18 Symphony Orchestra musicians, played the three movements of the "Concerto for Organ and Chamber Orchestra," by Hindemith, the modernist. The score was threaded with dissonance, with that the accent rather than rhythm.

Written completely in a modern idiom, the ending of the first movement came abruptly, suggesting the sound of a train shunted to a standstill on a siding. The second movement suggested shimmering apparitions, and it seemed to produce a kind of pleasant musical hysteria in some of the listeners.

In the third movement, grim, like something wrapped in mummy cloths, [illegible] with the organ's full majesty [illegible] played without [illegible] during part of the third movement.

GREAT OVATION

The playing of the Hindemith composition brought enthusiastic audience response, but it paled by comparison with the truly great ovation Biggs received by demonstrating his virtuosity in three succeeding Bach compositions. He played these without accompaniment. The clapping came and went, and then, like gathering rain, came on again to bring the musician back to the stage. This was repeated time and again.

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MUSIC

Munch, Biggs and Boston Symphony in Schweitzer Benefit

By JOHN WILLIAM HALEY

When [illegible] to [illegible] the musical [illegible] Boston [illegible] season of 1949-50 [illegible] which already has brought [illegible] much) that certainly will be one event which stands out. It is the concert in Symphony Hall last [illegible] which the new Aeolian-Skinner organ was introduced by E. Power Biggs with the assistance of Charles Munch and members of the Boston Symphony. Furthermore, the event had historic importance. All participants gave their services, that the total proceeds could benefit the efforts of one of the greatest of living men —Albert Schweitzer.

In a large but select circle of the modern world, Albert Schweitzer, Alsatian-born in 1875, is known and revered. For he is a philosopher, theologian, organist, Bach scholar and, last of all, and most important to him, a physician, surgeon and missionary. After building fame in all of these endeavors (each enough for a single man's lifetime), Schweitzer left Europe as a young man to found a hospital and do missionary work in French Equatorial Africa. There he works today, giving comfort to the least civilized of mankind.

The audience last evening very nearly filled Symphony Hall and the proceeds—almost $5000 even—will go to aid Dr. Schweitzer's work.

Every aspect of the event was fitting. For instance, Mr. Munch's father, Ernst, was Schweitzer's first organ teacher. The real introduction of the [illegible] organ could not have had a better purpose. And Mr. Biggs, as well as those who assisted him, gave his finest artistry.

The program [illegible] with Haydn Concerto in C [illegible] given its first performance in [illegible] A fine sunny piece for displaying the classical potentialities of the new instrument. It continued with Hindemith's Concerto for Organ and Chamber Orchestra — comprising cellos, basses, woodwinds and brass —a sort of [illegible] but strong work.

In the [illegible] program Mr. Biggs per[illegible] Bach group: the Toccata, [illegible] and Fugue in C Major, three Chorale Preludes and finally the Toccata and Fugue in C Minor. Here he was able to show both his own artistry and the clean, clear speaking qualities of the new organ. It was a magnificent display.

The evening closed with Poulenc's one-movement Concerto for Organ and String Orchestra with Tympani. It was a sort of tuneful Stravinskyian piece, full of circusy figures and colorful, bright trappings. Altogether this was a memorable, noteworthy event in this season's musical history.

E. POWER BIGGS watches Albert Schweitzer test a rank of pipes for the new Symphony organ. Mr. Biggs will play at Symphony Hall, Monday evening, Nov. 14.

THE MUSIC BOX

Brenton Welling[illegible]

B.S.O. at Sa[illegible]

Rabaud		La Procession Nocturne
Beethoven		Symphony No. 7 in A major
Piston		Second Suite for Orchestra
Ravel		"Daphnis et Chloe" Suite No. 2

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[46]

HARTFORD, CONN.
TIMES
NOV 19 1949

Charles Munch and French Music

Symphony Memorial Moving Performance

Boston, Mass. — This afternoon Charles Munch conducted the Boston Symphony in Faure's Adagio from Pelleas et Melisande, the music which Gabriel Faure composed for a death scene, in memory of Kinette Neveu. The young violinist who lost her life in a plane crash in the Azores two weeks ago was to have performed with the orchestra on Friday and Saturday.

Mr. Munch had known the brilliant violinist since her childhood, and it was obvious that everyone was deeply moved by his brief dedication before the performance. This was followed by a minute of silence by the standing audience.

* * *

MUNCH has definitely found his way with the orchestra. The Faure piece was sensitively projected and the orchestra seemed to know exactly what Munch wanted from them.

"The Corsair" by Berlioz is a fascinating piece of music and it is strange that it isn't performed more often.

Here, as in the Faure, Mr. Munch did with his musicians as he liked. The men seem to be getting more accustomed to the long beat of Munch, and in the Roussel Fourth Symphony, they were so much putty in the hands of a master sculptor.

The tenseness present in Munch's first concerts has completely disappeared. He is vibrant, poised, always in command. In the French music, whose idiom is his own, he seems to become greatly inspired, and the musicians seem to be spurred on to even greater heights by his own enthusiasm.

* * *

THE BOSTON Symphony has changed a great deal since Mr. Munch took over. The tone is of a different timbre and, at first hearing, sounded a bit thin. Yet, now it is not obvious whether it is just as good, worse, or even better than it was before. The listener's impressions are constantly shifting, as is the seating arrangement of the orchestra, and it is difficult to know what to expect from one concert to the next.

One thing is certain, however, and that is that Mr. Munch has a genius which is just beginning to assert itself in the Boston Symphony and more the intimacy between orchestra and conductor grows, the more it is going to be heard.

The seating arrangement that at first seemed to threaten the brilliant tone of the orchestra is still in a process of change. However, the horns are consistently too loud or too soft, and often there is a brassiness which takes the edge off a moderately loud passage. This was especially apparent in the Roussel symphony, and at the present time, that seems to be an Achilles heel of this orchestra. Not that it matters a hill of beans when you can hear music played the way Munch and his players played it today.

* * *

IN THE COPLAND "Statements for Orchestra," Munch had an opportunity to demonstrate his brand of comedy, especially in the portion entitled "Jingo," although neither this correspondent nor probably anyone else, knows precisely what a jingo is. At any rate, the undeniable strains of East Side, West Side were clearly distinguishable and enjoyed by all, and Mr. Copland was in the audience to accept that applause.

The program ended with the "Daphnis et Chloe" suite by Ravel and it left the audience thoroughly wilted. Munch loves this piece. No one could play it the way he does unless he did. His crescendos are something to hear. They begin somewhere along the line and go on and on until you feel sure something will explode unless he ends it all.

Something evidently did explode, because the audience was left breathless at the end, and even Mr. Munch seemed pleased with the performance. It was a rare concert from all angles.—F. S.

Aaron Copland's 'Statements' For First Time at Symphony

By Harold Rogers

Charles Munch chose an essentially French program for his concerts with the Boston Symphony Orchestra this week end in Symphony Hall. The exception is Aaron Copland's "Statements," performed for the first time at these concerts.

Mr. Munch prefaced the program with the Molto Adagio from Fauré's "Pelléas et Mélisande," dedicated to the memory of Ginette Neveu, who was to have been soloist with the orchestra this week end. Before playing it, however, he asked the audience to refrain from applause and to rise for a few moments of silence at its conclusion.

Besides the Copland number, the program consisted of Berlioz' Overture, "The Corsair," Roussel's Fourth Symphony, and Ravel's Suite No. 2 from his ballet, "Daphnis et Chloé."

* * *

Mr. Munch is concerned with the inside of the music as much as he is with the outside. If he were a painter, he would find the detail of a scene as intriguing as the broader outlines. He adjusts the orchestra to a three-dimensional focus that does not sacrifice inner voices to the more obvious line and flow of the work.

Through his remarkable control of dynamics he achieves contrasts of the most delicate shadings or elfin pianissimos burgeoning into gigantic crescendos. He used these effects successfully in the finale of the Berlioz, and again throughout the Ravel.

Copland is particularly adept at capturing an idea in sound. In the six short movements of his "Statements," completed in 1935, he employs the following concepts —militant, cryptic, dogmatic, subjective, jingo, and prophetic.

His ranging melodies and harmonies, in this suite as in his other works, generally sound as if they were scattered by a high wind over an endless prairie. High comedy is the backbone of the "Jingo" section with its subtle use of snare drum, trumpet, and other patriotic effects. Those acquainted with Mr. Copland are at once impressed with his ebullient sense of humor.

Present in the audience, Mr. Copland twice rose from his seat to acknowledge the applause.

* * *

The symphony by Albert Roussel, his fourth and last, is an unusual blend of beauty in conception, orchestral color, and sound craftsmanship. He was happily able to develop a forthright style while many of his contemporaries were lost in the mazes of sentimentality.

Mr. Munch's reading of the Ravel suite was exciting, to say the least. His tempo for the "Pantomime" section was slower than most conductors take it, allowing the flutist time to bring out the niceties of his solo. Georges Laurent's performance, as usual, was flawless. There is nothing like French music played by a French conductor. Mr. Munch has shown us why.

Leonard Bernstein, guest conductor with the Boston Symphony Orchestra at its concerts in Symphony Hall next Friday afternoon, Saturday evening, and Sunday afternoon, and in Sanders Theater, Cambridge, Tuesday evening, Nov. 29.

MUSIC

SYMPHONY HALL

Symphony Concert

At Symphony Hall yesterday afternoon, Charles Munch conducted the Boston Symphony Orchestra in the fifth program of the Friday afternoon series; the selections were as follows:

Faure . . . Molto Adagio from "Pelleas et Melisande"
In Memory of Ginette Neveu
Berlioz . . . Overture, "The Corsair," Op. 21
Roussel . . . . . Symphony No. 4, Op. 53
Copland . . . . . Statements
Ravel . . . . . Daphnis et Chloe," Ballet Suite No. 2.

By ELINOR HUGHES

Charles Munch began his program at Symphony Hall yesterday afternoon with Faure's Molto Adagio from "Pelleas et Melisande," played in memory of the brilliant young French violinist, Ginette Neveu, who was, prior to her tragic death, announced as soloist for this week's symphony concerts. The Faure was followed by a brief silent tribute with the audience standing.

The afternoon then took on a livelier cast with a spirited performance of Berlioz's overture, "Le Corsaire," not heard at these concerts for 33 years. This is a very dashing work, which was originally titled "La Tour de Nice" and "Le Corsaire Rouge," which may or may not have been inspired by Byron's poem, "The Corsair," but Berlioz, though a great admirer of the Byron work, stated that it was composed in 1831 in three days time "during a voyage protracted by a storm." Whatever the source, the work is romantic and joyous, full of crashing chords and turbulent passages suggestive of a stormy sea, and Mr. Munch and the orchestra played it with a fine display of orchestral color and enthusiasm.

Prior to the intermission, Mr. Munch gave us the first hearing in 15 years of Roussel's Symphony No. 4, a work of exceptional buoyance and felicity, easy to enjoy and as stimulating to the mind as it is to the ear. A second hearing re-enforces earlier impressions of the skill of the orchestration and provides new appreciation of the clarity and ingenuity with which Roussel has developed his simple but engaging themes. The intellectual vigor of the opening movement is most refreshing, the lento molto has a lovely lyric quality, and the scherzo is so exuberant that it is not surprising to learn that it had to be repeated at the first performance of the Symphony in Paris in 1935. The orchestra and the conductor did full justice to this notable composition, giving admirable expression throughout to its varying musical moods.

Aaron Copland's "Statements" had its first Boston hearing in the second half of the program. Dating from 1935, when it was commissioned by the League of Composers and performed in part by the Minneapolis Symphony Orchestra in 1936, this composition finds the composer working partly in the dissonant vein of his earlier works and looking toward his present style. It is divided into six movements: militant, cryptic, dogmatic, subjective jingo and prophetic, each section lasting about three minutes. The most entertaining were the third and the fifth, the latter of which, with its use of the popular song, "East Side, West Side," and its suggestion of bands and parades, should do very nicely in future at the Pops. The composer was in the audience to acknowledge the applause, which was polite rather than frenzied.

The concert ended with a fiery and exciting performance of the "Daphnis and Chloe" Ballet Suite No. 2. The program will be repeated tonight, and next week Leonard Bernstein as guest conductor will offer Mozart's "Haffner" Symphony and Piano Concerto in B-flat major and Brahms' Symphony No. 2.

Symphony Concert

BY WARREN STOREY SMITH

Twice this season a Boston Symphony program has been prefaced by a tonal tribute to a musician recently departed. At the opening pair of concerts Henri Rabaud's "La Procession Nocturne" was performed in honor of the distinguished musician who conducted the orchestra in the season of 1918-19. The program heard yesterday, and to be repeated this evening, is prefaced by the touching Molto Adagio from Faure's incidental music to "Pelleas and Melisande," played in memory of Ginette Neveu, who was to have been the violin soloist on these occasions. Mr. Munch made a short address in which he expressed his regard for the gifted young woman, tragically killed in an airplane accident, and requested that there be no applause but that at the conclusion of the music the audience stand for a minute in silence. This was done.

The current list is predominantly French. The opening number, Berlioz' Overture, "The Corsair," had not been heard here since 1916. The ensuing piece, Roussel's Fourth Symphony, had a single performance here in 1935. The last number, the Second Suite from Ravel's "Daphnis and Chloe," has showed up almost seasonally of late years. The one non-Gallic item, Aaron Copland's "Statements," completed in 1935, was new to Boston.

Ravel was sometimes referred to as a "petit maitre." Yesterday he seemed, by contrast with those who had just preceded him, not a little master but a great one. Here was music of technical expertness replete with vital and salient themes. The youthful Berlioz of "The Corsair" had a dash and daring that still excite and astonish, particularly in a performance such as that of yesterday. But along with all this brilliance and brio is a certain amount of shoddy and tinsel. Just the same, the piece was good to hear and as Mr. Munch resurrects some other Berlioz overtures there will be no complaint from this quarter.

Roussel's Fourth Symphony is a more satisfying work than the popular Third. There is much beauty in the slow movement, though it is long and rather rambling; the Allegro scherzando is entertaining, the finale effective. The difficulty with Roussel is that he did not have the thematic invention necessary to an enduring symphonist. The idea basic of Mr. Copland's statements (Militant, Cryptic, Dogmatic, Subjective, Jingo and Prophetic) was a clever one, and the music is almost as clever as the idea. Mr. Copland was present in the audience and was politely applauded. You might say that it took courage on Mr. Munch's part to tackle so soon such a Koussevitzky specialty as the "Daphnis" Suite. The fact of the matter is that he has here something of his own to offer. The long familiar Koussevitzky performance was notable for its gorgeous tone and its orgiastic finish. The Munch version has more variety of mood and color and conveys a more definite sense of the theatre. It received yesterday a well-deserved ovation.

PROVIDENCE, R. I.
JOURNAL
NOV 24 1949

1½-HR. SYMPHONY

Leonard Bernstein to Conduct Boston Orchestra in Premiere

Boston, Nov. 23.—(UP)—The youngest topflight symphony conductor will guest-conduct the Boston Symphony Orchestra Dec. 2 in the world premiere of the longest orchestral score ever performed in the 69-year history of that group.

Leonard Bernstein, who is only 31, will substitute for vacationing conductor Charles Munch when the orchestra presents Turangalila, a 10-movement, 90-minute symphony by the French composer, Olivier Messiaen. In sheer length this work surpasses by 15 minutes the previous record, held by Shostakovitch's Seventh Symphony.

MUSIC

Munch Honors Memory of Neveu; "Daphnis et Chloe" Brilliantly Done

BY CYRUS DURGIN

"Ginette Neveu was to have been with us this afternoon," said a grave-faced Charles Munch to the Friday Boston Symphony subscribers when he first appeared on the Symphony Hall stage yesterday. "We shall play in her memory Faure's adagio (from the Pelleas et Melisande Suite). I ask you not to applaud, and after the performance to observe a moment of silence, standing."

The conductor's request was observed to the letter, and thus he honored the memory of his artistic protegee and cherished fellow musician who was killed in the plane crash over the Azores Oct. 28. Had the French violinist lived, she would have been soloist this week in Chausson's "Poeme" and the "Tzigane" of Ravel.

The regular program of this fifth pair of concerts begins with Berlioz' sky-rockety Overture, "The Corsair," last done at these concerts in 1916, and continues with the first B. S. O. performance since 1935 of Roussel's Fourth Symphony. The novelty is Aaron Copland's "Statements," a product of 1935, but not previously heard here, and the final number is Ravel's "Daphnis et Chloe" Suite No. 2.

From first notes to that smashing chord which ends "Daphnis et Chloe," the afternoon was a prime example of orchestral virtuosity and conducting of great distinction. Berlioz, taken at a speed which almost tripped even the technical experts of this orchestra, was flashy, as it ought to be, but never tawdry.

With Mr. Munch's coming, the Boston Symphony has taken on a new quality: vitality without strain. It is a far more important quality that you might think, and it has exerted its power at every concert so far. Yesterday it resulted in a quite different sort of reading of the abstract and astringent Roussel Symphony. In this light, the work rippled and glinted, almost with humor, which is, perhaps, the key to Roussel as a whole.

Until I heard Munch do "Daphnis et Chloe," I had thought that Koussevitzky's performance was pre-eminent. Now it can be said that there are two superlative readings, each quite different; Munch's is faster and lighter in tone and expressive weight, but in the Danse Generale perhaps the more erotic. Certainly it is a stunning interpretation, and it aroused cheers. Mr. Munch literally pushed that marvelous flutist, Georges Laurent, to stage front to share the applause. This was a gracious gesture and thoroughly deserved, for Mr. Laurent had performed his difficult part with the finesse of a great virtuoso.

Mr. Copland was in the audience to hear his "Statements," which is really a suite of six short movements given the catchy but not too serious titles of "Militant," "Cryptic," "Dogmatic," "Subjective," "Jingo" (bringing in the tune "Sidewalks of New York") and "Prophetic," which last indicated that Mr. Copland was prophesying darkly. What of the music? For my taste, it is pepper-and-pickles music, pretentious, grindingly dissonant, that gets nowhere and proves nothing and in the meantime has been anything but pleasant. No more so than the statements one gets every month from the bank.

LES séances de la "Philharmonique" se succèdent avec l'absence d'éclat qu'on avait notée depuis le début de la saison. Et pourtant cette semaine M. Stokowski a racheté quelques unes les ses erreurs passées. En effet, son interprétation de l'exquise symphonie (dite l'Horloge en raison du motif onomatopéique du second mouvement) fut vivante, dynamique et, une fois encore, l'orchestre fit entendre ces sonorités riches et veloutées que M. Stokowski, lorsqu'il le veut, sait si bien produire.

Le soliste de la semaine fut l'excellent violoncelliste Pierre Fournier, dont la collaboration fut remarquable. Avec une souplesse féline, M. Fournier s'adapte aux

ROBERT CASADESUS

C'est le 3 décembre à 8 h. 30 au Hunter College Assembly Hall que le grand artiste se fera entendre. Au programme: Debussy Rameau, Schumann.

circonstances et en tire le parti le plus favorable pour mettre sa personnalité en valeur. Jeune encore mais déjà célèbre, il mit son impeccable virtuosité au service d'une très belle exécution du concerto de Schumann, jouant avec la "Grundlichkeit" et l'"Innigkeit" requises et donnant ainsi un nouveau témoignage de ses affinités avec le génie allemand.

Une ouverture, habilement écrite, de David Diamond et des extraits du "Macbeth" d'Ernest Bloch, dont la musique est toujours captivante, complétèrent avantageusement le programme.

☆

En sa nouvelle qualité de directeur général de l'Orchestre symphonique de Boston, M. Charles Munch a pris son premier contact avec le public new-yorkais. Ce fut un contact électrique, car les milliers d'auditeurs qui remplissaient la salle jusqu'au dernier fauteuil prouvèrent avec unanimité la pénétration du courant engendré par cette dynamo humaine qu'est Charles Munch.

L'orchestre de Boston s'est taillé depuis de longues années la réputation d'être le meilleur du monde. Cette supériorité que nul ne songe à contester, se manifestait principalement par la qualité inégalable de sa sonorité, c'est-à-dire, à proprement parler, qu'elle était surtout d'ordre physique. Sous la baguette de Charles Munch, un élément nouveau est venu consolider la suprématie du "Boston Symphony": c'est la vitalité extraordinaire animant tous les musiciens qui, à leur souci constant de tisser une belle trame sonore, ajoutent désormais celui de briller par leur entrain, leur fougue, l'acuité de leurs attaques, leur jeunesse. On dirait que M. Munch a plongé ses hommes dans un bain de jouvence.

La première partie du programme comprenait la "Procession Nocturne" d'Henri Rabaud — en souvenir du compositeur qui, lui aussi, fut directeur de l'orchestre de Boston et qui est mort à Paris, il y a deux mois, à l'âge de soixante-seize ans — une suite pour orchestre de Walter Piston, et, en première audition à New-York, le concerto d'André Jolivet pour "ondes Martenot" et orchestre, avec Mlle Ginette Martenot jouant de l'instrument inventé par son frère Maurice Martenot.

Dans la famille des instruments électrophoniques, les "ondes Martenot" occupent une des premières places. Plus souple et plus précise que le "Théremin", l'instrument Martenot est plus expressif que le "Hellertion" ou que le piano électrique Wurlitzer, en ceci que tout en utilisant le truchement d'un clavier pour faciliter l'intonation, il permet à l'exécutant de faire "vibrer" le son, comme sur un violon, sans recourir pour obtenir cet effet à aucun dispositif mécanique. Ce "vibrato" purement humain rend expressive la sonorité froide et impersonnelle qui est dans la nature de l'instrument.

Mlle Martenot est une musicienne avertie et une virtuose remarquable. Quant au concerto de Jolivet, sa substance musicale n'est guère plus riche que ses ressources harmoniques ou rythmiques. Je crois — dans la mesure où il est permis de juger de prime abord — qu'il n'a pas utilisé avec un maximum d'efficacité les possibilités des "ondes Martenot" et tout ce qu'elles pouvaient apporter de nouveau dans le vocabulaire de l'expression musicale.

Quatuor LOEWENGUTH

Le célèbre quatuor de Paris donnera trois récitals au Times Hall les 15, 18 et 22 novembre.

Ainsi qu'il est traité par Jolivet, l'instrument se substitue aux instruments déjà connus (auxquels, dans leurs domaines respectifs, il est naturellement inférieur) plutôt qu'il ne crée des effets qui lui appartiennent en propre. Notamment, les possibilités de "crescendo" et de "fondu" de l'instrument ne paraissent pas avoir été exploitées intensivement. En tous cas, ce fut une première d'un grand intérêt et il faut savoir gré à M. Munch de nous l'avoir offerte.

EDGARD FEDER

MONTREAL, CANADA
STAR
NOV 30 1949

Munch Stirs Our Orchestra

Boston's Conductor At the Plateau Hall

...the Plateau Hall this week ...nch does not merely ... orchestra; he inspires ... way to play as it has ... played before. There ... done about this in the ... notes of Handel's "Water ... which began the concert. ... and colour of this were ... excellent, and there was some ...ularly good work by the ... which have much to do in ... The quality of the playing ... course be distinguished ... in Beethoven's seventh ... which got a very fine ... performance, with admirable work ... the strings, including a lovely ... which was specially ... in the second movement; but the fact unfortunately remains that the Plateau Hall is not big enough for such a symphony as this to get its full effect.

These two works in themselves made so complete a concert that a few people went away at the interval, feeling that they had already had a good evening's music. There was, however, more to come. First there was Henri Rabaud's "Procession Nocturne"; a symphonic poem of which the program is so simple that its music, also very simple in its material, can stand for itself. It is all thoroughly tuneful and very impressive. This is distinctly music of the nineteenth century. Albert Roussel's fourth symphony is just as distinctly of the twentieth century, with its querulous tunes and abrupt endings. For the most part it is concerned more with rhythm than with tune and suggests a certain restless discontent, even in its third movement, which is a dance without gaiety. It is short and was well played and quite interesting and attractive in some places, but came as something of an anti-climax after Handel, Beethoven and Rabaud.

H.P.B.

WASHINGTON, D. C.
POST
NOV 20 1949

Boxholders Await Boston Concert Here

Many Washingtonians, particularly those of Boston descent, are marking December 8 a red letter day on their calendars, because the Boston Symphony gives the first of [redacted] local concerts that evening.

Charles Munch, its new conductor, formerly with the French Orchestra Nationale, makes his first appearance in the Capital with the Bostonians. He will bring them here again on January 12.

Mrs. William R. Castle, herself a Bostonian, has been appointed chairman of boxes and has already enlisted many of Washington's music lovers for both concerts.

The Ambassador of France and Mme. Bonnet will also be present, having a special interest in hearing their countryman, Mr. Munch, conduct one of the greatest of American orchestras. Other boxholders include Mr. and Mrs. Stanley Woodward, the Minister of Luxembourg and Mme. Le Gallais, Mr. and Mrs. Andrew J. Snow, Judge and Mrs. George D. Neilson, Mrs. Edwin M. Watson, Mr. and Mrs. Eugene Meyer, Mrs. Florence Keep, Mr. and Mrs. Earl Campbell, Joseph Sanders and Dr. and Mrs. Maurice Friedman. Still others are the Ambassador of New Zealand and Lady Berendsen, the Ambassador of the Netherlands and Mme. van Kleffens, Mrs. Paul Bartlett, Dr. and Mrs. Irving Brotman, Col. and Mrs. James Hendrick, Mr. and Mrs. Robert Woods Bliss, Rabbi and Mrs. Norman Gerstenfeld, Mr. and Mrs. Joseph Grew, Mrs. Robert Low Bacon and Mrs. William Crozier.

Pat Hall

MUSIC

Re-Appraisal of Conductor Munch

BY WARREN STOREY SMITH

Having conducted [redacted] weeks' worth of concerts in Boston, taken the orchestra on a jaunt to several Western cities and on another to New Haven, New York and Brooklyn, Charles Munch is now resting up for a fortnight while Leonard Bernstein, the season's only guest conductor, takes over.

Despite his guest appearances in the season of '46-'47 and '47-'48, Mr. Munch, as of last October, was still something of an unknown quantity. Guest conductors, if not rankly incompetent, have the cards stacked in their favor. They can present programs of their particular specialties, while the men, glad of a respite from their regular boss, give of their best.

Under these happy conditions Mr. Munch made a favorable impression, but not an entirely favorable one. He seemed prone to overdrive himself, the players and the music. He would jump clear off the platform; his hair was soon all awry, and on one occasion his clothing followed suit. This department, greatly impressed with Mr. Munch when he made his initial appearance at Symphony Hall, and aware that he had the goods, suggested that all he neede to do was to take it easy.

Has Slowed Down

And that is exactly what Mr. Munch has done. On assuming command of the orchestra he has assumed a new command of himself, a quieter authority, that is as gratifying to witness as its results are gratifying to hear. Mr. Munch knows by now that he has won the respect and admiration of the players, the Symphony-going public and —whatever it means to him—of the critical press as well. The New York reviewers, presumably quite unprejudicd, praised Mr. Munch highly. I shall quote one of them, although since he writes on a magazine and not a newspaper, some of my readers may have already seen his comments.

Mr. Sargeant's Comment

The music columns in The New Yorker are now for the first time on a par with those devoted to the drama, movies, books, art and poetry. This season the magazine acquired the services of Winthrop Sargeant, one of the soundest critics in the business. Wrote Mr. Sargeant of these Carnegie Hall concerts.

"To a symphonic season that had up to then submitted no particular claims to distinction, the Boston Symphony Orchestra, under its new conductor, Charles Munch, last week contributed a more hopeful note." The performances, which were consistently fastidious and sensitive, demonstrated clearly that the Munch regime is going to mean no letdown whatever from that of Serge Koussevitzky. Mr. Munch lacks, perhaps, a little of Koussevitzky's glamour and showmanship, but these are superficial lacks. Throughout the opening program he revealed again that he is a musician of fine sensibilities, and a very conscientious and inspired interpreter of any kind of music he undertakes to offer."

In its years under Koussevitzky the Boston Symphony had become famous for its tone, of which the strings were the foundation. Rich and sumptuous, deep and lustrous, it could be incandescent in moments of excitement. Tone was the Russian leader's special concern. Yet the story goes that at the season's first rehearsal Mr. Munch told the men that while they were capable of a wonderful tone, it lacked variety. He then gave them an extensive workout in Rabaud's "La Procession Nocture" and in these five programs nothing has been more beautifully accomplished.

"New French Tone"

What the late Leslie Sloper, writing of the performance of Strauss' "Domestica," called the orchestra's "new French tone" is something that the attentive ear can hardly miss. When it mentioned to one of the string players, a Munch enthusiast like all of his colleagues, that their collective tone was somewhat lighter, he hesitatingly agreed but added that it had more vitality This quality has been in evidence all along and in such varying pieces, as the aforesaid Rabaud, the music from Schubert's "Rosamunde," the Beethoven Fifth, the Brahms Fourth, Mozart's "Prague," Berlioz' flashy "Corsaire" Overture and that Koussevitzky war horse, the Second Suite from Ravel's "Daphnis and Chloe." And if formerly these things might have sounded somewhat alike they were now essentially different. You are getting the impression that if the Slavic sensuousness, sometimes very much to in order, may be lacking, you are hearing not so much the voice of their interpreter as that of the several composers themselves. This is all to the good.

SPRINGFIELD, MASS.
NEWS
NOV 25 1949

Hub Will Hear Long Symphony

Boston, Nov. 25 (UP)—The youngest topflight symphony conductor will guest-conduct the Boston Symphony Orchestra Dec. 2 in the [redacted] of the longest orchestral score ever performed in the 69-year history of that group.

Leonard Bernstein, who is only 31, will substitute for vacationing conductor Charles Munch when the orchestra presents "Turangalila," a 10-movement, 90-minute symphony by the French composer, Olivier Messiaen. In sheer length this work surpasses by 15 minutes the previous record, held by Shostakovitch's Seventh Symphony.

Turangalila also requires greater orchestral resources. In addition to the regular 100-odd instruments (except kettledrums), this symphony calls for: Keyed glockenspiel, celesta, vibraphone, temple blocks, wood block, small cymbals, suspended cymbal, Chinese cymbal, tam-tam and maracas.

WATERBURY, CONN.
REPUBLICAN
NOV 24 1949

Boston Orchestra Has Youngest Conductor

Boston, Nov. 23 — (UP) — The youngest topflight symphony conductor will guest-conduct the Boston Symphony Orchestra Dec. 2 in the world premiere of the longest orchestral score ever performed in the 69-year history of that group.

Leonard Bernstein, who is only 31, will substitute for vacationing Conductor Charles Munch when the orchestra presents "Turangalila," a 10-movement, 90-minute symphony by the French composer, Olivier Messiaen. In sheer length this work surpasses by 15 minutes the previous record, held by Shostakovitch's seventh symphony.

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The week end following the world premiere here, Turangalila will be performed by the Boston Symphony in New York's Carnegie Hall.

[48]

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Leonard Bernstein, the season's only guest conductor, is directing the three concerts of this week end and next week's pair. At the latter he will introduce a concert-long, Koussevitzky commissioned Symphony by Messiaen. So complex and difficult is this work that much of this week's rehearsal time has been devoted to it, and that is undoubtedly why yesterday's program ran almost entirely to familiar music, the one exception being Mozart's Piano Concerto in B-flat major, K 450, previously heard at Symphony Hall only at a Monday-Tuesday pair in 1940.

Not only did this concerto, in which Mr. Bernstein was both soloist and conductor, contribute the afternoon's only novel touch, it was also the most successfully accomplished, the most thoroughly enjoyable item on the list. Before it came the familiar "Haffner" Symphony of Mozart and after it what is probably the most overworked of all Symphonies, the Second of Brahms. For some reason, the Brahms Second was not played last season; and two seasons without it would, of course, be absolutely unthinkable.

This program, by the way, was curiously like the one Mr. Munch offered two concerts ago, when he gave us the Mozart "Prague," the Jolivet Concerto for Ondes Martinot and the Brahms Fourth. There were admirable moments in both the Mozart and Brahms Symphonies as Mr. Bernstein read them, but in both he was inclined to fuss, to over-interpret, rather than let the music run its natural course. The finale of the "Haffner" just missed being a scramble, so fast was it played, and the orchestral tone was none too pure. The first movement of the Brahms was marred by an unstable tempo; the finale received the shot-in-the-arm that is the customary procedure of the school of conducting to which Mr. Bernstein subscribes. Exciting? Yes. And there was answering excitement on the part of the audience.

But the concerto, as suggested above, was a joy. What Mr. Bernstein did may be a stunt, but it is a stunt that he can bring off perfectly. The concerto itself, unaccountably neglected, is charming. Mr. Bernstein's performance was a model of fluency and grace, and always accurate although he took the first movement at a very fast tempo. The fact that he could not actually conduct and play at the same time, save for an occasional nod of the head, and that the performance still went so well, made you feel that a good deal of the conducting that is done, particularly that which entails great physical activity on the part of the conductor, may after all be somewhat superfluous.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday afternoon's Symphony Concert was entirely given over to the world premiere of the "Turangalila-Symphony" for piano, Onde Martenot and orchestra by Olivier Messiaen. Leonard Bernstein conducted this work, commissioned by the Koussevitzky Music Foundation and completed a year ago. Dr. Koussevitzky was to have presided over its first performance but there were delays, and Mr. Bernstein, faced with a task of exceeding difficulty, made a worthy substitute. Incidentally, in Mr. Messiaen's effulgent sonorities one heard again the voluptuous Koussevitzkian tone.

Mr. Messiaen came from Paris for the performance, bringing with him an extraordinary pianist, Yvonne Loriod, for the taxing piano part. The Onde Martenot solo was played by Ginette Martenot, who came to this country for the double purpose of assisting in this premiere and playing the part for her brother's theremin-like instrument in the Concerto by Jolivet that a few weeks ago introduced it to Boston.

We must take Mr. Messiaen's word for it that turangalila is an East Indian word meaning love song, "with connotations of rhythm" though he admits that it is the sound of the word rather than its sense that has intrigued him. Love is the pervading motive of the symphony. Of its 10 sections two are called Love Song, another Garden of the Sleep of Love, a fourth Development of Love, and the fifth movement, Joy in the Blood of the Stars, is supposed to express the "peak of carnal passion." Mr. Messiaen here used a motive that reminded listeners variously of Stephen Foster, a hillbilly tune and a popular song of the Gay Nineties.

The Symphony consumes about an hour and 10 minutes, and yesterday, fortunately for the ears of all and the sanity of some, there was an intermission in the middle.

This new work by a composer generally known as a religious mystic is remarkable for its rhythmic complexity, most of which cannot be taken in by the ear, for its alternations of frenzied excitement and idyllic—even obvious and slightly corny—passages and for its large array of percussion instruments; glockenspiel, celesta, vibraphone, temple blocks, wood blocks, small cymbal, suspended cymbal, Chinese cymbal, tam-tam, tambourine, triangle, maracas, side drum, snare drum, bass drum, tubular bells—and Mr. Bernstein's right foot, a gratuitous and perhaps necessary addition. No such tintinnabulation has been heard in Symphony Hall since Henry Eichelm gave us his "Java-Burma."

Like certain Renaissance painters and modern composers of opera, Mr. Messiaen is concerned with the contrast between earthly and ideal love, his expression of the former being violent rather than sensuous and of the other decidely soothing. The program notes dealt with strange concepts, such as rhythmic diminution in "zigzag," rhythmic augmentation in "scissors," rhythms like a "spreading fan" and a canon in non-reversible rhythms. Several listeners left at the intermission, but those that remained applauded mightily at the end, especially when the composer came to the stage. Will we hear all this again, save for this evening's performance? I doubt it.

MUSIC

Bernstein Piano Soloist and Guest Conductor in Mozart, Brahms Program

By CYRUS DURGIN

Leonard Bernstein is back for two weeks as guest conductor of the Boston Symphony Orchestra. His first program is thoroughly classic and entirely pleasant, consisting of Mozart's "Haffner" Symphony and B-flat major Piano Concerto (K. 450), and the Second Symphony of Brahms. Once again Mr. Bernstein is his own soloist, conducting from the keyboard.

It is a commonplace among musicians that the deceptive simplicity of Mozart is hard, indeed, to master. When you have mastered it, you have, in a sense, "arrived." Certainly Mr. Bernstein has arrived, for he gave the "Haffner" Symphony a performance of the greatest straightforwardness and beauty imaginable. Mozart was in the right dynamic frame, too, nothing to loud or soft; the pace exactly right, and no details either neglected or fussed up.

The whole piece "sang" from start to finish, and the tone of the Boston Symphony was clear, limpid and healthy. When done with such honesty and musicianship, Mozart ripples along, and that is precisely how he ought to be played.

Much the same could be said of the Piano Concerto, which was almost as admirable in the solo part as in the orchestral accompaniment. Probably it is impossible so to divide concentration that one man can conduct and play the piano simultaneously with equal distinction. There were a few attacks and other places not so neat as they would have been otherwise. But all the same, this was an exhibition of formidable talent and versatility, and Mr. Bernstein deserves plaudits.

Though he began the first movement of Brahms' D major Symphony very slowly, and soon thereafter picked up the tempo, Mr. Bernstein gave a really masterly reading of this hackneyed score. The general character was a pervading lyricism, with a clear texture and no sentimentality. The third movement, which passes for a scherzo, was especially light and delicate and these abrupt changes of speed and metre were navigated adroitly. It was novel, the way he did the finale, making this, too, comparatively light in weight and never attempting to dramatize music that is essentially buoyant and not at all grandiose.

All in all, this was a memorable Symphony concert, and it was most enthusiastically applauded. Mr. Bernstein will repeat this program at Symphony Hall tonight and Sunday afternoon, and next Tuesday evening at Sanders Theatre, Cambridge. On Dec. 2 and 3 he will conduct at Symphony Hall the world premiere of Olivier Messiaen's gigantic Symphony, "Turangalila."

BOSTON HERALD, SATURDAY, NOVEMBER 26,

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Leonard Bernstein conducting, gave the sixth concert of the 60th season in Symphony Hall yesterday afternoon. The program was as follows: Symphony in D (K. 385), "Haffner"; Mozart
Piano Concerto in B flat (K. 450)
Symphony No. 2 in D major, Op. 73 Brahms

BY RUDOLPH ELIE

The conducting of Leonard Bernstein (back as of yesterday for a fortnight's engagement as guest conductor) is an exceedingly stimulating thing.

You don't have to go along with him on everything—though he is not easy to resist—nor do you have to lose yourself in him to experience the urgency of his musical perceptiveness. But there is about hi ma sense of pure creativeness, of musical incandescence if you will, combined with a full developed orchestral technique that sets him apart as the only American product of his years—or any years, when it comes to that—who has won a position among the established first-line conductors of the day.

Yesterday, again playing the role of soloist and conductor, he achieved his finest moment in a truly memorable performance of Mozart's B-flat major Piano Concerto, a little-known but exquisite work. It may be admitted that a more bravura performance might have been accomplished in the conventional conductor-soloist manner, but only at the sacrifice of the extreme clarity of design, the subtle interplay of phrase and the perfect blending of the opposed forces of piano and orchestra that set this beautiful performance apart. This was, I am certain, the spiritual kin of the performance Mozart himself achieved, though there can be little doubt Mozart would have been as astonished to hear Bernstein's piano as he would have been amazed to hear the unanimity, the ensemble, the [illegible] shading of the orchestra.

This is the way to hear these incomparable works, to me the only way, and if Mr. Bernstein will promise to do one or more on his every visit, we in Boston will be evermore his oyster. And we can only hope that Mr. Munch, when he feels he knows us well enough, will do the same for Mozart and Haydn (and us) with his violin.

It was interesting to note how deeply Mr. Munch has impressed his personality and his particular orchestral technique on the men of the orchestra in so short a time. In something less than six weeks the orchestra has already come to lean more and more on the conductor, rather than its instinct, in locating the stresses of the beat.

Mr. Bernstein, however, derives his style and even his inspiration from Koussevitzky, moulds his phrases with improvisational freedom, often thrusting the responsibility for metrical exactitude on the men. When this works, as it always did with Koussevitzky and with Bernstein conducting Koussevitzky's orchestra, it makes for a truly electric performance. When it doesn't—and yesterday both in the "Haffner" and the Brahms it always didn't—it makes for a certain lack of technical finesse. Notwithstanding this, there were moments of rare beauty in the Mozart, of true excitement in the Brahms.

And it certainly demonstrated for all the immense though anything but obvious role a conductor plays in the basic speech, the fundamental musical attitude and response of a great symphony orchestra, Koussevitzky, Munch, Bernstein—poles apart; Koussevitzky the improviser, the apotheosis of musical imagination and vigor; Munch the most elevated comingling of heart and mind; Bernstein the creator, essentially erring but never dull. And all served by 110 men willing to subjugate their own personal musical egos to the common cause of great music superbly set forth.

Next week Mr. Bernstein is to conduct the 10-movement symphony of Olivier Messaien subtitled "Turangalila," which seems to mean, in Hindu, "Love Song." This is to occupy the entire program and will doubtless occupy the entire audience with something to talk about until the ice goes out.

WASHINGTON, D. C.
POST

DEC 1 1949

Charles Munch . . . leads Boston Symphony here Thursday

BOSTON HERALD, SATURDAY, DECEMBER 3,

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Leonard Bernstein conducting, gave the seventh program of the 60th season in Symphony Hall yesterday afternoon. The program was devoted entirely to the Turangalila Symphony of Olivier Messiaen. The assisting artists were Yvonne Loriod, pianist, and Ginette Martenot, ondist.

By RUDOLPH ELIE

How is one to write about this immense musical composition Olivier Messiaen has thrust upon us in his ten-movement, 70-minute symphony of love?

Are we to say, as the composer might well expect us to, that this is the most revolutionary and significant thing to appear since "The Rite of Spring?"

Are we to say that it points the way, in its formidable manipulation of rhythms in the contrapuntal sense that Bach manipulated melodies, to the music of the future?

Are we to say that it is a gigantic—and largely successful—attempt to marry the music of the east and the west?

Or are we to say that it is empty of real musical significance, that it is primarily the conceit of an idiosyncratic composer here striving, with apoplectic fury, to demonstrate himself a musical genius of almost abandoned creativeness?

At this moment I frankly do not know, but I suspect there is some measure of truth to all these queries, or I would if it weren't for one little thing——

Symphony Itself

But first of the symphony itself. The 37-year-old composer, inspired first by an absorption in the music of the east (and particularly in that of India, Java and Bali), in the second place by a profound interest in rhythm, in the third by the East Indian word "Turangalila" which seems to mean love song, and fourth by a seeming determination to attract notice as an eccentric, has here assembled a strange medley of instruments and put them to work more feverishly than any one else to this moment.

These instruments, besides the conventional symphony orchestra, include the piano, the ondes Martenot (a sort of Solovox with delusions of grandeur), the keyed glockenspiel, the celeste, the vibraphone and a vast gang of cymbals, maracas, gongs, chimes, bass drums, tambourines and temple blocks. For these instruments Messiaen has composed music evocating various aspects of love, which is a subject hard to go wrong on. He deals with ideal love, tender love, carnal love and delirious love, and with various levels of each, most of them accompanied by songs of the birds and all of them accompanied by anywhere from one to three rhythms simultaneously.

The prevailing sound of all this is distinctly eastern and often wonderfully exotic, wonderfully beautiful, wonderfully exciting. From the point of the technical listener its superimposed rhythms, its rhythms set canonically, in augmentation, in diminution and in reverse are astonishing, though few if any are the ears capable of holding the original rhythms in mind long enough to recognise them in variation. This fact, the human lack of memory for complex rhythms (as contrasted with the strong memory for melody) is one reason the basic vocabulary of the symphony is so baffling. That others will explore Messiaen's path in the future and produce better works than this is clear, and in this respect his symphony may be considered revolutionary.

Possible Emptiness

But the "little thing" referred to above, the clue to the possible fundamental emptiness of this work, is the appalling melodic tawdriness of the three big cyclical themes heard throughout. Here Messiaen tips his hand. For the first is a motto of six notes Gershwin would have thought better of; the second might make the grade as a tune for Dorothy Lamour in a sarong, and the third, the dance of joy, might be ascribed to Hindu Hillbillies, if there be such. Had Messiaen's melodic inspiration been on a sublimer level, I should have unhesitatingly pronounced this a masterwork of revolutionary significance. As it is I cannot believe it to be very much more than the novelty of novelties—an interesting, exciting, almost frightening tour de force.

I cannot muster the words to sufficiently praise Leonard Bernstein, the pianist Yvonne Loriod (whose feat at the piano was electrifying) and every member of the orchestra. We can't realize what they all went through preparing this fantastic piece, which was commissioned, incidentally, by the Koussevitzky Music Foundation. Although the audience thinned out a bit during the performance, a large audience was on hand at the end to applaud bravely when the composer appeared on the stage.

Olivier Messiaen Now in Boston

The French composer Olivier Messiaen is in Boston to hear the performance of his new Symphony "Turangalila" by the Boston Symphony Orchestra tonight and a special performance of his Chamber Quartet, "For the End of Time" tomorrow night at the New England Conservatory of Music. The Conservatory concert begins at 8:30 P. M. and is free and open to the public.

TRENTON, N. J.
SUNDAY TIMES ADVERTISER

DEC 4 - 1949

Competition Is Scheduled For Toscanini

NEW YORK —AP— The Boston Symphony Orchestra has just been scheduled to make its first NBC network telecast the evening of December 10. The program will originate from New York's Carnegie Hall as part of the observance of United Nations Human Rights Day.

The time selected, 6 to 7:30, will put the orchestra in competition for the last hour of the telecast with the regular weekly NBC radio broadcast of Arturo Toscanini and the NBC Symphony, which goes on at 6:30.

The concert will be preceded at 5:30 by a telecast of the awarding of a citation to David Sarnoff, president of RCA, for his contribution to the advancement of human rights.

The Boston Symphony, which has been broadcasting many years, now has a weekly radio series on NBC at 1 p. m. Mondays in the form of a rehearsal. The program is in its second season.

[49]

...ien Symphony in Première

Bernstein Leads 10-Movement 'Turangalila'

By Harold Rogers

"Today will be a big day in music," Serge Koussevitzky said while preparing to attend the concert in Symphony Hall yesterday afternoon.

He was referring to the world première of a work he commissioned—Olivier Messiaen's ten-movement symphony, "Turangalila," introduced by the Boston Symphony Orchestra under Leonard Bernstein.

And Dr. Koussevitzky was right. It was a red-letter day, a new page in the history of modern music. But whether future musicologists will refer to "Turangalila" as the dividing line of our century remains to be seen.

Koussevitzky, however, is convinced that "Turangalila" is the first milestone to appear on the musical horizon since Stravinsky's "Le Sacre du Printemps." Time may confirm what he perceives.

As in the case of Bach and Wagner, Messiaen's music may be the summation of an era, rather than the herald of a new school. It is certainly the synthesis of all known techniques, as Koussevitzky has pointed out. It may be more evolutionary than revolutionary.

The principal difference between "Le Sacre" and "Turangalila," according to Bernstein, is that Stravinsky had no system, whereas Messiaen has devised a system basically simple, aurally complicated.

But yesterday afternoon his symphony did not create the storm of protest that "Le Sacre" did when Pierre Monteux first conducted it in Paris in 1913. American audiences are not so volatile. If Bostonians suffer, they do so in silence. They simply withhold their applause or leave the hall.

More than a few left yesterday; there was considerable applause withheld; but the majority of the listeners remained to cheer. We have come a long way since 1913. Boston may be conservative, but for new music it is the least conservative city in America.

Messiaen speaks of his music thus: "It is a gleaming music that we seek, bringing to the ordinary senses of the listener pleasures voluptuously refined."

"Turangalila" (an East Indian word meaning love song) contains some of the most voluptuous music ever penned. Certain sweeping passages in the eighth and tenth movements recall Wagner's "Liebestod" from "Tristan und Isolde."

And there is the tender melody in the sixth movement, progressing in consecutive sevenths on the strings and ornamented with bird calls played on the piano. Whatever serves his purpose, be it the popular song or jazz progressions, he employs unabashedly.

It would be interesting, if space allowed, to delve more deeply into Messiaen's system. When explained, it is extremely comprehensible on paper. Its main fault, however, lies in its incomprehensibility to the uninitiated listener.

But this symphony is not so cryptic that it cannot be appreciated by a seasoned concertgoer. Many of its movements have strong popular appeal. The composer makes brilliant use of percussion and the gamelan, an Oriental gong orchestra consisting of glockenspiel, vibraphone, piano, and celesta. His exotic rhythms are Hindu in origin, as are the modes he chooses for melody.

Yvonne Loriod, who came from Paris expressly to play the piano part, has an incisive technique that glitters. She made the bird calls fluid and clear. Her execution of the splattered cadenzas was almost unbelievable.

Messiaen's score also provides an integral role for the Onde Martenot, the electronic instrument played by Ginette Martenot, sister of its inventor. It added distinctive color to the tonal fabric and is more acceptable in ensemble than in solo.

Bernstein fulfilled this difficult assignment with distinction. "Le Sacre" would be child's play to what he accomplished yesterday.

LAWRENCE, MASS.
TRIBUNE

DEC 3 - 1949

Critics Dislike New Symphony

BOSTON, Dec. 2 (AP)—There was mixed reaction today to the Boston Symphony orchestra's world premiere of French Composer Olivier Messiaen's new work, "Turangalila."

Cyrus Durgin, Boston Globe music critic, called the 10-movement symphony "the longest and most pointless music within one memory. Some of the more extreme pages do have a suggestion of a tool and die works with a rush order."

The composer was applauded when he appeared on stage after the performance.

Durgin described the work as "gigantic and ear-blasting. As music it isn't much. For in the two or three million notes that Mr. Messiaen put to paper with sublime persistence, the only offense is to the ear. . . . It sounds like 125 different compositions."

Although Durgin said the work is "tricky and futile" he added that "some of the sounds are nice."

Leonard Bernstein, a Lawrence native, conducted the orchestra in the absence of Conductor Charles Munch, who is vacationing. The new Messiaen symphony, which takes well over an hour to play and therefore was the only work on the program, was commissioned by the Koussevitzky Music Foundation.

Dr. Serge Koussevitzky, who retired recently as conductor of the Boston Symphony orchestra, listened from the balcony.

Warren Storey Smith, Boston Post music critic, said "the symphony consumes about an hour and 10 minutes, and today, fortunately for the ears of all and the sanity of some, there was an intermission in the middle.

"This new work by a composer generally known as a religious mystic is remarkable for its rhythmic complexity, most of which cannot be taken in by the ear, for its alternations of frenzied excitement and idyllic—even obvious and slightly corny—passages and for its large array of percussion instruments. . . ."

4—The Berkshire Evening Eagle, Thursday, Nov. 17, 1949 ★★

Critic Says Tanglewood Fame Is Due to New Compositions

Tanglewood has won its high place in the world of music because of the new compositions introduced there, Jay C. Rosenfeld, musician and music critic of The Eagle, told 40 members and guests of the literary group of the Pittsfield College Club at a meeting last night at the home of Mrs. Philip C. Ahern, 52 Broad Street.

Although there has been something of a popular demand by Berkshire people for the playing of the more familiar compositions, Mr. Rosenfeld said that it is the new and untested works that attract music critics from far and wide to Tanglewood and thus spread the fame of this great musical center. Mr. Rosenfeld expressed grave doubt that much attention would be paid to Tanglewood outside the Berkshires were it not for this programming policy of Dr. Serge Koussevitzky and the Boston Symphony Orchestra trustees.

Mr. Rosenfeld reviewed the musical history of Pittsfield and the Berkshires, noting especially the contributions made by Benjamin C. Blodgett who taught music at the Maplewood Institute and later became head of the Smith College music department; Miss Gertrude Watson and Mrs. Elizabeth Sprague Coolidge, founder of the South Mountain Music Colony.

Miss Katherine Isabel Black presided, and a question period and social hour followed Mr. Rosenfeld's talk.

Social Chatter

By Alison Arnold

Bostonians prefer their Bach and Brahms to modern music, so many of them left yesterday afternoon's Symphony concert earlier than usual. Oliver Messiaen's devoted pianist who joined the orchestra for the first performance of the composer's new Turangalila symphony and the influence of Hindu music on the work were sidelights that seemed too much for many in the large audience.

* * *

But those who had attended Boris Goldovsky's symphony lecture at the Junior League in the morning stayed through the concert. His musically-illustrated discussion about the afternoon Symphony program explained the ten-movement Symphony so that they were able to understand it.

WASHINGTON, D. C.
TIMES HERALD

DEC 4 - 1949

MAJOR & MINOR

Bostonians Can Show Local Musicians How a Well-Arranged Orchestra Sounds

By Glenn Dillard Gunn

IT IS with a sincere desire to help the resident orchestra that the members of the National Symphony association herewith are urged to attend the concert of the Boston Symphony, Thursday evening, in Constitution hall.

The local orchestra has settled into a slough of mediocrity. It is the duty of its directors to hear and observe the orchestras of Boston and of Philadelphia, if they can obtain seats to the latter's eight concerts here. If they can't hear the Boston Symphony this week, they should make reservations now for its second concert Jan. 12.

The Bostonians will come to us under their new conductor, Charles Munch. Washington heard him last season when he appeared with his own symphonies from Paris, L'Orchestre National de France.

This was an exciting and rewarding experience. It was modern orchestral art, such as Stokowski and Koussevitzky, and the late Frederick Stock have shown American music lovers.

On taking over the Boston Symphony when Serge Koussevitzsky resigned, Munch discharged none of the players. He holds the quaint European belief that a position in a symphonic group is a lifetime appointment.

He added a bassoonist to the ensemble and he has rearranged the placing of the players only in the viola, 'cello and double bass sections, leaving the violins where Koussevitzky had them, all grouped together on the conductor's left.

♫

THIS seating arrangement has great accoustic importance, as anyone listening to the Boston or the Philadelphia orchestras can observe. All modern conductors employ it, though when on tour the Philadelphians make some adjustments to suit different auditoriums. Presumably others do the same.

This is known as the first Stokowski seating. The date on which Koussevitzky adopted it is not known to this department. Stock put it into effect in 1931 according to Felix Borowski, his program annotator and to Rene Devries, critic of the Musical curier. I listened to the Chicago Symphony—and sometimes conducted it—from 1900 to 1937 and I even remember the names of the principal string players and their positions—Evans and Powers, leading violas and 'cellos respectively, grouped on the conductor's right; Weicher and Essers, leading first and second violins, grouped on the conductor's left.

♫

THIS is important only because it has been misrepresented in a local publication, perhaps through ignorance or in a desire to sustain Conductor Howard Mitchell of the National Symphony, who is one of the conspicuous "hold-outs" against the new order.

Toscanini, Bruno Walter, and Monteaux are the other conductors who cling to the unaccoustic seating plan of 1790. It still obtains in Germany and in all opera houses where a large orchestra plays in the pit.

Since Toscanini, at 85, conducts in a radio studio about the size of Coolidge auditorium, no comparison with his usage applies today. Admiration for Walter is often qualified. Monteux has the habit of strengthening his seconds with horns, a trick employed by many older conductors especially in the music of Brahms.

For the San Francisco Symphony's violins, divided like those of the National Symphony, are similarly weak.

♫

IF his directors really want to help Mitchell they will first add $75 a concert to the budget and give him the extended stage used in Constitution hall by the Philadelphians and the Bostonians.

Then, if he insists upon keeping the violins divided, he should be given another 20 players in that section, putting most of them in the ranks of the seconds. These changes should help, though of course, they won't cure the present maladjustment. They will be expensive.

Mitchell, of course, can't change his present unaccoustic seating of the National Symphony without losing face. So he won't change. Nor will his directors give him more money.

SATURDAY, DECEMBER 3,

MUSIC

"Turangalila," or Love in the East Indies, or a Messiaen Afternoon

By CYRUS DUBGIN

"Turangalila" is a girl's name, and a poetic Indian word for love song, and it is also the title of a gigantic and ear-blasting new Symphony by Olivier Messiaen. This piece in 10 movements—count 'em—takes well over an hour to play and it was commissioned by the Koussevitzky Music Foundation. Yesterday it was given its world premiere by Leonard Bernstein and the Boston Symphony Orchestra. As music it isn't much, but it has focussed attention upon the subject of love in the East Indies, and that is something even in Boston.

Among the titles of the individual movements are "Joy in the Blood of the Stars," "Gardens of the Sleep of Love" and "Development of Love." Upon reading these lines in the program book I was at once convinced they are inflammatory, and searched for a nickel to call up the censor. But when the music began, it was quickly evident how wrong one can be.

For in the two or three million notes that Mr. Messiaen put to paper with sublime persistence, the only offense is to the ears. This work, says Mr. Messiaen, "is written in a very special rhythmic language, and makes use of several new rhythmic principles — quantitative (note values), dynamic (intensity), cinematic (movement), phonetic (timbre), added values, non-reversible rhythms, assymetric augmentations—," etc., etc. Even that "Development of Love" is only a "—canon in non-reversible rhythms, and lyric offshoots of the love theme—" and "—develops the three cyclic themes with a passion constantly increasing."

No, nothing for the censor here. Evidently East Indian love consists only of walloping away at a large number of percussion instruments, while a full orchestra plus piano and the electronic ondes martenot industriously grind away at what sounds like 125 different compositions.

This, however, is not the most acrid music ever heard. Some of the sounds are nice, and the fifth and sixth movements actually have a couple of tunes. But it is the longest and most pointless music within memory, and some of the more extreme pages do have a suggestion of a tool and die works with a rush order. Mr. Messiaen's complicated adventures in rhythm may look wonderful on paper but they sound like—well, they sound like "Turangalila."

At intermission the lobbies buzzed with rebellious and treasonous objections, and by the time the second half began a good many of the Friday subscribers had departed. But enough were left to applaud the composer when he appeared on stage at the end. The real heroes were Mr. Bernstein and the gentlemen of the ochestra, for they must have put in many hours of exhausting effort with this tricky and futile work.

[50]

Sec 1

THE ROVING EYE

By RUDOLPH ELIE

Koussevitzky Hero of Brazil

Serge Koussevitzky, looking half his years in a smart grey suit with a brand new Brazilian decoration in his lapel, a fine blue tie and a rich coat of Rio de Janeiro tan, sat in the balcony at Symphony Hall, a thick and seemingly illegible musical score on his lap.

On the stage of the hall below were the men of the orchestra all but crowded off their chairs by pianos, celestes, xylophones, chimes, gongs, bells, and a host of other special instruments (including the Ondes Martenot of recent memory) called for by the composer of the music, a cherubic-faced man with one fragile wisp of hair floating over his bald head, who was, at the moment, on his hands and knees in the center aisle poring over his music in the dim light. It was a rehearsal of Olivier Messiaen's new symphony in 10 movements, Leonard Bernstein conducting, and the former conductor of the Boston Symphony was on hand to hear the work he'd commissioned some years ago.

Ocean Outside Window

But if the 75-year-old conductor was full of the strange music of Messiaen, he was quite as full of his adventures in Brazil, from whence he had just returned from a series of guest appearances with the Orquestra Sinfonica Brasileira. "Eet was formi-dable!" he exclaimed, "vonderful, vonderful, the greatest triumph of my life! I am the hero of Brazil, would you believe it?"

Knowing the overwhelming personality that is Serge Koussevitzky I would most certainly believe it. Indeed, a rough and ready translation of a bale of newspaper clippings that had filtered back from Rio de Janeiro before his return indicated that Koussevitzky had taken that very cosmopolitan metropolis by storm from the outset. As it happened, the city took Koussevitzky by storm, too. "They put me in the Copacabana hotel," he said, "such a hotel, the most beautiful place I have ever seen in my life. And right outside my window is the ocean; I am overwhelmed. It is too beautiful to believe."

But he said the orchestra wasn't too beautiful to believe. It hadn't had very much discipline, it played out of tune and it just didn't measure up to his standards, so he went to work, first announcing to the manager of the orchestra (an admiral of the Brazilian navy) that he wouldn't give a concert until he had the orchestra trained to his own satisfaction. That was all right with the admiral, but after seven rehearsals and still no word from Koussevitzky as to the date, the admiral inquired how much longer it would take. After five more rehearsals, said Koussevitzy, he'd let him know.

The first concert, an all-Beethoven program, was followed by a 20-minute ovation, and some of the most rapturous newspaper reviews a conductor ever got. "He conducts with his whole body," wrote one critic, "giving peremptory orders, speaking, praying, singing, flying, trembling, threatening, stopping his gesticulations completely, giving blows and kicks, cutting the air as with a sword, muttering, nervous, disconcerting, furious as an old colonel with his recruits but spurting forth music from all his pores, subjugating and electrifying the orchestra with a will and a musicality without equal." As for the orchestra, said the critic, it was no longer the old "collection of mistakes" of the past.

To Help Carvalho

In his six weeks Koussevitzky, given a huge car and a chauffeur to run around in, conducted a half dozen or so concerts, one of them devoted entirely to Brahms. "Not Brahms," warned Villa Lobos, Brazil's best-known composer, "they don't like Brahms down here. Why not play Scriabin?" Koussevitzky said no. "I'm an old Scriabin man myself," he added, "but I said we will play Brahms and we will see." The Cariocans all but tore the house down. "They just never really heard Brahms before," he said with a grin.

Although they offered Koussevitzky anything he wanted if he'd stay on and build the orchestra and, in fact, Brazil's whole musical education program, he had to refuse. "You have Carvalho here," he said, referring to the young Brazilian who is his protege, "he can do it and I will help all I can." So they gave him the highest decoration the nation offers as well as an honorary degree, and Koussevitzky embarked for home to prepare for his guest appearances in Israel, Italy, France, Belgium and England this winter.

They wouldn't even let him pay his own hotel bills. "If I'd known they were going to do that," he explained with a laugh, "I'd have been a little more modest in entertaining. What a bill I must have left them!"

TIMES-HERALD DEC 4 - 1949

Times-Herald Photo by Brian Brown

FRENCH-AMERICAN CUISINE: Music-hungry Washingtonians will be treated to an unusual symphonic specialty this week—something resembling Boston baked beans garnished with a fleur-de-lis. The creator of this chef d'oeuvre is Charles Munch, the former conductor of L'Orchestre National de France, who is the new conductor of the Boston Symphony. He will bring the Bostonians to Constitution hall Thursday night in a program liberally seasoned with both American and French works.

WASH. POST DEC

The Music Box

Munch Lists Piston Suite For Concert

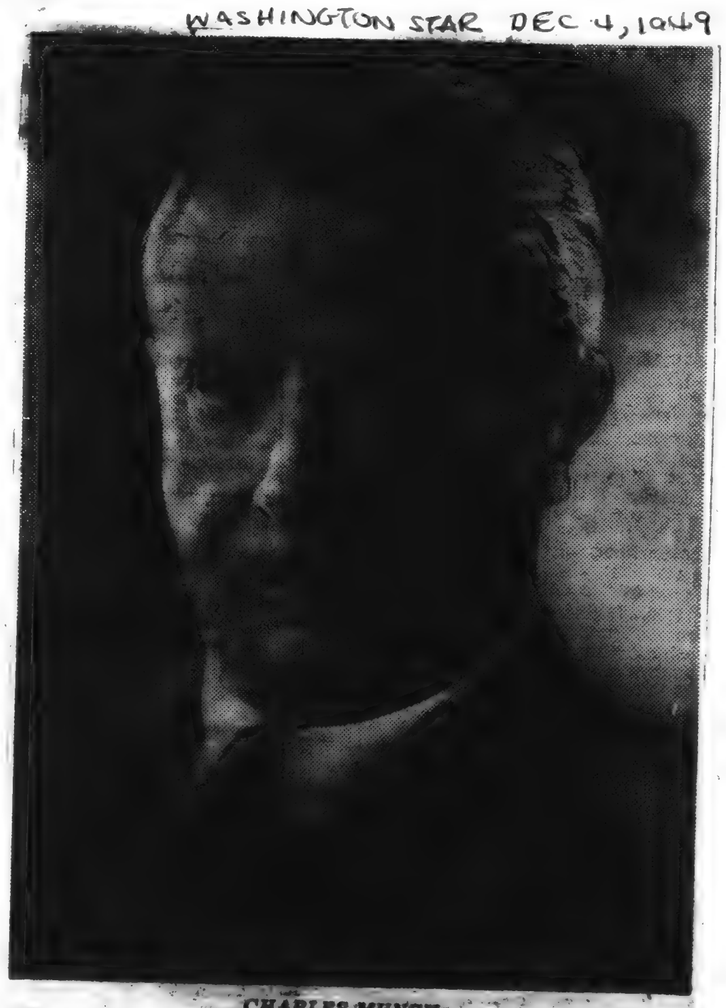
THE Boston Symphony's coming to town again!

Under their new conductor, Charles Munch, the more than proper Bostonians, will play the first of two concerts here Thursday night. Munch lists a new suite of Walter Piston, plus the Beethoven 7th, Daphnis and Chloe, and Rabaud's Procession Nocturne.

MISS BURGE

The National Symphony the night before lists new music by Britten. The week promises more outstanding music in Giovanni Bagarotti's violin recital today at Phillips Gallery, Louise Burge in songs by contemporary Negro composers tonight at the National Gallery, and the Friday Morning Music Club's evening program this Tuesday.

WASHINGTON STAR DEC 4, 1949



CHARLES MUNCH,
The new conductor of the Boston Symphony, which will give a program Thursday in Constitution Hall.

WORCESTER, MASS.
TELEGRAM

THIS MAN CHARLES MUNCH

By RAYMOND MORIN

MANY BELIEVE that the critics can make or break a musician's career; in the case of a conductor the orchestra itself can deal the death blows. If there are grounds for this theory, Charles Munch, new conductor of the Boston Symphony, enjoys a position of enviable security.

We received two vivid impressions as we watched Munch conduct one of Richard Strauss' gargantuan orchestrations the other night in Symphony Hall. First, the comradeship between conductor and players was extraordinary. Second, the conductor had a completely clear picture of how he envisioned the music and how to communicate it.

For the past two and a half decades the Boston Symphony has been a conductor's orchestra. There was the same concentration upon its former leader that forever spotlights the elegant hands of Stokowski or the personal legends about Toscanini.

The Boston Symphony gave its conductor slave-like obedience, and one subconsciously felt that any mishap during a concert was bound to be dictatorially thrashed-out backstage. The music it made was predominantly the conductor's own interpretation.

MUNCH has a different approach. In effect it says, "let us make music together," rather than "you play as I say."

It cannot be denied that the Boston Symphony became the masterful organization that it is, during the past 25 years. But it was clearly time for a change. Perhaps it needed these years of intensive domination to attain full growth, and it now remains to be seen whether it maintains that growth in its new freedom.

In no sense of the word are we implying a comparison when we say that Munch is a "man's man." But he is the type of conductor who goes backstage to congratulate other conductors on their performances. When things go wrong at rehearsal, he is capable of enough personal humility to say to the men. "Help me!"

Nor can Munch be accused of the contemptible habit of capriciously firing men over alleged inefficiencies, or the crossing of personal paths. The thought of firing men is horrifying to him. He thinks as do most Europeans, that a symphony job should be a job for life.

He likes people and has the faculty of making them like him. He speaks with the same respect to the ushers at Symphony Hall as to the musical great with whom he deals. He used to call the usherettes at Carnegie Hall, "mes enfants."

Munch has proven to be a breath of fresh air at Symphony Hall, just as he was at Carnegie where he guest-conducted. The New York Philharmonic had been for years the instrument that catered to the personal egoes of a long parade of conductors.

Friendly Charles Munch, new conductor of Boston Symphony Orchestra, believes in comradeship between leader and players. He doesn't exhaust orchestra during rehearsals, relies on spontaneity and inspiration of the moment in presenting concert programs.

HIS THEORY in this respect is simple: "You see," he says, "in the relation of conductor and orchestra there are two sides. To reconcile the two is the problem. You can lift the level of the orchestra, but you cannot demand the impossible."

The men of the New York Philharmonic sensed this deeply, and showed it by giving a cocktail party for Munch in the Green Room at Carnegie Hall —unprecented for them. Other conductors are lucky if they get a "good morning." The guest returned the favor and the members gave him a cigarette case engraved with an expression of affection and esteem.

The Boston Symphony players probably have had to adapt themselves to a situation that to some is considered dangerous. Munch is not a slave driver. He doesn't believe in exhaustive rehearsals, but prefers to rely on his command over the men for his results.

The rehearsals may be as long, but he is largely content to go over the important and dangerous spots in a score, leaving the details to actual performance. Whereas the men were used to thorough preparation, they are now to a degree uncertain as to gradations of tempo and dynamics. And the fact is that Munch has been known to be carried away by the music and to deviate from tempos he established at rehearsals.

RAYMOND MORIN is music critic of the Worcester Telegram.

ON THE SURFACE this may seem a treacherous procedure, but actually it has its compensations. There are tw types of conductors. One works the men diligently, sometimes to a point of exhaustion. The result is that at the actual performance they may be too tired to do it, but they do know exactly what they are supposed to do.

The other type of conductor, of which Munch is an example, relies on spontaneity and inspiration of the moment. He may not achieve the same perfection of detail, but there will be an alertness and freshness in the results that creates a new form of excitement.

Proper Bostonians have become accustomed to perfection of detail; if and when they detect technical flaws, it remains to be seen what will their reaction.

One one thing you may be certain—many of them will welcome their release as foils for mediocre contemporary composers. There was much to command the ever-presence of new music on their programs, except that much of it was unworthy of their attention or time, and it is no secret that they resented it.

The other night we heard Munch conduct Walter Piston's Second Suite for Orchestra. It is a work of many fine qualities. It has balance, and in the rapid movements a high degree of ingenuity. The composer was in the audience, and from where we were seated it was possible to observe his reactions. He appeared absorbed during the entire performance, and indicated no evidence of conflicting ideas between composer and conductor.

IT IS PROBABLE that the conductor studied this score with the composer, but although Munch is greatly interested in contemporary American music, he confesses to being puzzled by it. Since it is sometimes difficult to decide just where American music is headed, that isn't surprising.

At present he is studying modern scores to learn what he can do about them. The important question, of course, is whether he has or will have Koussevitzky's remarkable ability for analysis and evaluation of new music. Munch's forte is French music.

And now, something about Charles Munch, the man. He has been nicknamed "Le Beau Charles." If that implies that he is a "dandy" it is a misnomer. He has a fine, sensitive face, with blue-gray eyes and a well-shaped nose. When he conducts it doesn't matter that his large head of hair becomes unruly. The other night we heard one prim Bostonian lady say to another: "Doesn't

Continued On Next Page

New Conductor Of Boston Symphony Is Person Of Simple Tastes, Has Had Distinguished Career

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[52]

THIS MAN

Continued from Preceding Page

it seem strange to see such a tall man on the podium?" Munch is six feet tall.

He is a simple man and lives a simple life. It is doubtful if he will succeed in remaining aloof of Boston society as he has in the past, because Boston is Boston.

If he does manage to live as he chooses, he will answer his own phone, write his own letters, buy his own tickets, and dress himself. There will be no massaging by a valet during intermissions. He will avoid having a press agent. He will write no manifestos, or turn lecturer between selections of his programs. One good reason may be that he speaks very little English.

THERE WAS QUITE a debate deciding just how his name was to be pronounced in Boston. The French "U" being a difficult sound to make, he agreed to not only change the spelling from Muench to Munch, but to a pronunciation as if spelled "Moonch."

You can even pronounce it as it looks and he won't mind, but if you say it with a sound similar to that of the German town, Muenichen, he will be annoyed. That, to an Alsatian, is distasteful.

Charles Munch comes to the Boston Symphony in the prime of his life, from Europe, with an illustrious career to commend him. He was born in Strasbourg, Alsace, Sept. 26, 1891, of a French mother and an Alsatian father.

His first teacher was his father, Ernest Munch, who was director of the Choeur Saint-Guillaume in Strasbourg. He has two brothers, who have likewise distinguished themselves musically. Charles Munch's chosen instrument was the violin, which he studied with his father and later with Lucien Capet in Paris and Carl Flesch in Berlin.

In 1919, he was made professor of the Strasbourg Conservatory and conductor of the orchestra there. Going to Leipzig in 1926, he served as concert master in the Gewandhaus Orchestra under Wilhelm Furtwaengler. In 1932, he went to Paris and after conducting concerts of the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra, he founded the Paris Philharmonic Orchestra, becoming its regular conductor.

In 1938, he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra. Munch first came to this country in December, 1946, when he made his first American appearance conducting the Boston Symphony as guest.

BESIDES conducting America's foremost orchestras during the past two seasons, he took the Orchestre National de la Radiodiffusion Francaise on an Autumn tour of the United States in 1948, conducting this outstanding French orchestra in many cities from coast to coast.

And so, the Boston Symphony has begun a new era under Charles Munch. What its trustees sought to avoid when they appointed him was a period of experimentation with guest conductors in an effort to find the one best suited to their needs.

Boston Symphony Orchestra assembles for rehearsal under baton of Conductor Munch.

The great Koussevitzky left enormous shoes to be filled, and although there was a genuine need for widening the spotlight to include the players as well as the conductor, it was equally important that virtuosity be maintained.

Some critics, notably in Boston, have described Munch's technique as excessively flamboyant. This may seem justified to the casual observer, but many orchestra musicians explain that the technique is an extremely illuminating one, and that it assists them greatly in performing complicated rhythms or melodies, especially those in modern works.

In any case, the players of the Boston Symphony have no doubt when Munch gives his downbeat . . . an advantage that they have not always enjoyed.

Section of famous painting, "Diane de Poitiers," one of the major attractions at Worcester Art Museum. It is attributed to the French painter Francois Clouet, 1505-72.

ART Of The Ages At The MUSEUM

By WALTER MERKEL

A painting in the Worcester Art Museum's permanent collection which has proved a major attraction is "Diane de Poitiers," attributed to Francois Clouet, 1505-1572.

This article is illustrated by a section of the painting, the bust of Diane, and a view showing her servant at a wardrobe chest in a rear room of the palace. Other parts of the canvas were too dark for good newsprint reproduction.

Under Henry II, king of France from 1547-59 the artistic activities of the court revolved around his mistress, Diane de Poitiers. Her name was associated with that of the pagan goddess of the hunt, celebrated in verse as well as in plastic arts. A model of Diane was used with dramatic effect in the motion picture classic "Beauty and the Beast."

ALTHOUGH Diane de Poitiers was 19 years older than the king she kept her figure amazingly youthful and was so proud of its lines that she was often pictured in the nude in her bath or at her dressing table.

In the canvas at the Worcester Art Museum she is shown in her boudoir, the alabaster hue of her skin glowing softly in the light beneath a diaphanous drape. Her head is adorned with a jeweled tiara and strings of costly pearls encircle her white throat.

Before her is a jewel case filled to overflowing with jewels and trinkets. Sprays of flowers add color to the scene, relieving the somber note of the background against which her body is superbly painted.

The servant, or lady-in-waiting as she may have been called in Henry's time, adds interest to the composition by drawing the vision past Diane into the background.

A JEWELLED mirror on Diane's dressing table which reflects part of her features, is supported by nude caryatids, representing priestesses from the Temple of Diana. Caryatids usually were draped female figures used to support an entablature in place of a column or pilaster.

This charming study is noted not only for its delightful color values but for the delicate manner in which the artist wrought every detail. We note this in the magnificent modeling of the hands, with their long, slim fingers; in the soft yet clear-cut features of the model; in the intricate weaving of the tiara; in the parted drape, as sheer as gossamer.

The canvas is in perfect condition, a tribute to men who knew how to paint for the centuries.

NEW YORK, N. Y.
SUN

DEC 8 - 1949

The Music Makers

By IRVING KOLODIN

Bernstein Leads Brahms, Plays Mozart in Carnegie.

Leonard Bernstein and several television cameras lent interest if not charm to last night's visit of the Boston Symphony in Carnegie Hall. Bernstein was there by pre-arrangement, the cameras as interlopers in preparation for a U. N. event on Saturday in which the orchestra will take part. Two were in boxes, and one, clothed in canvas and straddling a scaffold, usurped a corner of the stage. In consequence, all the musicians were crowded to the front, very likely distorting sonorities all along the line.

IRVING KOLODIN

The sound could not stand too much of this, for Bernstein—now moving from the "wunderkind" phrase of his career to larger responsibilities and sharper comparisons—had not too happy a time with a Mozart-Brahms program. It was a part of facing these responsibilities, no doubt, that impelled him to the choice, for he cannot forever rely on the special works of which he is an unquestioned master. Thus, one can applaud his taste in choosing the "Haffner" symphony and the B flat (K.450) concerto of the former, the second symphony of the latter, if not always for the musical results or even for electing to be his own piano soloist.

Such works, of course, are not mastered overnight — and Bernstein's career is virtually "overnight," as a conductor's development goes. But some of the inclinations thus conveyed were not of the healthiest, allow as one might for the maturing process. Did Bernstein mean for the "Haffner" to sound as tense and breathless as it did, so lacking in "sing" or resilience, or for a Brahms—in large part—so soft in outline, narrow in dynamics or sweetly sentimental in spirit? Or were these momentary inclinations, to be replaced by others at another time?

The absence of a score may accord with Bernstein's way of working, but some ritards in the Mozart, slurs in the Brahms and recurrent lack of rhythmic certainty made one wonder whether they had also been overlooked in the preparation. Some other details, not nearly so relevant, were hammered home with Bernstein's whole arsenal of gesture—mostly blank cartridges that hit no target but the audience's eye. Perhaps it is unfair to minimize the great amount of technical command he brings to his work—but it is only in such terms (the most promising we know) that the results are appraised.

In train, then, the matter of double duty in Mozart. Here is a problem in execution that may well engage a Schnabel on one hand, a Toscanini on the other. Can that problem be solved as well by one man named Bernstein? Not in my opinion. Bernstein plays a facile, well-schooled piano, but not a particularly finished one; and there is no music in which the lack of finish, the ability to articulate every point, is so conspicuous as in Mozart. Much of it was musically inspired—Bernstein as performer is a more certain Mozartian than Bernstein as conductor—but some of the intricate left-hand passages were muddied o'er (not by the pale cast of thought) and several places of inspired dialogue had the skill of a ventriloquist, but not the individuality, or resource, of two fine actors. Piano-conducting is a stunt better reserved for Ravel or Liszt.

At that—save for some stretches of Brahms—the evening did not lack vitality or interest. It lacked, primarily, the attributes that time alone can provide. The massive peroration of the symphony, in a burst of D major glory, saved face for all, scoring the winning run in the ninth, effacing some loose play before. The happy ending included much applause.

Envoy Bonnet Gives Supper After Concert

Champagne and "black tie" plus a little music thrown in by the Boston Symphony orchestra all went into making the perfect party score last night.

The baton portion of the picture was handled by the French-born conductor of the Boston Symphony, Charles Munch, who held down the spotlight from 8:30 til 10:30 p.m. in Constitution hall. Afterwards some of the boxholders as well as a number of diplomats and officials in the audience headed for the French embassy where the Ambassador and Mme. Bonnet hosted an after-the-concert supper.

Some 250 guests sampled French delicacies and clustered around the maestro and Mme. Munch with congratulations on the evening's program.

WASHINGTON, D. C.
POST

DEC 9 - 1949

Town Topics

'Le Beau Charles' Takes A Bow at the Bonnets' After-Concert Festivity

ABOUT 300 members of diplomatic and official circles and personal friends of the French Ambassador and Mme. Bonnet were guests at a reception at the French Embassy last night following the Boston Symphony Orchestra concert at Constitution Hall.

Honor guest at the after-concert fete was Charles Munch, new conductor of the orchestra, who made his debute in Washington last spring as conductor of the French Orchestra Nationale. Mrs. Munch, who accompanied her distinguished husband to Washington, was also a guest at the embassy party.

Mr. Munch, who is tall, blue-eyed and silver-haired, is called "le beau Charles" by the ladies of Paris. Recently readers of Elle, French women's magazine, voted him second in choice to the question, "What man would you most like to have dinner with?" Only Winston Churchill outvoted him!

Born of an Alsatian father and French mother, Mr. Munch's sympathies have always been French. During the war he kept his musicians together in France, at first refused to play for a Nazi audience. When forced to do so, he turned his fees over to the resistance. For his services to French music he was made a chevalier of the Legion of Honor.

The musician is quickly becoming Americanized. He is studying English diligently, drives a new Oldsmobile through Boston traffic which he considers slightly worse than that of Paris.

He plans to give much American music an airing with the Boston Symphony. Asked his opinion of jazz, he said, "I like it."

NEW YORK, N. Y.
TIMES

DEC 8 - 1949

CONDUCTS SYMPHONY

Leonard Bernstein

BERNSTEIN GUEST ON PODIUM HERE

Conducts Boston Symphony at Carnegie Hall and Plays Mozart Piano Concerto

Leonard Bernstein, serving as guest conductor of the visiting Boston Symphony Orchestra at Carnegie Hall last night, put on a show that revealed some of his best and worst points. On the one hand he conducted with taste, refinement and an awareness of the music's proportions; on the other, he did violence to the spirit of a composition.

Mozart emerged whole and sane. The "Haffner" Symphony was done with felicity of style, and the B-flat major Concerto (K. 450), in which Mr. Bernstein was his own piano soloist, had a sensitive performance. But Brahms' Symphony was pulled out of shape and character to make a conductor's holiday.

To one who has watched Mr. Bernstein's public appearance over a period of years there seems to be a direct ratio between the balance and rightness of some of his performances and the amount of turning, twisting and gesturing he does on the stage. Certainly this was the case last night.

In the "Haffner" Symphony one thought that Mr. Bernstein had turned at last into a restrained, controlled conductor, who could project the emotional impact of the music exclusively through the sounds made by the orchestra. His gesturing was almost ascetic, and the orchestra's playing was transparent in texture and life-giving in the freshness of its phrasing.

In the piano concerto Mr. Bernstein naturally had more to do. It is, of course, no mean trick to keep busy both at the keyboard and to conduct an orchestra. And it may be that such vigilance about cues on the part of the conductor-soloist is not quite necessary; these Boston musicians may be experienced enough to be trusted to keep the right time by themselves at moments when the soloist is most preoccupied. Be that as it may, it was a delightful performance. One could differ about a tempo here or turn of phrase there, but this was the quality of Mozart.

When it came to Brahms, Mr. Bernstein drove the piece above and beyond the call of duty—or the best interests of the music. The Second Symphony is not a tussle with fate; its design is pastoral rather than heroic. But Mr. Bernstein, who by this time was conducting with dramatic gestures and contortions, insisted on making it a big-voiced utterance. Even the usually impeccable brasses of the Boston Symphony seemed to be struggling under the strain.

Finally, there were television cameras on the stage and in the boxes to distract the audience, if not conductor and orchestra. They were there for a rehearsal of a telecast of a special United Nations concert by the Boston Symphony under Mr. Bernstein on Saturday. Those cameras have a way of drawing attention to themselves. If telecasting of concerts becomes a regular thing, a new kind of audience may emerge. And perhaps new kinds of conductors.

H. T.

[53]

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 8 - 1949

CONCERT AND RECITAL

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA
CARNEGIE HALL

Concert under the direction of Leonard Bernstein last night. The program:
Symphony in D major ("Haffner") (K. 385) ..... Mozart
Piano Concerto, B flat, (K. 450) ..... Mozart
Symphony No. 2, D major ..... Brahms

The Bostonians

Leonard Bernstein's concert with the oBston Symphony Orchestra last night had both pleasurable and disaffecting aspects. It seemed at first, during his discourse of Mozart's "Haffner" Symphony that he had discarded many of his exaggerated gestures and had attained something approaching poise on the platform. And seated at the piano, with his back to the orchestra as he traversed the same master's B flat Concerto, his demeanor, too, was relatively restrained. But in the Brahms Symphony, all restraint was thrown to the winds and the Bernstein of old was again in action, choreographic agonizing once more replaced the temporary lull in his customary procedure.

The controlled approach was greatly beneficial to Mr. Bernstein's conception of both Mozart works. The "Haffner" Symphony, aside from a want of sufficient intensity in the opening movement, was set forth perceptively, the amiability of the Andante and the Menuetto and the joyous abandon the Finale being effectively conveyed.

Even more telling was his performance of the B flat Concerto, one of the composer's finest products in this form. It was technically adroit, tonally alluring and stylistically impeccable, being especially impressive in its poetic disclosure of the slow movement, with its expressive variations on one of Mozart's loveliest themes, one which he had utilized also for purposes of variation in one of his piano sonatas without changing the tonality, E flat.

It was unhappily a quite different conductor who stepped out to direct the Second Brahms Symphony. And the loss of muscular control was reflected in the interpretatio nof the music. In this Symphony Brahms is essentially a writer of winningly lyrical melodies, but melodies of an unpretentious, almost folkish kind. Mr. Bernstein, however, made of it something like another "Pathetique" Symphony, conducting it in an emotionally overwrought manner, with violent contrasts in pacing an ddynamics, which brought with it a disentegration of the work's architectonics as well as a distortion of its musical meaning. And the orchestra, which had played so persuasively in the Mozart works, reflected in the sounds it produced, the conductor's arbitrary conception, the brasses in the first movement being led by his frenzied gesticulations to overblow.

much of the time, as chief confidant of the hero, Rodolfo, his role is a rather episodic one. It would be good to hear him in a more sustained part at the Metropolitan since it was obvious from last night's performance that he could easily distinguish himself in one.

Lois Hunt, who made her debut on the opening night in a minor role in "Rosenkavalier," sang her first Musetta. This winner of the 1949 auditions of the Metropolitan seemed rather inexperienced for the role, and handled it, visually and vocally, a bit like a musical comedy impersonation. Her high tones were explosive and in general there was not much style.

The other members of the cast are well enough known in their roles to need no further comment at this time. Mr. Tagliavini sang with his usual volume and his authority in matters of Italian style, but forced his tones somewhat. Bidu Sayao as Mimi did her best during the latter part of the evening.

A. B.

Ilse Sass at Times Hall

In her Times Hall recital last night, Ilse Sass, pianist, played numbers by Schubert, Busoni and Smetana. Her program also featured Schumann's "Phantasie," Op. 17, and included a performance of Herman Berlinski's Sonata Brevis.

Miss Sass is a sensitive pianist; there is little spontaneity to her playing, but it is marked by taste and refinement. In addition, she brings with her a serviceable technique and a treble tone flashing color. Her main difficulty is a lack of arm and wrist weight. She allows her fingers to do all the work, with the result that there is no depth to the sound she produces, no power to make it ring.

Miss Sass's performance of her major work, Schumann's "Phantasie," wis one the whole quite uneven. The swashbuckling episodes were forced, the bravura muddy and affected. Only when the music itself reached points of repose, when its thematic growth and sentiment remained on an equable level, did her playing achieve real distinction. She was able on these occasions to spin a fine web of a phrase, symmetrically perfect, supple and strong. But there was not enough of this to sustain the movement of Schumann's passionate, discursive music.

Mr. Berlanski's Sonata Brevis is built along diatonic lines with unobstrusive chromatic elements woven, at static measures, into the chordal fabric. Expressively, it is a pure post-romantic number, rich in color, a shade loose structurally, and rather freakish in melodic profile.

J. S. H.

Munch Scores Triumph Here In Boston Symphony Concert

By Alice Eversman

The impression made by Charles Munch when he appeared here a year ago as conductor of the Orchestre National de France was confirmed last night when as the new director of the Boston Symphony he played his concert in Constitution Hall. A capacity audience greeted him with warmth at his entrance and practically raised the rafters when the closing number completed the evidence of his conducting style. Every expectation was given that an exciting future lies before this great man whose reputation is so well earned.

It might be said that Mr. Munch is at home with music, so sympathetic are his readings. His temperament, and his authority at the same time, is contagious, inspiring the musicians to superior effort and reaching over to the audience with equal force. This is wonderfully exhilarating and greatly rewarding in the broadest sense. It gave the full feeling of the glow and vitality of music and its tremendous aliveness. It produced gorgeous effects for which the confines of the hall seemed too small.

Mr. Munch is not a conductor who fabricates the music step by step or who invokes atmosphere by wizardry. Nor does he take greatly into account the play of one orchestral voice against another. He gathers the colors residing in his instrument together to use in broad brush-strokes on the musical canvas. It is the large design of the pattern that is important rather than the weaving of its individual threads into a completed whole.

One felt this tendency most in Beethoven's "Symphony No. 7" and in the opening portion of Ravel's "Daphnis et Chloe." In the Symphony, the conductor sought to underline its overflowing exuberance and Beethoven's rugged manner of expressing it. The "Allegretto" held no deeper significance and delicacy was not called upon to give variety in the "Presto." Perhaps too much has been read into these movements by other conductors yet the chiaroscuro of the entire work is rested in them. The abandoned spirit in which the finale was played, and the swiftness of its tempo, resulted in a magnificent display of thrilling tone and expertise in the orchestra.

Again in "Lever du jour" of the Raval suite, the conductor's urge toward the more spectacular moments, sacrificed some of the gentleness and lovely mystery of the sunrise description. As the work unfolded, however, Mr. Munch infused it with a passionate intensity and elan of the most brilliant character. It was a virtuoso performance that climaxed the evening and released waves of enthusiastic applause.

The most deeply emotional playing of the program was that of Rabaud's "La Procession Nocturne," the opening number. In this beautiful and expressive score, richly tinted, the conductor brought out its substance with tender regard. It held undercurrents of personal feeling that was reflected in both nuances and tonal tinting.

Into the riot of color the program presented, Piston's "Second Suite for Orchestra" introduced a cool and intellectual note. It is a modern usage of old, classic dance forms culminating in a brilliant fugue. At a first hearing, the impression of excellent, polished workmanship was uppermost. The clarity of its structure, the occasional flashes of profound inspiration and the genuineness of its intent were brought out in Mr. Munch's detailed reading. An earnest and sincere artist, if a somewhat impatient one at times, the conductor showed his eclectic musicianship in his presentation of this work as much as in the rest of the program where greater scope was given to his interpretive powers.

The orchestra members feel the impact of their new leader's personality and respond in kind. If the tone is not so knowingly fashioned as formerly, it has gained in freedom and spontaneity. All told, it was an exciting concert and the next one, in January, will be awaited with eagerness.

WASHINGTON, D. C.
POST
DEC 9 - 1949

Postlude

Orchestra's New Leader Impresses

By Paul Hume

Charles Munch returned to Constitution Hall last night as musical director of the Boston Symphony.

His appearance last season was as conductor of the French National Orchestra. Boston is fortunate in its choice of a successor to Serge Koussevitsky. Munch made his greatest triumph last night in one of the works most closely associated with his predecessor.

It was Maurice Ravel's second Daphnis and Chloe Suite. Last night one tremendous conception of it was offered in place of another to which we had become accustomed. The change was clearly marked. Never in years has the Boston orchestra played this music under so clear and constant a beat.

Munch leaves nothing to the players' imaginations. He shows them what he wants and gets it of seductiveness but gained a bit of seductvieness but gained a rhythmic quality approaching the frenetic. The motion of the suite was hastened. The orchestra sounded its best and poured out one of its most astounding climaxes.

Next best playing of the evening was in Walter Piston's new second suite for orchetra. Munch understands contemporary music perfectly. The suite is in three movements each of which finds a new way of using old forms. Each is successful in itself. The middle allegro is a brilliant touch. The closing passacaglia, based on an amazingly agile theme, works into a virile fugue.

Munch opened the concert with Henri Rabaud's Procession Nocturne. The quiet, haunting quality of this piece is better than its more sonorous moments. We were happy to hear it so tenderly played.

Beethoven's seventh symphony suffered in several ways last night. Immediately after its opening chords, conductor and orchestra misunderstood each other so seriously as to make the ensuing few measures painfully jumbled. After things straightened themselves out, the work proceeded in routine fashion.

Here Munch's over-insistence on rhythm at the expense of pure melodic lines and balanced sound gave the score a battered tone. This is the very factor it least needs. The orchestra will return in January. It will be interesting to see how much more they have adjusted themselves to their new, and quite different leader.

Boston Symphony Continues to Thrive Under Munch

The brightness and sparkle that Serge Koussevitzky brought to the Boston Symphony is still very much present under the new conductor, Charles Munch, who last night conducted his first Constitution Hall concert as the head of this great orchestra.

The Koussevitzky tradition is well preserved, but the French conductor has introduced some refinements of his own, pianissimos of almost unbelievable delicacy, sharp tonal contrasts and the incisive attacks that marked the playing of the French National Orchestra which Mr. Munch brought here last year.

Mr. Munch's approach to the Beethoven Seventh last night was such that one suspects he is still [illegible] virtuoso resources of the Boston Symphony that offer Mr. Munch a dynamic range such as no other ensemble can. The Beethoven was full of drive and [illegible] tempo that had the [illegible] It was unlike the [illegible] version earlier [illegible] Howard Mitchell. Mr. Munch's version was fully as valid [illegible] to some tastes, even more [illegible]

The opening work, Rabaud's "La Procession Nocturne," was quiet and mystical. Henri Rabaud wrote this symphonic poem in the late 1900's and it is well within the romantic tradition. Yet it had a beauty all its own that Mr. Munch realized to the fullest extent.

Walter Piston's Second Suite for Orchestra and Ravel's Daphnis et Chloe completed the program. Incidentally, Mr. Munch demonstrated in the Piston that he is as much at home with modern American works as those of his own country.

MILTON BERLINER.

14 TIMES-HERALD
SEC. I Washington, D. C.
FRIDAY, DEC. 9, 1949

Munch Scores Again With The Boston Players

By GLENN DILLARD GUNN

The first concert here by the Boston Symphony under its new conductor, Charles Munch, took place last night in Constitution hall, where it lifted a capacity audience to a high state of excitement.

It accomplished a remarkable exhibition of orchestral art. It also enlarged our acquaintance with one of the most interesting musical personalities of the present.

Munch, as we learned last season when he brought L'Orchestre National de France to this city, is a dynamic personality.

Jovian Gesture

It was, perhaps, significant of his arts of address that the climax of the program, which otherwise was given over to the sensuous lures and enticements of modern music, developed in the finale of Beethoven's Seventh Symphony. This was at once a classic triumph and a Jovian gesture.

For the routined concertgoer this Beethoven page is not his greatest expression. Habitually one waits for the enchanting Allegretto, enduring the other sections of the work with patience, or respect, as the case may be.

There was no waiting for genius to speak last night. Munch made the broad and sweeping motiff of the introduction a summons to attention that none could ignore. He moved fleetly through the almost riotous dance-patterns of the first movement, made the pensive Allegretto a sad and stately progress, raised the Scherzo to the robust ejaculations of the horns in one rugged gesture, and let the finale rush like a torrent that, in imagined memory still seems to pour out its stream of urgent movement and melody. I never have heard it so superbly done.

Other Kinds of Beauty

There were, however, other kinds of beauty and of expression that demand discussion. Rabaud's symphonic poem, "La Procession Nocturne" began as a study in sound so soft as to be barely apprehendable, mounted smoothly to ampler sonorities with a melodic development that was a model of Gallic logic and a constantly varied study in orchestral tone. It was new to this public and immediately caught and held the listener's attention.

For the magic of Ravel's "Daphnis et Chloe," the luminous clarity of Boston's wonder-working strings seems to serve best. Other great orchestras have greatly gifted wind and bass players, but the massed violins of the Bostonians achieve delicacy as well as power always with untarnished quality.

NORFOLK, VA.
VIRGINIAN-PILOT
DEC 19 1949

Year's Top 10 Men Picked by Newsmen

Los Angeles, Dec. 18.—(AP)—The 10 outstanding men of the year, as chosen by a survey of 1,500 newspapermen, were announced today in the 1949 edition of Year News Annual.

They are:

Dr. Albert Schweitzer, religion; Secretary of State Dean Acheson, statesmanship; Ralph J. Bunche, world peace; Dr. Charles Seymour, president of Yale University, education; Walter Reuther, president of the CIO-UAW, labor; Jackie Robinson, Brooklyn Dodgers second baseman, sports; [redacted]sky, retiring conductor of the Boston Symphony Orchestra, music; Arthur Miller, author of "Death of a Salesman," drama; Stanley Kramer, producer of "Home of the Brave," movies; Milton Berle, radio and television.

[54]

BROOKLYN, N. Y.
EAGLE
DEC 9 - 1949

Society

Boston Symphony Concert Box Guests Are Listed

Boxholders of the Boston Symphony Orchestra will entertain guests at the second concert of the season at the Academy of Music this evening. Leonard Bernstein will be the guest conductor and piano soloist.

Mrs. Edward C. Blum will entertain Mr. and Mrs. Eugene S. Taliaferro, Mr. and Mrs. Robert E. Blum, Mr. and Mrs. William M. Parke, Mrs. William H. Good, Miss Anna Alexandre and Anthony Moore. In Box 4 will be members of the Brooklyn Woman's Club including Mrs. John S. Stevens, president; Mrs. Oliver G. Carter, Mrs. Robert F. Ives, Mrs. W. E. Howes, Mrs. Henry J. Nauer and Dr. and Mrs. H. S. Rasi.

Seated in Box 5 will be Miss Emma Jessie Ogg and her guest Miss Dorothy Mathews, Mrs. William B. Parker and her guests, Mrs. Augusta Uhlich and her guests and guests from the Brooklyn Home for Children who will attend at the invitation of Mrs. Edward M. Fuller.

Officers from the United States Army Station at Fort Hamilton will be present in Box 7, as guests of the Brooklyn Institute of Arts and Sciences. Seated in Box 8 will be blind veterans and their escorts from the Red Cross, who came as guests of the Brooklyn Committee for the Boston Symphony Concerts.

The program will consist of Mozart's "Haffner" Symphony, K. 385, the Piano Concerto in Bflat, K. 450 by the same composer, and Brahms' Symphony No. 2 in D major.

The third concert of the orchestra's series in Brooklyn will take place on Friday evening, Jan. 13. The series is presented each season under the auspices of the Brooklyn Institute of Arts and Sciences, acting in cooperation with the Philharmonic Society of Brooklyn and the Brooklyn Committee for the Boston Symphony Orchestra Concerts.

PORTLAND, ME.
SUNDAY TELEGRAM
DEC 18 1949

D. S. Smith, Noted Composer, Dies

Retired From Yale Faculty In 1946

New Haven, Conn., Dec. 17. (AP)—David Stanley Smith, 72, noted music composer and orchestra conductor, died today in his home here after a long illness. He was a member of the Yale faculty for 43 years until his retirement in 1946.

Smith was Battell professor of the theory of music emeritus at the time of his death. He had served as dean of the Yale School of Music from 1919 to 1940.

He leaves his widow, Mrs. Cora Welch Smith, and a son, Christopher Stanley Smith of Cornwall. Funeral arrangements are incomplete.

Smith gained fame by setting to music George Darley's poem The Falling Star in 1909 for which he was named the winner of the Paderewski international prize competition.

He also was known for his orchestral works, particularly the Prince Hall Overture based on Prince Hall in Shakespeare's Henry IV. In addition, he was the author of four symphonies, numerous chamber music and the setting of other types of poetry to music.

Besides serving as conductor of the New Haven Symphony, he also conducted orchestras all over the Country including Boston, Chicago, Cleveland and Detroit symphonies and the New York Philharmonic.

His compositions have been played by these and other symphony orchestras throughout the Nation.

Smith was a member of the American Academy of Arts and Sciences and the National Institute of Arts and Letters.

COLUMBUS, OHIO
DISPATCH
DEC 9 - 1949

Telecast to Mark First Anniversary Of UN Declaration

The United Nations will mark the first anniversary of the adoption of the Universal Declaration of Human Rights, Saturday in a two-and-a-quarter hour program over WLW-C from 5:15-7:30 p. m. to be telecast from Carnegie Hall, New York, by the National Broadcasting Co. with outstanding world leaders and musical artists participating.

The Boston Symphony Orchestra, Leo[redacted]rnstein, directing, will make its television bow on this occasion in a concert featuring the premiere performance of a new work by Aaron Copland, based on the preamble to the Charter of the United Nations.

Yehudi Menuhin will be violin soloist with the orchestra. Other distinguished soloists and the Collegiate Chorale will take part in the final movement of Beethoven's Ninth Symphony.

The program will include addresses by Brig. Gen. Carlos P. Romulo, president of the United Nations General Assembly; Mrs. Eleanor Roosevelt, U. S. delegate to the UN, who played an important role in drafting the Human Rights declaration, and Trygve Lie, UN secretary-general.

Preceding the concert, the UN Department of Public Information will honor Brig. Gen. David Sarnoff, chairman of the board of the Radio Corporation of America, for his "notable co-operation in the development of public understanding of the work of the United Nations and for his contribution in the field of human rights through advocacy of Freedom to Listen and Freedom to Look as fundamental expressions of Freedom of Information."

The presentation of the award to Gen. Sarnoff, which will open the two-and-a-quarter-hour telecast, will be followed by a round-table discussion on "Freedom of Information." Discussion participants will be Gen. Romulo, Gen. Sarnoff and Dr. Gerrit Jan vanHeuven Goedhart, Netherlands' representative to the United Nations. Benjamin Cohen, UN assistant secretary-general in charge of public information, will be moderator.

DES MOINES, IOWA
REGISTER
DEC 19 1949

10 Leading Men Of Year Chosen

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By Alice Eversman

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Mr. Munch is not a conductor who fabricates the music step by step or who invokes atmosphere by subtletry. Nor does he take greatly into account the play of one orchestral voice against another. He gathers the colors residing in his instrument together to use in broad brush-strokes on the musical canvas. It is the large design of the pattern that is important rather than the weaving of its individual threads into a completed whole.

One felt this tendency most in Beethoven's "Symphony No. 7" and in the opening portion of Ravel's "Daphnis et Chloe." In the Symphony, the conductor sought to underline its overflowing exuberance and Beethoven's rugged manner of expressing it. The "Allegretto" held no deeper significance and delicacy was not called upon to give variety in the "Presto." Perhaps too much has been read into these movements by other conductors yet the chiaroscuro of the entire work is vested in them. The abandoned spirit in which the finale was played, and the swiftness of its tempo, resulted in a magnificent display of thrilling tone and expertise in the orchestra.

Again in "Lever du jour" of the Raval suite, the conductor's urge toward the more spectacular moments, sacrificed some of the gentleness and lovely mystery of the sunrise description. As the work unfolded, however, Mr. Munch infused it with a passionate intensity and elan of the most brilliant character. It was a virtuoso performance that climaxed the evening and released waves of enthusiastic applause.

The most deeply emotional playing of the program was that of Rabaud's "La Procession Nocturne," the opening number. In this beautiful and expressive score, richly tinted, the conductor brought out its substance with tender regard. It held undercurrents of personal feeling that was reflected in both nuances and tonal tinting.

Into the riot of color the program presented, Piston's "Second Suite for Orchestra" introduced a cool and intellectual note. It is a modern usage of old, classic dance forms culminating in a brilliant fugue. At a first hearing, the impression of excellent, polished workmanship was uppermost. The clarity of its structure, the occasional flashes of profound inspiration and the genuineness of its intent were brought out in Mr. Munch's detailed reading. An earnest and sincere artist, if a somewhat impatient one at times, the conductor showed his eclectic musicianship in his presentation of this work as much as in the rest of the program where greater scope was given to his interpretive powers.

The orchestra members feel the impact of their new leader's personality and respond in kind. If the tone is not so knowingly fashioned as formerly, it has gained in freedom and spontaneity. All told, it was an exciting concert and the next one, in January, will be awaited with eagerness.

Boston Symphony Continues to Thrive Under Munch

The brightness and sparkle that Serge Koussevitzky brought to the Boston Symphony is still very much present under the new conductor, Charles Munch, who last night conducted his first Constitution Hall concert as the head of this great orchestra.

The Koussevitzky tradition is well preserved, but the French conductor has introduced some refinements of his own. pianissimos of almost unbelievable delicacy, sharp tonal contrasts and the incisive attacks that marked the playing of the French National Orchestra which Mr. Munch brought here last year.

Mr. Munch's approach to the Beethoven Seventh last night was such that one suspects he is still reveling in the virtuoso resources of the Boston Symphony that offer Mr. Munch a dynamic range such as no other ensemble can. The Beethoven was full of drive and color taken at a tempo that had the players panting. It was unlike the National Symphony's version earlier this season under Howard Mitchell. But Mr. Mitchell's version was fully as valid, and to some tastes, even more desirable.

The opening work, Rabaud's "La Procession Nocturne," was quiet and melodic. Henri Rabaud wrote this symphonic poem in the late 1890's and it is well within the romantic tradition. Yet it had a beauty all its own that Mr. Munch realized to the fullest extent.

Walter Piston's Second Suite for Orchestra and Ravel's Daphnis et Chloe completed the program. Incidentally, Mr. Munch demonstrated in the Piston that he is as much at home with modern American works as those of his own country.

MILTON BERLINER.

WASHINGTON, D. C. POST
DEC 9 - 1949

Postlude

Orchestra's New Leader Impresses

By Paul Hume

Charles Munch returned to Constitution Hall last night as musical director of the Boston Symphony.

His appearance last season was as conductor of the French National Orchestra. Boston is fortunate in his choice of a successor to Serge Koussevitsky. Munch made his greatest triumph last night in one of the works most closely associated with his predecessor.

It was Maurice Ravel's second Daphnis and Chloe Suite. Last night one tremendous conception of it was offered in place of another to which we had become accustomed. The change was clearly marked. Never in years has the Boston orchestra played this music under so clear and constant a beat.

Munch leaves nothing to the players' imaginations. He shows them what he wants and gets it of seductiveness but gained a bit of seductvieness but gained a rhythmic quality approaching the frenetic. The motion of the suite was hastened. The orchestra sounded its best and poured out one of its most astounding climaxes.

Next best playing of the evening was in Walter Piston's new second suite for orchetra. Munch understands contemporary music perfectly. The suite is in three movements each of which finds a new way of using old forms. Each is successful in itself. The middle allegro is a brilliant touch. The closing passacaglia, based on an amazingly agile theme, works into a virile fugue.

Munch opened the concert with Henri Rabaud's Procession Nocturne. The quiet, haunting quality of this piece is better than its more sonorous moments. We were happy to hear it so tenderly played.

Beethoven's seventh symphony suffered in several ways last night. Immediately after its opening chords, conductor and orchestra misunderstood each other so seriously as to make the ensuing few measures painfully jumbled. After things straightened themselves out, the work proceeded in routine fashion.

Here Munch's over-insistence on rhythm at the expense of pure melodic lines and balanced sound gave the score a battered tone. This is the very factor it least needs. The orchestra will return in January. It will be interesting to see how much more they have adjusted themselves to their new, and quite different leader.

14 TIMES-HERALD
Washington, D. C.
SEC. I FRIDAY, DEC. 9, 1949

Munch Scores Again With The Boston Players

By GLENN DILLARD GUNN

The first concert here by the Boston Symphony under its new conductor, Charles Munch, took place last night in Constitution hall, where it lifted a capacity audience to a high state of excitement.

It accomplished a remarkable exhibition of orchestral art. It also enlarged our acquaintance with one of the most interesting musical personalities of the present.

Munch, as we learned last season when he brought L'Orchestre National de France to this city, is a dynamic personality.

Jovian Gesture

It was, perhaps, significant of his arts of address that the climax of the program, which otherwise was given over to the sensuous lures and enticements of modern music, developed in the finale of Beethoven's Seventh Symphony. This was at once a classic triumph and a Jovian gesture.

For the routined concertgoer this Beethoven page is not his greatest expression. Habitually one waits for the enchanting Allegretto, enduring the other sections of the work with patience, or respect, as the case may be.

There was no waiting for genius to speak last night. Munch made the broad and sweeping motiff of the introduction a summons to attention that none could ignore. He moved fleetly through the almost riotous dance-patterns of the first movement, made the pensive Allegretto a sad and stately progress, raised the Scherzo to the robust ejaculations of the horns in one rugged gesture, and let the finale rush like a torrent that, in imagined memory still seems to pour out its stream of urgent movement and melody. I never have heard it so superbly done.

Other Kinds of Beauty

There were, however, other kinds of beauty and of expression that demand discussion. Rabaud's symphonic poem, "La Procession Noeturne" began as a study in sound so soft as to be barely apprehendable, mounted smoothly to ampler sonorities with a melodic development that was a model of Gallic logic and a constantly varied study in orchestral tone. It was new to this public and immediately caught and held the listener's attention.

For the magic of Ravel's "Daphnis et Chloe," the luminous clarity of Boston's wonder-working strings seems to serve best. Other great orchestras have greatly gifted wind and bass players, but the massed violins of the Bostonians achieve delicacy as well as power always with untarnished quality.

NORFOLK, VA.
VIRGINIAN-PILOT
DEC 19 1949

Year's Top 10 Men Picked by Newsmen

Los Angeles, Dec. 18.—(AP)—The 10 outstanding men of the year, as chosen by a survey of 1,500 newspapermen, were announced today in the 1949 edition of Year News Annual.

They are:

Dr. Albert Schweitzer, religion; Secretary of State Dean Acheson, statesmanship; Ralph J. Bunche, world peace; Dr. Charles Seymour, president of Yale University, education; Walter Reuther, president of the CIO-UAW, labor; Jackie Robinson, Brooklyn Dodgers second baseman, sports; [illegible] Koussevitsky, retiring conductor of the Boston Symphony Orchestra, music; Arthur Miller, author of "Death of a Salesman," drama; Stanley Kramer, producer of "Home of the Brave," movies; Milton Berle, radio and television.

[54]

BROOKLYN, N. Y.
EAGLE
DEC 9 - 1949

Society

Boston Symphony Concert Box Guests Are Listed

Boxholders of the Boston Symphony Orchestra will entertain guests at the second concert of the season at the Academy of Music this evening. Leonard Bernstein will be the guest conductor and piano soloist.

Mrs. Edward C. Blum will entertain Mr. and Mrs. Eugene S. Taliaferro, Mr. and Mrs. Robert E. Blum, Mr. and Mrs. William M. Parke, Mrs. William H. Good, Miss Anna Alexandre and Anthony Moore. In Box 4 will be members of the Brooklyn Woman's Club including Mrs. John S. Stevens, president; Mrs. Oliver G. Carter, Mrs. Robert F. Ives, Mrs. W. E. Howes, Mrs. Henry J. Nauer and Dr. and Mrs. H. S. Rasi.

Seated in Box 5 will be Miss Emma Jessie Ogg and her guest Miss Dorothy Mathews, Mrs. William B. Parker and her guests, Mrs. Augusta Uhlich and her guests and guests from the Brooklyn Home for Children who will attend at the invitation of Mrs. Edward M. Fuller.

Officers from the United States Army Station at Fort Hamilton will be present in Box 7, as guests of the Brooklyn Institute of Arts and Sciences. Seated in Box 6 will be blind veterans and their escorts from the Red Cross, who came as guests of the Brooklyn Committee for the Boston Symphony Concerts.

The program will consist of Mozart's "Haffner" Symphony, K. 385, the Piano Concerto in Bflat, K. 450 by the same composer, and Brahms' Symphony No. 2 in D major.

The third concert of the orchestra's series in Brooklyn will take place on Friday evening, Jan. 13. The series is presented each season under the auspices of the Brooklyn Institute of Arts and Sciences, acting in cooperation with the Philharmonic Society of Brooklyn and the Brooklyn Committee for the Boston Symphony Orchestra Concerts.

PORTLAND, ME.
SUNDAY TELEGRAM
DEC 11 1949

D. S. Smith, Noted Composer, Dies

Retired From Yale Faculty In 1946

New Haven, Conn., Dec. 17. (AP)—David Stanley Smith, 72, noted music composer and orchestra conductor, died today in his home here after a long illness. He was a member of the Yale faculty for 43 years until his retirement in 1946.

Smith was Battell professor of the theory of music emeritus at the time of his death. He had served as dean of the Yale School of Music from 1919 to 1940.

He leaves his widow, Mrs. Cora Welch Smith, and a son, Christopher Stanley Smith of Cornwall. Funeral arrangements are incomplete.

Smith gained fame by setting to music George Darley's poem The Falling Star in 1902 for which he was named the winner of the Paderewski international prize competition.

He also was known for his orchestral works, particularly the Prince Hall Overture based on Prince Hall in Shakespeare's Henry IV. In addition, he was the author of four symphonies, numerous chamber music and the setting of other types of poetry to music.

Besides serving as conductor of the New Haven Symphony, he also conducted orchestras all over the Country including Boston, Chicago, Cleveland and Detroit symphonies and the New York Philharmonic.

His compositions have been played by these and other symphony orchestras throughout the Nation.

Smith was a member of the American Academy of Arts and Sciences and the National Institute of Arts and Letters.

COLUMBUS, OHIO
DISPATCH
DEC 9 - 1949

Telecast to Mark First Anniversary Of UN Declaration

The United Nations will mark the first anniversary of the adoption of the Universal Declaration of Human Rights, Saturday in a two-and-a-quarter hour program over WLW-C from 5:15-7:30 p. m. to be telecast from Carnegie Hall, New York, by the National Broadcasting Co. with outstanding world leaders and musical artists participating.

The Boston Symphony Orchestra, Leonard Bernstein, directing, will make its television bow on this occasion in a concert featuring the premiere performance of a new work by Aaron Copland, based on the preamble to the Charter of the United Nations.

Yehudi Menuhin will be violin soloist with the orchestra. Other distinguished soloists and the Collegiate Chorale will take part in the final movement of Beethoven's Ninth Symphony.

The program will include addresses by Brig. Gen. Carlos P. Romulo, president of the United Nations General Assembly; Mrs. Eleanor Roosevelt, U. S. delegate to the UN, who played an important role in drafting the Human Rights declaration, and Trygve Lie, UN secretary-general.

Preceding the concert, the UN Department of Public Information will honor Brig. Gen. David Sarnoff, chairman of the board of the Radio Corporation of America, for his "notable co-operation in the development of public understanding of the work of the United Nations and for his contribution in the field of human rights through advocacy of Freedom to Listen and Freedom to Look as fundamental expressions of Freedom of Information."

The presentation of the award to Gen. Sarnoff, which will open the two-and-a-quarter-hour telecast, will be followed by a round-table discussion on "Freedom of Information." Discussion participants will be Gen. Romulo, Gen. Sarnoff and Dr. Gerrit Jan vanHeuven Goedhart, Netherlands' representative to the United Nations. Benjamin Cohen, UN assistant secretary-general in charge of public information, will be moderator.

DES MOINES, IOWA
REGISTER
DEC 19 1949

10 Leading Men Of Year Chosen

LOS ANGELES, CAL. (AP) — The 10 outstanding men of the year, as chosen by a survey of 1,500 newspapermen, were announced Sunday in the 1949 edition of Year News Annual.

They are Dr Albert Schweitzer, religion; Secretary of State Dean Acheson, statesmanship; Ralph J. Bunche, world peace; Dr. Charles Seymour, president of Yale university, education; Walter Reuther, president of the C.I.O. United Auto Workers, labor; Jackie Robinson, Brooklyn Dodgers second baseman, sports; Serge Koussevitsky, retiring conductor of the Boston, Mass., symphony orchestra, music; Arthur Miller, author of "Death of a Salesman," drama; Stanley Kramer, producer of "Home of the Brave," movies; Milton Berle, radio and television.

Exclusively Yours,

By Betty Beale

Socialites Gather at French Embassy Reception Honoring Charles Munch, French Conductor of the Boston Symphony

The presence of Charles Munch in Washington last night drew, from the rarely-occupied homes of local party-goers, top names, top fashion and top enthusiasm. The famous French conductor of the Boston Symphony Orchestra no sooner scored his usual concert success than he changed into a comfortable business suit—the privilege of an artist at a black tie affair—and dashed up to the French Embassy to be the star attraction at a reception in his honor.

Knowledgeable guests in the field of music approached him from time to time in the salon while he sat in deserved relaxed comfort behind a table bearing ample samples of the buffet. The majority of guests, however, were to be found in the center drawing room or the dining room doing a bit of sampling themselves at this champagne gathering. The French Ambassador and Mme. Bonnet were simply found by each new arrival, which seemed better somehow than having a formal receiving line.

Mme. Bonnet was the epitome of chic in a pencil slim, strapless black moire model by Jacques Fath that had a vest effect of deep blue faille. At the concert she topped it with a matching cape of blue faille appliqued with black lace.

In the melange of familiar faces were Baroness Rene Boel, in a lovely mauve taffeta dinner dress, telling friends she is back from Belgium for several months and ensconced in a Georgetown house; Frances Rosso in a short black and gold evening frock making one of her first appearances since her return from Italy; Jerry Wardsworth having an animated discussion with his friend—no relation—Julius Wadsworth; and Secretary of Agriculture Charles Brannan rushing in with apologies for his business attire. He was fresh from the National Airport and speechmaking in Kansas City and Memphis.

Connie Snow and Governor of the Federal Reserve Board Jim Vardaman were comparing the style of the French National Symphony Orchestra, which Munch conducted here last year, to the Boston Symphony style. They decided that there was a lightness about the former, a more solid quality about the latter, but both were equaly good. Nearby stood M. and Mme. Pierre Paul Schweitzer who are back here, after 18 months absence, in his new capacity as financial counselor to the French Embassy. Lovely looking, poised Mme. Schweitzer is the niece of Charles Munch, her husband the nephew of the famous doctor, philosopher and humanitarian, Albert Schweitzer. The latter is still in his home in Alsace, she said.

There were British Minister and Lady Hoyer Millar, the Theodore Achilles of the State Department, Mme. van Kleffens, wife of the Dutch Ambassador; Swiss Minister and Mme. Bruggmann, the Jouett Shouses, Lady Lewis very elegant in black satin with one shoulder uncovered, Mrs. Robert Low Bacon, Mr. and Mrs. James Pomeroy Hendrick, Marny Clifford, the William MacCrackens, little Mrs. Paul Bartlett sitting with the John Auchinclosses, and Mrs. A. Mitchell Palmer being served from the buffet by Jim Allen.

British Counselor Gerald Meade and his wife Beatrice were present, the former all smiles because he won't have to spend five days out of every seven in New York any more now that the Fourth General Assembly of the U. N. has ended. He was amused by Degna Paresce's account of the closing hours of the Italian Embassy bazaar. When the numbers were drawn to see who had won the raffled prizes, a great howl went up with the announcement that the fitted cosmetic travelling kit would go to none other than the monseigneur at the Apostolic Delegation. The handsome, long ecru table cloth went to Mrs. Raymond Cox, a decorative table cigarette lighter, to Jane Joyce.

Only quadraped at the party was the hostess' fashionable black French poodle which was sporting a snappy collar that came from some chic store in Paris for les chiens.

BROOKLYN, N. Y.
EAGLE
DEC 10 1949

MUSIC

By Paul Affelder

Bernstein Conducts Boston Symphony In Mozart-Brahms Program at Academy

Leonard Bernstein was guest conductor and piano soloist when the Boston Symphony Orchestra paid its second visit of the season to the Academy of Music last evening. The program, which was devoted to works of Mozart and Brahms, served to show how this talented young man has grown in artistic stature during the past few years. It also demonstrated how much he has yet to grow.

The concert began with Mozart's Symphony No. 35 in D Major—the "Haffner" Symphony—performed in a perfectly straightforward fashion. Everything that the reduced orchestra played was as clean as could be, and there was a refreshing simplicity about the entire presentation. Nevertheless, we missed a certain refinement and subtlety of phrasing—that elusive something that can transform a routine performance into a magically exciting and enduring one.

Some of this refinement and careful phrasing was present in the same composer's Piano Concerto in B flat Major (K. 450), in which Mr. Bernstein played the solo part and conducted from the piano. Here one found much more of the true Mozart spirit, especially in the passages for the piano. Though he was very busy with his two jobs, Mr. Bernstein coordinated the work splendidly, making it emerge as the most artistic offering of the evening.

But we must repeat an observation we made when Dimitri Mitropoulos did a similar stunt with the Philharmonic-Symphony on Thursday night. When a piano soloist conducts his own accompaniment, it is necessary to remove the lid of the instrument, with the result that the sound from it has no directing reflector to send it out into the hall. Consequently, the piano tone may emerge in any one of several ways. Thursday night it bounced off the walls, producing a disturbing echo; last evening, the tone lost its volume and color, going straight up to the ceiling of the stage. Mr. Bernstein must have sensed this, for he kept the orchestra down to a mezza-voce throughout the concerto, thereby robbing it of any tone color, as well.

Let it be said, however, that Mr. Bernstein is a first-rate pianist. We hope he will continue to perform concerti with orchestra; but when he does, it would be well if he had someone else on the podium.

The remainder of the concert was concerned with the Brahms Second Symphony, and it was here that he showed he is still in the process of developing artistically. Everything was correct, except for a slow start in the first movement and overdriven brass in the finale. What was lacking was a warmth of tone and a feeling for the romantic properties of the music. Individual phrases were neatly played and pigeonholed, but they weren't fused into an organic whole. In other words, the symphony had no plan or purpose. Mr. Bernstein imparted plenty of youthful exuberance and excitement to the last movement, however, and set the audience off on a long ovation.

What, No Popcorn?

Even So, Movie Czar's New Theater Is Tops in Luxury

By EVELYN PEYTON GORDON

SOMETIMES the president of the Motion Pictures Association of America, Inc., one Mr. Eric Johnston, is called the "movie czar." And now I'm sure the title has more meaning than I'd thought. Not even a czar—in the days when czars were czars—could view a film more luxuriously than Mr. Johnston and his handful of guests did the other night in the beautiful little theater which has recently been attached to the association's offices on I-st.

Not even the Borgias, whose machinations we viewed in "The Prince of Foxes," took their entertainment more comfortably than did the 50 or more people who were privileged to have a first look at the magnificent picture. When I speak of luxury and comfort I mean a small theater which seats only 70 people; 70 people who settled themselves at once; who do not climb in and out over your feet. I mean deep, soft, swinging seats, equipped with ash trays; plenty of leg room. I mean eye-pleasing gray walls touched with shadowy murals; misty blue curtains unveiling the big silver screen. I mean seeing a picture from start to finish with no interruptions; no selected short features!

Mr. and Mrs. Johnston entertained charmingly; friendly people of varied interests; a small buffet after the picture—a drink, to bring the audience back from 16th Century Italy, from the thrills of Andrea Orsini, the horrors of Cesare Borgia; the breath-taking beauty of the scenery and palace interiors—all but two of the interiors are authentic—which the Johnstons enjoyed last year while in Europe during the filming of the story. A sandwich and an ice over which friends chatted about the production. Oh, you'll see the picture. But maybe not in such perfect surroundings.

• • •

A CARD table in a big drawing room; a sumptuous supper;

Charles Munch — Eric Johnston

a handsome gray-haired man; a handsome woman in the chicest of black frocks. Hundreds of people swarmed around the card table. Hundreds of people sighed as they admired the gray-haired charmer. Hundreds of people wanted to ask the beautifully gowned woman to present them to the gray-haired man. But for the moment the gray-haired man was strictly tabu!

France's Charles Munch was munching his supper. A supper well deserved after the duress of conducting the National Symphony Orchestra thru an interesting and well-executed program. His hostess, Mme. Bonnet, wife of the French Ambassador, had left her hundreds of guests to "protect" M. Munch from the people who wanted to shake his hand. Great conductors don't want to shake hands until they've relaxed!

Ambassador Bonnet was doing the host's duties; parrying requests for his wife. His wife was elegant in Fath's magnificent black satin sheath. As soon as Maestro Munch finished his munching—and what a fine buffet there was—she joined the guests. Several hundred chosen from the Capital's best. Ambassadors were a dime a dozen; officialdom fairly swarmed; Washington "cave dwellers" abounded. Name them? Heavens! The Congressional Directory, the Diplomatic Blue Book, the Social Register will tell better than I can.

But they were all there. Tho Ambassador Bonnet wore his dinner jackt with grace, some of his guests arrived white-tied-and-tailed. The ladies were minked and ermined and sabled; brocaded, satined, and creped. One terrific gown drew eyes from every other—excepting perhaps that of the hostess; the whoops-hooped black velvet creation worn by dynamic red-haired Mme. Brusset, so recently returned from gay Paree. And that was a creation.

Tonight a couple of hundred members of society will wine and dine and later hie to the Sulgrave Club where Mr. and Mrs. Arthur Hill are giving their annual small dance. Dozens of dinners will precede the dance—Mrs. Davies Fitch, Dr. and Mrs. William A. Morgan, Mr. and Mrs. William Heron, Mr. and Mrs. Andrew Saul among the dinner hosts.

The club will be decked with palms and ferns and masses of white flowers. Jerry Hill will be glamorous in—well it's not fair to tell ahead of time. But her gown is by Sch[illegible] it is luscious. [illegible] men will be the [illegible] tho they'll be [illegible] still prefer dancing [illegible] small dances. There'll be music—lots of waltzes included—by our own "Sidney"; there'll be champagne aflow and gaiety until the wee hours.

[55]

WATERBURY, CONN.
REPUBLICAN
DEC 11 1949

Audience Hisses New Symphony

By H. G. ROGERS
(Associated Press Arts Reporter)

New York, Dec. 10—(AP)—Some extremely odd sounds from Carnegie Hall platform today matched the extremely rare sound of some hisses and snorts of laughter from the audience as the Boston Symphony gave the New York premiere of Messiaen's "Turangalila.".

Described as a "symphony for piano, ondes martennot and orchestra," the hour-and-a-half-long work seemed so unsymphonic to a few listeners that they walked out on it.

"I wouldn't give a nickel for the whole blamed thin," said an angry Carnegie Hall employe who had to stay through it.

"If only it was bad enough to start a riot," a member of the audience complained.

Most of the audience, however, clearly found it good enough for generous applause.

Guest Conductor Leonard Bernstein, Pianist Yvonne Loriod and Ondes Martenot, Soloist Ginette Martenot were called back for several bows.

Ondes martenot is an electronic musical instrument invented by Maurice Martenot, a French radio technician. Ginette Martenot, today's ondes martenot soloist, is a sister of the inventor).

To this listener, the symphony seemed like one of the most radical extensions of orchestral range, color and expressivity contrived by any modern composer.

It often was exciting and moving, rarely repetitious.

Despite the climaxes of the various movements, Messiaen still had his big bolt to shoot in the grand climax of the finale.

Composed in 1946-48 by the Frenchman Olivier Messiaen on a commission from the Serge Koussevitzky Music Foundation, the work calls for an outsize orchestra and some unfamiliar instruments.

It is divided into 10 sections.

According to the composer, quoted in the program notes, the title "is a poetic word of the Indian language, meaning a love song, with connotations of rhythm. It is also known as a girl's name."

LOUISVILLE, KY.
COURIER-JOURNAL
DEC 11 1949

NewSymphony Raises Snorts From Audience

Messiaen's 'Turrangalita' Too Radical for Many

By W. G. ROGERS
Associated Press Staff Writer.

New York, Dec. 10.—Some extremely odd sounds from Carnegie Hall platform today matched the extremely rare sound of some hisses and snorts of laughter from the audience as the Boston Symphony gave the New York premiere of Messiaen's "Turangalila."

Described as a "Symphony for Piano, Ondes Martenot, and Orchestra," the 1½-hour work seemed so unsymphonic to a few listeners that they walked out on it.

"I wouldn't give a nickel for the whole blamed thing," said an angry Carnegie Hall employee who had to stay through it.

Wished It Were Worse

"If only it was bad enough to start a riot," a member of the audience complained.

Most of the audience, however, found it good enough for generous applause.

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(Ondes Martenot is an electronic musical instrument invented by Maurie Martenot, a French radio technician. Ginette Martenot, today's ondes Martenot soloist, is a sister of the inventor.)

Called Most Radical Yet

To me, the symphony seemed like one of the most radical extensions of orchestral range, color, and expressivity contrived by any modern composer.

It often was exciting and moving, rarely repetitious.

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The work was composed in 1946-48 by the Frenchman Olivier Messiaen.

NEW YORK, N. Y.
HERALD TRIBUNE
DEC 11 1949

Concert Hails Declaration of Human Rights

First Anniversary Marked at Carnegie Hall. Romulo, Lie and Mrs. Roosevelt Speak

The first anniversary of the adoption of the Universal Declaration of Human Rights by the United Nations General Assembly was observed last night in New York at a special concert at Carnegie Hall at which Brigadier General Carlos P. Romulo, President of the General Assembly, asserted that the declaration "is a tremendous and active force" in the world that has renewed and revitalized the hope of millions."

This document, he said, "is our pledge as members of the world community that we shall do all within our power to achieve a world where those with faith in understanding in co-operation and equality can have their faith justified."

The declaration, General Romulo said, provides for all of the traditional political and civil liberties and provides, in addition, for those social and economic rights without which political and civil liberties mean little.

It states that every one has the right to education, to work, to rest and leisure, to medical care. These are not only recognized rights, but they are now not only recognized but declared to be fundamental.

Dual Nature of Document

The declaration has a dual nature, he asserted: "First, it represents our common agreement as to rights every one, everywhere must have. Second, it is a standard and a measure by which we can judge ourselves as nations . . . it is an ideal which gives us a practical method of finding out where we stand and knowing where we should go from here."

Other speakers at the anniversary celebration were Trygve Lie, Secretary-general of the United Nations, and Mrs. Franklin D. Roosevelt, United States delegate and chairman of the U. N. Commission on Human Rights.

The concert was given by the Boston Symphony Orchestra under the direction of Leonard Bernstein. Also featured on the program was Ginette Menuhin, violinist, and the Collegiate Chorale, which participated in the chorale finale of Beethoven's Ninth Symphony.

The program opened at 6 p. m. with the first performance of a work by Aaron Copland, American composer, written for orchestra and chorus and based on the preamble to the United Nations Charter.

Olivier Is Narrator

Laurence Olivier, British actor, flew from London for the occasion to be narrator of the work. It included "Preamble," Sir Laurence reading the Declaration of Human Rights to the audience. The chorus was composed largely of members of delegations of the United Nations.

The program was the world premiere of "Ode and March" by the Soviet composer, Dimitri Shostakovich.

Mr. Lie, Secretary-General of the United Nations, in brief addresses, urged all nations in the world to work for the fulfillment of the principles in the Declaration of Human Rights.

The Secretary-General said that the main program of the United Nations in the declaration as practical and alive as the "eternal desire of the peoples of the world for peace and freedom."

Mrs. Roosevelt's Views

Mrs. Roosevelt said that the acceptance of the document is "one of the things most important to democracy everywhere. Democracy must prove that it has due consideration for the rights and freedoms of the individual.

"The people," she said, "must accept and respect these rights and freedoms in their own communities and in their own lives, and thereby create countries and, in time, a world where such freedoms are a reality."

Prior to the concert, at a forum on "Freedom of Information," Mr. Lie presented Brigadier General David Sarnoff, chairman of the Board of the Radio Corporation of America, with a citation for his "notable co-operation" in informing the public of the work of the United Nations.

The forum and the concert were broadcast from Carnegie Hall by the National Broadcasting Company, which will rebroadcast it on a coast-to-coast radio network at 2 p. m. today. Participating in the

BERNSTEIN LEADS MESSIAEN'S WORK

Conducts Boston Symphony in 'Turangalila'—Yvonne Loriod Is Piano Soloist

By OLIN DOWNES

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It has every conceivable instrumental gadget in it and it utilizes, as a set of gadgets, about all the discoverable devices of rythm and counterpoint that have been placed at the composer's disposal by modern technicians of the art. Now the word "Turangalila" mean in the Indian language a love song, and love appears to be Mr. Messiaen's theme. It is heard in "nonreversible rhythms, asymmetric augmentations with several rhythmic identities (persons), rhythmic modes, and the combination of quantiative and sounding elements in reinforcing the values and timbres of each percussion instrument by chords which form the resonances of these timbres." And more of that quantative and if you like, qualitative, characterization of his work by the composer in the program book.

The orchestra is the biggest, oddest and, on occasion, noisiest ever. It is noisiest, on the whole, in the fifth movement which yesterday came just before the intermission of the concert. It is a hoopla movement, one gathers, of unbridled passion, and the piano solo, brilliant and vehement, participates in the dynamic exacerbatio of this terrible love." Miss Yvonne Loriod played that piano with vehement exacerbation and abounding virtuoso, for which she deserved a hand. She was indeed the equal of the orchestra, also consumed and volcanic in the throes of passion.

Final Hollywood Touch

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CONCERT AND RECITAL

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BANGOR, MAINE
COMMERCIAL
DEC 12 1949

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NEW YORK, N. Y.
TIMES
DEC 11 1949

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Mrs. Roosevelt, Romulo, Lie, Olivier, Boston Symphony Join in Program Here

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It was adopted by the General Assembly in Paris on Dec. 10, 1948. President Truman proclaimed the day as United Nations Human Rights Day and asked that it be observed in succeeding years.

The speakers at the celebration were Mrs. Franklin D. Roosevelt, chairman of the Human Rights Commission; Brig. Gen. Carlos P. Romulo, president of the General Assembly; and Trygve Lie, secretary-general of the United Nations.

Olivier Reads Preamble

As the program opened, 3,000 persons stood in silence, as they would for a national anthem, as Sir Laurence Olivier read the preamble to the declaration, which begins with these words:

"Recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world."

The British actor then served as narrator in the première of Aaron Copland's "Preamble," a work for orchestra and speaker based on the opening words of the United Nations Charter. The orchestra was directed by Leonard Bernstein.

Music of many nations was played, including Shostakovich's United Nations March, Paganini Concerto No. 1 in D, with Yehudi Menuhin as violinist; Ravel's Concerto in G Major, with Mr. Bernstein at the piano, and Beethoven's Ode to Joy from the Ninth Symphony, with the Collegiate Chorale and Irma Gonzales, Nan Merriman, Raul Jobin and Nicola Moscona.

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She described acceptance of the declaration as "one of the things most important to democracy everywhere."

"Democracy must prove that it has due consideration for the rights and freedoms of the individual," she said. "A Charter of Human Rights can only be written in a land where democracy reigns because governments cannot impose such a charter. The people must accept and respect these rights and freedoms in their own communities and in their own lives and thereby create countries and in time a world where such freedoms are a reality."

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General Romulo described the declaration as "a tremendous and active force" that had renewed and revitalized the hope of billions, and had assured them that the United Nations did mean something to them.

"It is our pledge as members of the world community that we shall do all within our power to achieve a world where those with faith in understanding, in cooperation and equality can have their faith justified," he said.

Mr. Lie described the occasion as hopeful, but added that action to implement the words of the declaration lay ahead.

"The declaration is as alive as the eternal desire of the peoples of the world for peace and freedom," he said. "May it also be as valid in the years to come."

The concert was preceded by a forum discussion of "Freedom of Information," in which General Romulo, Brig. Gen. David Sarnoff of the Radio Corporation of America and Dr. C. J. van Heuven Goedhart took part. The moderator was Benjamin Cohen, assistant secretary-general of the United Nations.

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 11 1949

Concert Hails Declaration of Human Rights

First Anniversary Marked at CarnegieHall,Romulo,Lie and Mrs. Roosevelt Speak

The first anniversary of the adoption of the Universal Declaration of Human Rights by the United Nation's General Assembly was observed last night in New York with a special concert at Carnegie Hall at which Brigadier General Carlos P. Romulo, President of the General Assembly, asserted that the declaration "is a tremendous and active force" in the world and has "renewed and revitalized the hope of billions."

The document, he aid, "is our pledge, as members of the world community, that we shall do all within our powers to achieve a world where those with faith in understanding, in co-operation and equality can have their faith justified."

The declaration, General Romulo said, provides for all of the traditional political and civil liberties and provides, in addition, "for those social and economic rights without which political and civil liberties mean little.

"It says that every one has the right to education, to work, to rest and leisure, to medical care. These are newly recognized rights, but they are now not only recognized rights but declared to be fundamental."

Dual Nature of Document

The declaration has a dual nature, he asserted: "First, it represents our common agreement as to what rights every one, everywhere, must have. Second, it is a standard, a measure by which we can judge ourselves as nations . . . it is an ideal which gives us a practical method of finding where we stand and knowing where we should go from here."

Other speakers at the anniversary celebration were Trygve Lie, secretary-general of the United Nations, and Mrs. Franklin D. Roosevelt, United States delegate and chairman of the U. N. Commission on Human Rights.

The concert was given by the Boston Symphony Orchestra under the direction of Leonard Bernstein. Also featured on the program was Yehudi Menuhin, violinist, and the Collegiate Chorale, which participated in the chorale finale of Beethoven's Ninth Symphony.

The concert opened at 6 p. m. with the first performance of a work by Aaron Copland, American composer, written for orchestra and narrator and based on the preamble of the United Nations Charter.

Olivier Is Narrator

Sir Laurence Olivier, British actor, who flew from London for the occasion, was narrator of the work, which is entitled "Preamble." Sir Laurence also read the Declaration of Human Rights to the audience, which was composed largely of members of delegations of the member states.

Also on the program was the "United Nations March," by the Russian composer, Dimitri Shostakovitch.

Mrs. Roosevelt and Secretary-General Lie, in their addresses, urged that all nations in the world work toward the fulfillment of the hopes voiced in the Declaration of Human Rights.

The Secretary-General said that although the "main program of action lies ahead," the declaration was as public and alive as the eternal desire of the peoples of the world for peace and freedom."

Mrs. Roosevelt's Views

Mrs. Roosevelt said that the acceptance of the document is "one of the things most important to democracy everywhere. Democracy must prove that it has due consideration for the rights and freedoms of the individual.

"The people," she said, "must accept and respect these rights and freedoms in their own communities and in their own lives, and thereby create countries and, in time, a world where such freedoms are a reality."

Prior to the concert, at a forum on "Freedom of Information," Mr. Lie presented Brigadier General David Sarnoff, chairman of the board of the Radio Corporation of America, with a citation for his "notable co-operation" in informing the public of the work of the United Nations.

The forum and the concert were telecast from Carnegie Hall by the National Broadcasting Company which will rebroadcast it on a coast-to-coast radio network at 2 p. m. today. Participating in the

BERNSTEIN LEADS MESSIAEN'S WORK

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PORTLAND, ME.
SUNDAY TELEGRAM
NOV 11 1949

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By W. G. Rogers
Associated Press Arts Reporter

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It is divided into ten sections.

According to the composer, quoted in the program notes, the title "is a poetic word of the Indian language, meaning a love song, with connotations of rhythm. It is also known as a girl's name."

PITTSFIELD, MASS.
BERKSHIRE EAGLE
DEC 14 1949

Notes and Footnotes

WHATEVER has gotten into staid Olin Downes of the *New York Times* is hard to say, but a fast guess should be easy. He cut loose in reviewing a new symphony played in Carnegie Hall by the Boston Symphony Orchestra, Leonard Bernstein conducting, which doesn't half describe Bernstein.

The symphony, it seems, is an ear-splitting modern job with, "every conceivable instrumental gadget in it," writes Downes. "It is noisiest, on the whole," he further complains, "in the fifth movement . . . a hoopla movement, one gathers, of unbridled passion."

"This movement," he adds, "is indeed athletic. Nor did Mr. Bernstein lose the opportunity for effective gestures and eloquent calisthenics. The television man, plainly manipulating his lens and ducking about in his cupboard overlooking the stage, provided the final Hollywood touch . . . O corn, where is thy sting?"

Downes credits the conductor with an amazing job handling the difficult score which incidentally is by Messiaen and is called "Turangalia." "He didn't miss a trick," says the reviewer. "Or a gesture at the right moment for the camera . . . It was an amazing performance of a piece of most pretentious nonsense, and publicity is what it's for."

Hints of Downes's annoyance with the showy conductor who rehearses his own gestures cropped up in last summer's Tanglewood reviews. Bernstein as a video actor evidently threw the switch, and Downes threw the book. We've never seen him that wrought up before.

NEW YORK, N. Y.
SUN
DEC 12 1949

The Music Makers

By IRVING KOLODIN

Messaien, Thebom, Flagstad and Puccini Make News.

A remarkable musical experience came and went on Saturday afternoon in Carnegie Hall in the space of an hour and a half required for the introductory performance of Oliver Messaien's "Turangalila-Symphony" by Leonard Bernstein and the Boston Symphony Orchestra. It was all a crescendo of interest till Bernstein decreed a halt midway in the ten sections; thereafter, it never re-established the same atmosphere.

IRVING KOLODIN.

"Turangalila," the composer tells us, is derived from the Indian (Hindu) language, and means a love song. In this creation of 1948, Messaien has taken the orchestra apart, and put it together in a way productive of extraordinary new sounds. The "ondes martenot" (the electronic instrument played with a keyboard) shrills higher than any piccolo, sighs more evenly than the clearest saxophone, blankets the strings with vibrato that puts a new wash of color on the bowed box.

With this spectrum of color, Messaien combines a rhythmic detail and variety that made of the first five sections—in alternating phases of tension and release—a gaudy patchwork of pleasure and delight. The virtuosity of the playing, the burbling freshness of the tonal waves, the ever-changing panorama of smash, batter and tinkle, combined to extend musical sensation into a new dimension.

The cooling-off period, however, was something not decreed by the composer, and it put upon him a fresh burden of interest-quickening hardly possible. His melody is a patois of Scriabin, Ravel, Franck and even Ferde Grofe, his harmony varied but too much in a bright, triadial vein to sustain a piece of such length. At last, the whole gigantic structure began to impress one as top-heavy, leaning dangerously, Pisa-like, from the vertical. Bernstein did a prodigious work of recreation, with full authority and quickening imagination. Yvonne Loriod was the able pianist, Ginette Martenot the unrivalled (if only because unique) operator of her brother's invention. The orchestra shared in a really arousing experience.

NEW YORK, N. Y.
HERALD TRIBUNE
DEC 15 1949

Library of Congress Honors Koussevitzky

WASHINGTON, Dec. 14 (UP).—The Library of Congress announced today creation of a foundation to further music composition under the name of Serge Koussevitzky, conductor of the Boston Symphony Orchestra for twenty-five years. Luther H. Evans, Librarian of Congress, said the original endowment exceeds $100,000, representing a continuation of the Koussevitzky Music Foundation, Inc., which the conductor founded at Brookline, Mass., in 1942, under which work was commissioned from thirty-five composers.

Mr. Evans also announced formation of a Serge Koussevitzky Music Foundation collection at the library, consisting mostly of original autographs of modern works commissioned by Dr. Koussevitzky from time to time.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
DEC 17 1949

A Commendable Decision By Tanglewood Management

The management of the Boston Symphony Orchestra deserves an orchid for its decision to extend its season at Tanglewood. The manner of the extension is such as to silence criticism and gratify those whose primary interest is in the music itself.

It is safe to assume that any organization anywhere can use more money, and that the Tanglewood festival is no exception. It is likewise evident that if it set out to do it, could attract audiences to another week end of concerts in the Shed. Instead, the Tanglewood management has chosen to expand the portion of its program that lacks the Barnum & Bailey attributes, and which appeals the most to music-lovers—the Bach-Mozart concerts in the opera-concert hall. Up until now, there have been two week ends devoted to these concerts. Next year there are to be six programs over three week ends, none of the programs being repeated.

The decision represents the best possible solution to the many-sided problem facing the Tanglewood management. The demand for more continues to grow, as do the audiences from afar. At the same time, there is considerable local dissatisfaction. There are those in the immediate neighborhood who declare that if the season is extended by one more toot, they are emigrating. There is also a complaint, especially from Berkshire patrons, who love music but who resent the peanuts and popcorn flavor and the traffic jam on departure from Shed concerts. They maintain that these post-concert annoyances ruin their enjoyment. In addition, there is the technical difficulty. The BSO has a 40-week season, compared with an average of about 30. Musicians, like lesser mortals, need vacations. The preparation for another week end of Shed music would bear heavily on conductor and orchestra alike. The decision to use a small orchestra on the Bach-Mozart programs appears to be a move which will appeal to the real music-lovers while entailing the least possible number of drawbacks.

HOUSTON, TEX.
POST
DEC 15 1949

Koussevitzky Gives $100,000 Endowment for Composers

By ARTHUR EDSON

WASHINGTON, Dec 14.—(AP) Serge Koussevitzky, whose direction of the Boston Symphony Orchestra made it one of the world's great musical organizations, Wednesday gave the Library of Congress more than $100,000 to help composers of good music.

Dr Luther H. Evans, Librarian of Congress, announced at the same time the formation of the Serge Koussevitzky Foundation Music Collection. This consists mostly of original autographs of modern works.

Evans said the endowment is a continuation of the Koussevitzky Music Foundation, Inc, set up by the conductor in 1942, in memory of his first wife, Natalie.

This private organization arranged commissioned work from 35 composers. These manuscripts now will be placed in the Library of Congress.

Koussevitzky said he wanted some institution to continue this work, and so picked the Library of Congress.

In 1925, congress passed a law which permits the library to receive special endowments. More than $2,000,000 has been given it so far.

Directors of the original Koussevitzky Foundation will serve as advisors to the library. They are Koussevitzky, chairman; Mrs Koussevitzky, Aaron Copland, Howard Hansen, Gregor Piatigorsky, William Schuman, Richard Burgin and Leonard Bernstein.

The foundation not only will hire composers both here and abroad to write music, but also will help get the new works performed.

In the past eight years the Koussevitzky Music Foundation has commissioned such works as Benjamin Britten's opera, "Peter Grimes;" Bela Bartok's Concerto for Orchestra and ode by Igor Stravinsky, Darius Milhaud's Symphony No 2, Copland's Symphony No 3, Arnold Schonberg's "Survivor From Warsaw," and Marc Blitzstein's opera, "Regina," now running in New York.

In addition to directing the Boston Symphony for more than a quarter century, Koussevitzky organized the Berkshire Music Center and festivals at "Tanglewood" in Lenox, Mass, which he still directs.

Koussevitzky now lives in Scotsdale, Ariz.

NEW YORK, N. Y.
TIMES
DEC 15 1949

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NEW YORK, N. Y.
JOURNAL AMERICAN
DEC 1[illegible]

Musical Circus

Quite the most amazing premiere took place at the Boston Symphony matinee on Saturday. As a blend of materials and a mixture of styles, Messiaen's "Turangalila" Symphony left few unrecognized.

Whatever it was in the beginning, it emerged in the latter half of its 10 movements as warmed-over Strauss heated by Kostelanetz lushness.

Leonard Bernstein triumphed as ringmaster of this musical circus. He whipped up its French theatricalism for all it was worth—one of the most entertaining works to upset a Boston Symphony audience.

Hollywood could do no better—except supply the right kind of script for this "Symphony of Love."

PITTSFIELD, MASS.
BERKSHIRE EAGLE

DEC 13 1949

Tanglewood Adds Week; Endowment Is Announced

The Berkshire Festival at Tanglewood next summer will have an extra Bach-Mozart week end, spreading the concert season over six weeks instead of five as in previous years. Heretofore, two Bach-Mozart weekends preceded the Boston Symphony Orchestra's series of [illegible]

Conductor Gives Statement

[illegible] announced today of the Bach-Mozart week end at Tanglewood, also that D. Serge Koussevitzky will conduct all of the Bach-Mozart concerts in the Music Shed hall beginning Saturday, July 8 and Sunday, July 9. Dr. Koussevitzky, who gave the Library of Congress $1,000,000 yesterday for the purchasing of manuscripts of composers of good music, said the six programs in the Bach-Mozart series, all of the programs will include different works. There will be no repeat programs.

Serge Koussevitzky

George E. Judd, manager of the Boston Symphony Orchestra, who met here yesterday with members of the Tanglewood Advisory Committee, explained that the programs will be more heavily weighted with Bach than Mozart because of 200th anniversary of Bach's death. There is a possibility, he said, of some works by Haydn being played. As before, the orchestra will be made up of the first desk men of the BSO.

While details of the Boston Symphony Orchestra concerts have not been announced as yet, it is known that there will be three series of concerts in the Music Shed, with a benefit concert as before. Charles Munch, the new conductor of the Boston Symphony Orchestra, will make his first appearance with the BSO at Tanglewood next summer. Dr. Koussevitzky will also appear with the BSO in the Music Shed for a part of the Berkshire Festival concerts. Mr. Munch, who took over as conductor of the orchestra in October, is featured in the current issue of Time magazine.

After Koussevitzky's gift of $100,000 to the Library of Congress was revealed in Washington, Dr. Luther H. Evans, librarian of congress, announced the formation of the Serge Koussevitzky Foundation in music collection. This consists [illegible] of original autographs of modern works.

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BOSTON DAILY GLOBE

MUSIC

Wagenaar Conducts Premiere of Own Fourth Symphony

By CYRUS DURGIN

Although composer Bernard Wagenaar had come to Boston merely to attend rehearsals and first performances of his own new Fourth Symphony, he found himself conducting the premiere at Symphony Hall yesterday afternoon. This was because Charles Munch, conductor of the Boston Symphony Orchestra is sick with flu. (He was reported much better, however, and is expected to conduct the Sunday afternoon concert.)

Richard Burgin, concert master and associate conductor, stepped into the breach for the remainder of the program, in which only one change was made. The three Preludes from the opera "Palestrina" by Hans Pfitzner, scheduled for first Boston performance, was postponed until the return of Mr. Munch, and for them were substituted the Brahms Variations on a Theme by Haydn. The other numbers are Berlioz' Overture, "Beatrice and Benedict," hitherto unplayed by this orchestra, and the Second Symphony of Schubert.

Bernard Wagenaar, one of the best-known academic musicians in the country, has been little performed in Boston, for reasons without ready explanation. His Fourth Symphony is "well-made" music, elegantly scored and of a moderately contemporary, dissonant idiom. Much of it, as sheer sound, is pleasant, indeed.

But there is surprisingly little motion in it, and the five movements seem to follow a labored and plodding course, except for the quasi vivace. It is not that rhythm is lacking, but the rhythms, for the most part, lack salience, and the contours of the melody do not appear to have distinction. Now composers proverbially are not the best conductors of their own music, so it is possible that another might give a more scintillating performance of the work. Until that time let further judgment be suspended. Mr. Wagenaar was cordially received by the Friday audience.

The conducting of Mr. Burgin was better than ever. He is always faithful to the score, but this time Berlioz, Brahms and Schubert of the lovely, naive little B-flat Symphony seemed to go with superb ease and lightness. "Beatrice and Benedict" (Benedict is the way the name is spelled in the title, although Shakespeare's character is Benedick) shows the usual Berlioz brilliance, although the tune invention isn't so good as in the composer's earlier work. As for Brahms' Variations, they are as comfortable as pipe, book, slippers and a hearth fire.

The Boston Symphony evening concert, next week, will be shifted to Thursday, to avoid Christmas Eve.

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the eighth program of the 69th season in Symphony Hall, yesterday afternoon. Bernard Wagenaar was the guest conductor in his own composition. The program:

Berlioz ..... Overture to "Beatrice et Benedict"
Brahms ..... Variations on a Theme by Haydn, Op. 56a
Wagenaar ..... Symphony No. 4
Schubert ..... Symphony No. 2, B-flat major

By RUDOLPH ELIE

A quietly, consistently rewarding sort of a concert, this one; notable for nothing special but relaxing, genial, warm and wholly enjoyable.

Richard Burgin, assuming command in the illness—fortunately mild—of Charles Munch, displayed his usual unostentatious but exceedingly fine musicianship in the Berlioz, the Brahms Variations (which were substituted for the announced Pfitzner preludes from "Palestrina") and the seldom heard but lovely Schubert symphony, while Bernard Wagenaar's new Symphony No. 4, in a splendid performance with the composer conducting, made its own way very well indeed.

By no means a pretentious or even an important work, Mr. Wagenaar's symphony is nontheless of the first quality. It is filled with ideas, with invention; it moves along, it is attractive, well-made. It is perhaps lacking in real creative force, but it has style and taste and certainly enough impetus to hold attention.

In its two outer movement it has just a little the touch of the scholastic. Everything is a little too carefully designed. The form is correct, the tonal masses build in just the right way, the climaxes fall in the approved spots. The orchestral technique is sure and without reproach. Mr. Wagenaar would get A plus from anybody for these two movements. The three inner movements, however, are of a very different character. All of the above still applies, but here, with the academic requirements fulfilled in the two outer movements, the composer speaks his own mind and a highly musical and cultivated mind it is.

The Andantino, a brief song with a couple of trios, has a delightfully whimsical atmosphere about it. Sparsely, even drily orchestrated, it has amusing surprises, sudden turns and twists of a charming nature. The Quasi Vivace is even more humorous, but here there is something rouguish, almost Till Eulenspiegelish about it (though its overall sound of course is anything but Straussian). The Adagietto has the character and evokes the atmosphere of the night-piece or the romantic soliloquy. An extended song first for the English horn, then the strings, then the flute and clarinet in duet over a sustained string background, it is a very superior piece of work in a fine contemporary (though never an obviously "dissonant") idiom. Mr. Wagenaar, a tall man with an aristocratic bearing, conducted it very capably an dwas very warmly received by the audience.

Curiously enough Berlioz' Overture to "Beatrice and Benedick" has never been done at these concerts before. It is an ingratiating piece filled with melodic charm and moments of drama, and Mr. Munch is to be thanked for having thought to revive it. Much the same might be said of the Schubert. Not all of it is inspired but the inspired moments, as for example the andante and the trio of the menuetto (with its solo oboe role superlatively played by John Holmes), are little short of enchanting.

The program next week, Mr. Munch conducting, offers Handel's "Water Music," Haydn's D major Concerto for Cello with Raya Garbousova as soloist, and Tchaikovsky's "Pathetique." Incidentally, the Saturday evening concert will be given on THURSDAY evening, the Friday afternoon concert remaining uchanged. Also incidentally, there is now on view in the Hall an exhibition of paintings executed by subscribers, members and friends of the orchestra. If you can manage to push the admiring painter gazing in awe upon their own works out of the way, you will find many of the pictures of remarkable quality.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

An audience eager to welcome him back after an absence of three weeks (but only two concerts) found that Charles Munch was indisposed and that the faithful and dependable Richard Burgin had been pressed into service. With one change, the associate conductor adhered to the announced program: For the three Preludes from Pfitzner's "Palestrina" he had substituted Brahms' Variations on a Theme of Haydn.

The current program still begins with a local novelty, Berlioz' charming Overture to his opera "Beatrice and Benedick" (after "Much Ado About Nothing") includes a first performance, that of Bernard Wagenaar's Fourth Symphony, with the composer conducting, and concludes with the rarely-heard Second Symphony of Schubert. From the standpoint of the average auditor it is perhaps just as well that the Pfitzner excerpts have been shelved for a time, since the program was heavily weighted on the side of unfamiliarity. One piece from the standard repertory did no harm.

This was the first time that music by Mr. Wagenaar had been heard in Boston. He is Dutch-born, is in his 56th year, and since 1920 has resided in this country. Tall, slender, erect, with an almost military bearing, he made a most agreeable impression, and led the orchestra authoritatively in what proved to be an interesting and effective, if hardly significant work. Running in five comparatively short movements, the Symphony is on the moody side. Its themes are easily grasped but somewhat fragmentary. There are effects of harmony and orchestration that recal Sibelius, but Mr. Wagenaar is no mere imitator, if his style is eclectic. My personal preference was for the quick-speeding third movement, though the two introspective slow divisions have a certain charm. Anyway, Mr. Wagenaar knows his way around and he does not try to be abstruse in the contemporary fashion.

It is surprising that Berlioz's Overture had not been heard here before, and even more surprising that this was only the second local performance of Schubert's Symphony, the first having occurred here, at the hands of Mr. Mitropoulos, five years ago. It is by far the most Schubertian of the early symphonies; delightful throughout and containing strokes of genius, such as the choice of keys for the second subject of the finale. That a boy just turned 18, and with so little formal education, could have written it, is amazing.

It was instructive to compare Berlioz's orchestration, always the most striking feature of his music, with that of Brahms, a later job in this particular instance, but sounding like an earlier one. In the Overture there is the highly personal treatment of strings and woodwinds, the typically flashy brass, while Brahms plods along in the accepted German classical manner. This is the second rare Berlioz overture Mr. Munch has provided for us, and may it not be the last.

DES MOINES, IOWA
TRIBUNE

DEC 17 1949

Eleanor Roosevelt

HYDE PARK, N. Y.—I HOPE A GREAT many of my readers listened to the first anniversary celebration of the declaration of human rights in Carnegie Hall last Saturday afternoon or at least heard the rebroadcasting on Sunday.

—

SIR LAURENCE OLIVIER READ THE preamble to the declaration beautifully. United Nations Secretary General Trygve Lie delivered a short speech that was very fitting and at the same time absorbing because his diction is still tinged with his Norwegian dialect.

—

THE MUSIC, WHICH WAS PLAYED BY the Boston Symphony orchestra conducted by Leonard Bernstein, was the main part of the celebration, as it should be, for music is a universal language. Unfortunately, Yehudi Menuhin, because of adverse weather conditions, arrived too late to rehearse with the orchestra and was obliged to play Bach without any accompaniment. He is a master of his instrument, however, and everyone enjoyed hearing him. The ceremonies were closed with the Ode to John from Beethoven's Ninth Symphony in D Minor—a really perfect ending.

—

I HAD TO LEAVE EARLY TO CATCH my train, so Gen. Carlos P. Romulo let me speak before he did. This meant that I had to wait to hear the end of the ceremony on the rebroadcast. I could not help thinking how wonderfully General Romulo spoke. It must have been a tremendous tax on him after the week of hard work in the general assembly, which only came to an end that very day. I think all of us have been very grateful for his work as president of the general assembly. Knowing how much he had to do, I was particularly grateful that he was able to come to this first anniversary celebration.

GEN. ROMULO.

—

I KNOW THAT IN MANY COUNTRIES the world over the anniversary of the acceptance of the universal declaration of human rights was celebrated. I hope it will continue to be throughout the years, since only if we take it seriously enough and try to live by it, will it accomplish the object we all hope for and be one of the foundation stones of a peaceful world.

★ ★ ★

ON THURSDAY I TOOK A GOOD LOOK at my attic and decided that only I could clean it out. I felt that unless it was cleaned out shortly no one would be able to move or to find anything in it. So, right after breakfast Thursday morning I went to work and I am happy to say that by night it looked like a really respectable attic, even though I do ache all over now. Everything is neatly in place and, what is more, I know just where everything is. For the first time in many months I can really go and find anything I want.

—

IT IS REALLY AMAZING WHAT ONE accumulates even though one is not a collector. I am trying to give my children and friends as many of my possessions as I possibly can while I am still alive so that I can see them being used and enjoyed. But I seem to have been none too generous, for more turn up every year to be divided and sent off in different directions at Christmastime.

(World Copyright, 1949.)

PITTSFIELD, MASS.
BERKSHIRE EAGLE
DEC 15 1949

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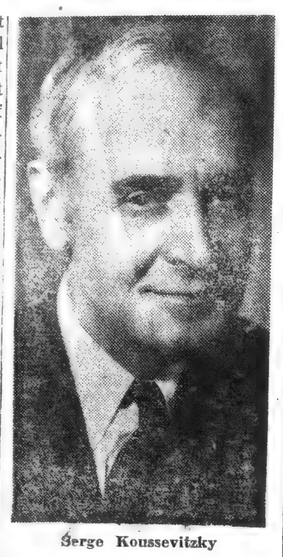

Serge Koussevitzky

Conductor Gives $100,000

With the announcement today of the added Bach-Mozart week end it was also revealed that Dr. Serge Koussevitzky will conduct all of the Bach-Mozart concerts in the theatre concert hall beginning Saturday, July 8 and Sunday, July 9.

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Richard Burgin, assuming command in the illness—fortunately mild—of Charles Munch, displayed his usual unostentatious but exceedingly fine musicianship in the Berlioz, the Brahms Variations (which were substituted for the announced Pfitzner preludes from "Palestrina") and the seldom heard but lovely Schubert symphony, while Bernard Wagenaar's new Symphony No. 4, in a splendid performance with the composer conducting, made its own way very well indeed.

By no means a pretentious or even an important work, Mr. Wagenaar's symphony is nontheless of the first quality. It is filled with ideas, with invention; it moves along, it is attractive, well-made. It is perhaps lacking in real creative force, but it has style and taste and certainly enough impetus to hold attention.

In its two outer movement it has just a little the touch of the scholastic. Everything is a little too carefully designed. The form is correct, the tonal masses build in just the right way, the climaxes fall in the approved spots. The orchestral technique is sure and without reproach. Mr. Wagenaar would get A plus from anybody for these two movements. The three inner movements, however, are of a very different character. All of the above still applies, but here, with the academic requirements fulfilled in the two outer movements, the composer speaks his own mind and a highly musical and cultivated mind it is.

The Andantino, a brief song with a couple of trios, has a delightfully whimsical atmosphere about it. Sparsely, even drily orchestrated, it has amusing surprises, sudden turns and twists of a charming nature. The Quasi Vivace is even more humorous, but here there is something roguish, almost Till Eulenspiegelish about it (though its overall sound of course is anything but Straussian). The Adagietto has the character and evokes the atmosphere of the night-piece or the romantic soliloquy. An extended song first for the English horn, then the strings, then the flute and clarinet in duet over a sustained string background, it is a very superior piece of work in a fine contemporary (though never an obviously "dissonant") idiom. Mr. Wagenaar, a tall man with an aristocratic bearing, conducted it very capably an dwas very warmly received by the audience.

Curiously enough Berlioz' Overture to "Beatrice and Benedick" has never been done at these concerts before. It is an ingratiating piece filled with melodic charm and moments of drama, and Mr. Munch is to be thanked for having thought to revive it. Much the same might be said of the Schubert. Not all of it is inspired but the inspired moments, as for example the andante and the trio of the menuetto (with its solo oboe role superlatively played by John Holmes), are little short of enchanting.

The program next week, Mr. Munch conducting, offers Handel's "Water Music," Haydn's D major Concerto for Cello with Raya Garbousova as soloist, and Tchaikovsky's "Pathetique." Incidentally, the Saturday evening concert will be given on THURSDAY evening, the Friday afternoon concert remaining unchanged. Also incidentally, there is now on view in the Hall an exhibition of paintings executed by subscribers, members and friends of the orchestra. If you can manage to push the admiring painter gazing in awe upon their own works out of the way, you will find many of the pictures of remarkable quality.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

An audience eager to welcome him back after an absence of three weeks (but only two concerts) found that Charles Munch was indisposed and that the faithful and dependable Richard Burgin had been pressed into service. With one change, the associate conductor adhered to the announced program: For the three Preludes from Pfitzner's "Palestrina" he had substituted Brahms' Variations on a Theme of Haydn.

The current program still begins with a local novelty, Berlioz' charming Overture to his opera "Beatrice and Benedick" (after "Much Ado About Nothing") includes a first performance, that of Bernard Wagenaar's Fourth Symphony, with the composer conducting, and concludes with the rarely-heard Second Symphony of Schubert. From the standpoint of the average auditor it is perhaps just as well that the Pfitzner excerpts have been shelved for a time, since the program was heavily weighted on the side of unfamiliarity. One piece from the standard repertory did no harm.

This was the first time that music by Mr. Wagenaar had been heard in Boston. He is Dutch-born, is in his 56th year, and since 1920 has resided in this country. Tall, slender, erect, with an almost military bearing, he made a most agreeable impression, and led the orchestra authoritatively in what proved to be an interesting and effective, if hardly significant work. Running in five comparatively short movements, the Symphony is on the moody side. Its themes are easily grasped but somewhat fragmentary. There are effects of harmony and orchestration that recall Sibelius, but Mr. Wagenaar is no mere imitator, if his style is eclectic. My personal preference was for the quick-speeding third movement, though the two introspective slow divisions have a certain charm. Anyway, Mr. Wagenaar knows his way around and he does not try to be abstruse in the contemporary fashion.

It is surprising that Berlioz's Overture had not been heard here before, and even more surprising that this was only the second local performance of Schubert's Symphony, the first having occurred here, at the hands of Mr. Mitropoulos, five years ago. It is by far the most Schubertian of the early symphonies; delightful throughout and containing strokes of genius, such as the choice of keys for the second subject of the finale. That a boy just turned 18, and with so little formal education, could have written it, is amazing.

It was instructive to compare Berlioz's orchestration, always the most striking feature of his music, with that of Brahms, a later job in this particular instance, but sounding like an earlier one. In the Overture there is the highly personal treatment of strings and woodwinds, the typically flashy brass, while Brahms plods along in the accepted German classical manner. This is the second rare Berlioz overture Mr. Munch has provided for us, and may it not be the last.

DES MOINES, IOWA
TRIBUNE
DEC 17 1949

Eleanor Roosevelt

HYDE PARK, N. Y.—I HOPE A GREAT many of my readers listened to the first anniversary celebration of the declaration of human rights in Carnegie Hall last Saturday afternoon or at least heard the rebroadcasting on Sunday.

SIR LAURENCE OLIVIER READ THE preamble to the declaration beautifully. United Nations Secretary General Trygve Lie delivered a short speech that was very fitting and at the same time absorbing because his diction is still tinged with his Norwegian dialect.

THE MUSIC, WHICH WAS PLAYED BY the Boston Symphony orchestra conducted by Leonard Bernstein, was the main part of the celebration, as it should be, for music is a universal language. Unfortunately, Yehudi Menuhin, because of adverse weather conditions, arrived too late to rehearse with the orchestra and was obliged to play Bach without any accompaniment. He is a master of his instrument, however, and everyone enjoyed hearing him. The ceremonies were closed with the Ode to John from Beethoven's Ninth Symphony in D Minor—a really perfect ending.

I HAD TO LEAVE EARLY TO CATCH my train, so Gen. Carlos P. Romulo let me speak before he did. This meant that I had to wait to hear the end of the ceremony on the rebroadcast. I could not help thinking how wonderfully General Romulo spoke. It must have been a tremendous tax on him after the week of hard work in the general assembly, which only came to an end that very day. I think all of us have been very grateful for his work as president of the general assembly. Knowing how much he had to do, I was particularly grateful that he was able to come to this first anniversary celebration.

GEN. ROMULO.

I KNOW THAT IN MANY COUNTRIES the world over the anniversary of the acceptance of the universal declaration of human rights was celebrated. I hope it will continue to be throughout the years, since only if we take it seriously enough and try to live by it, will it accomplish the object we all hope for and be one of the foundation stones of a peaceful world.

★ ★ ★

ON THURSDAY I TOOK A GOOD LOOK at my attic and decided that only I could clean it out. I felt that unless it was cleaned out shortly no one would be able to move or to find anything in it. So, right after breakfast Thursday morning I went to work and I am happy to say that by night it looked like a really respectable attic, even though I do ache all over now. Everything is neatly in place and, what is more, I know just where everything is. For the first time in many months I can really go and find anything I want.

IT IS REALLY AMAZING WHAT ONE accumulates even though one is not a collector. I am trying to give my children and friends as many of my possessions as I possibly can while I am still alive so that I can see them being used and enjoyed. But I seem to have been none too generous, for more turn up every year to be divided and sent off in different directions at Christmastime.

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TWENTY CENTS

TIME

THE WEEKLY NEWSMAGAZINE

Boris Chaliapin

BOSTON'S CHARLES MUNCH
The Cabots keep their eyes open.

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« PROFILE »

Charles Munch

WHEN CHARLES MUNCH MOUNTS THE podium of the Opera House in November, Brooklyn will experience a different method of conducting. Audiences accustomed to the gracile gesturing of Serge Koussevitzky and familiar with Sir Thomas Beecham's lordly calisthenics, may at first find Munch's economy of motion and brisk, vigorous thrusts somewhat lacking in color, if not in *"le dynamisme."* That his method is nevertheless singularly effective was made clear from his very first visit to America. "He came unheralded," wrote Miles Kastendieck in a lyrical appreciation, "he left triumphant."

In 1947, as guest conductor of the New York Philharmonic-Symphony, the French musician not only took the music world by storm but at the end of his stay the ensemble itself gave him a farewell cocktail party and a lavishly engraved gold cigarette case. These were unheard of tributes from a group notoriously reticent in its approbation of conductors and whose solemn unresponsiveness has broken the heart of more than one bewildered maestro.

Described as France's greatest conductor, the new director of the Boston Symphony Orchestra is amply endowed with the attributes of a virtuoso—superb technical skill, fine musicianship, authority, and polish. But behind that technique lie both imagination and temperament. Whether it be Bach or Beethoven, Honneger or Bloch, Debussy or Ravel that he is interpreting, he communicates to each an "intense aliveness." Although he is now faced with the arduous task of following a brilliant and beloved predecessor, Munch has already made it impressively manifest that he is eminently equipped to do so.

Munch was born in Strasbourg in 1891 of a French mother and Alsatian father. The family, a musical one, numbers several distinguished members, including Charles' two brothers and Albert Schweitzer, the great theologian, Bach authority, and medical missionary. His father, Ernest Munch, a well known organist, was his first teacher. Later he switched to violin, continuing his formal work with Carl Flesch in Berlin and Lucien Capet in Paris. Successful as violinist, teacher, and conductor in his native Alsace and in Germany, Munch came to Paris in 1932. After directing notable ensembles in the capital he succeeded Gaubert in 1938 as head of the Paris Conservatory Orchestra, "one of the great orchestras of the world," according to Virgil Thomson.

In the years that followed, Munch extended his already enviable continental reputation and won widespread popularity in England. On the invitation of the Boston Symphony, he came to the United States in 1946 and returned each season thereafter to make appearances in the principal cities of the nation.

"Long, strong, and shy," Munch sheds his retiring manner as soon as he begins conducting. A scholar, with a fine grasp of political affairs no less than broad cultural interests, his conversation reflects his catholic taste and nice discrimination in a happy mingling of wit and urbanity. In appearance he bears a remarkable resemblance to another handsome Frenchman, Hector Berlioz, the great nineteenth century composer. With his strong features, unruly silvery hair, blue eyes, and enormous personal charm, it is small wonder that he is known to his European admirers as *"le beau Charles."* Nor that in a poll recently conducted by the chic Paris magazine, *Elle,* he came out a close second to Winston Churchill as the "man you would most like to have to dinner." Munch is still valiantly struggling with the vagaries of our language but what he lacks in English speech he more than offsets in French manner.

MUSIC

"There Will Be Joy"

(See Cover)

The pleasantly dissonant tuning up and chatter stopped in mid-note as the grey-haired man in the tan sport coat walked briskly across the stage to the podium. For a few silent moments his glance flickered over the musicians of the Boston Symphony Orchestra, his ruddy, cherubic and handsome, melancholy face warm with affection. When his glance had embraced them all, Charles Munch picked up his baton, smiled and said: "*Maintenant* relax." A moment later, Boston's 56-year-old Symphony Hall was rocking joyously with the rehearsal of Hector Berlioz' bounding overture, *The Corsair*.

MME. CODREANO (LEFT), ASSISTANT & PUPIL MUNCH
The French shines only dimly through the German fog.

Rapho-Guillumette

Kindly, 58-year-old Alsatian-born Conductor Munch no longer really had to tell his musicians to relax. In eleven weeks as their first new conductor in 25 years, his musicians were freer of tension than they had been for years. In his first speech to them he had vowed, in his painful English, to do his best to maintain the high standards of the Boston. He also hoped "there will be joy." Forthwith, friendly "Charry" Munch (pronounced Moonsh) won their respect as a musician, and their love and obedience as a man. This week, as he rehearsed his 105 musicians for his eighth series of Boston concerts, he could work with confidence that most Bostonians had succumbed to him, man and music, just as his orchestra had.

A Genius in the Pot? To most U.S. musicians and music lovers, the ascension of Charles Munch to the nation's most prestigious musical throne had come with the jolting surprise of one of Hector Berlioz' sudden bursts of brass.

The name of Munch was not big in U.S. music. He had visited for the first time in the 1946-47 season, to be guest conductor in Boston, New York, Chicago and Los Angeles; in 1948 he had conducted the French National (Radio) Orchestra on its U.S. tour. Although he had won respectful notices from critics, his name had seldom appeared in the calculations of the pundits and prophets who wanted to call the tune on Boston's new conductor. From the time 75-year-old Conductor Serge Koussevitzky announced that he would abdicate at the end of his 25 years of autocratic rule (TIME, April 19, 1948), they had been discussing heirs more apparent—31-year-old Koussevitzky Protégé Leonard Bernstein, the New York Philharmonic-Symphony's part-time Conductor Dimitri Mitropoulos, Cleveland's George Szell.

But Boston Symphony President Henry B. Cabot and his 14 fellow trustees had been "keeping our eyes open for conductors for a long time." Boston proceeded "on the strange assumption," says blunt, silver-spectacled Harry Cabot, "that they were all available." The man they were seeking would be "the boss" in every sense of the word: in programing, choice of soloists and guest conductors. The Boston's trustees could promise this because they still follow the enviable first principles laid down by the orchestra's founder, Major Henry Lee Higginson: relationship of orchestra to conductor—absolute obedience; relationship of conductor to Higginson—absolute freedom. They also needed a man who could bear the burden of conducting at least 90 concerts.

The "old guard"—Bruno Walter, 73, Wilhelm Furtwängler, 63, Leopold Stokowski, 67—struck Boston trustees as a bit too old for the job. Another choice, says Cabot, "was to take a big gamble and pick a genius out of the pot. But we didn't see a genius among the younger men."

A Flat Stomach. When Bostonians heard Munch conduct their orchestra on his 1946 visit, his sounds had shocked some. It seemed more vibrant and more rushed, particularly in the allegro movements of Beethoven symphonies. But one man was not at all surprised when Munch was asked to succeed Koussy. The New York *Herald Tribune*'s Virgil Thomson had heard Munch conduct 19 years before in Paris and had prophesied that he would eventually lead the Boston. Why? Says Critic Thomson: "He was a natural Boston conductor, flat-stomached and grey-haired, and he created hysteria, particularly in the female over 50."

Pleasing the grey, matronly Friday matinee-goers was certainly part of the Boston tradition. Some of them would miss the little after-concert ceremony in the greenroom: kissing and being kissed by Koussy. Their new conductor was an affectionate man, but not quite the kissing type. Like many another native of Alsace, Charles Munch is a composite of the characteristics of both France and Germany. In him the French *bon vivant* shines only dimly through a fog of German *Weltschmerz*: he enjoys life but seldom seems basically happy.

Nevertheless, he gave his afternoon concerts to packed houses and almost all the oldtimers were there—Mrs. William Dana Orcutt, who has held the same second-row seat for more than 20 years, and a score of others, including Cabots, Coolidges and Saltonstalls who have held their favorite seats as long or longer.

An Essential Condition. If Boston was pleased with Munch, there were also reasons why Munch could be pleased with Boston. As U.S. cities go, it had a long tradition of serious music: it had celebrated the end of the War of 1812 with performances of portions of Haydn's *Creation* and Handel's *Messiah*. Boston also boasted a club unique in the U.S. Ten or twelve times a year, as their ancestors have done since 1837, members of the exclusive Harvard Musical Association go to their paneled clubrooms on Beacon Hill for a smoker of chamber music, beans, beer and Welsh rabbit.

The orchestra to which Charles Munch has fallen heir was not the U.S.'s oldest. It was founded in 1881, 39 years after the New York Philharmonic. But it was the second oldest symphonic organization, and Conductor Munch was a descendant of a distinguished line of "permanent" conductors. Founder Higginson believed that "the essential condition for a great orchestra is stability." Over 68 years, only nine men had shaped and polished the Boston Symphony until it was—except for Arturo Toscanini's virtuoso radio orchestra, the NBC Symphony, which is in a class by itself—the U.S.'s finest and one of the top four in the world.*

*The others: Amsterdam's Concertgebouw, the Philadelphia Orchestra, the Vienna Philharmonic.

[60]

Yale Joel—LIFE

CHARLES MUNCH
Orchestra to conductor: obedience.

"Some Roughness Here." Each conductor, beginning with German Georg Henschel in 1881, had added something to the Boston's sheen. From 1884 to 1889, and from 1898 to 1906, the Vienna Opera's bearded Wilhelm Gericke, as Founder Higginson wrote, gave to the orchestra "its excellent habits and ideals." It was he, said Higginson, who "taught those violins to sing as violins sing in Vienna alone." Europe's greatest conductor, fiery Hungarian Artur Nikisch (1889-93) taught it how to "poetize," and perhaps he taught too well; at a rehearsal in 1904, Guest Conductor Richard Strauss growled: "You play that finely, but a little too finely. I want some roughness here." The Berlin Opera's Karl Muck (1906-08, 1912-18), wrote one critic, gave the orchestra "a living voice."

Muck's successor, **Pierre Monteux** (now the San Francisco Symphony's conductor) let it sing modern music—Stravinsky, Falla, Honegger, Milhaud. Then, in 1924, began the 25-year reign of Serge Koussevitzky, onetime bass-viol virtuoso and one of the great conductors of his time. Under his stern but benevolent rule, the Boston had come to a peak of polished perfection, and U.S. composers, subsidized and encouraged with commissions, had found a new home.

Wise Founder Higginson had taken other steps to insure stability. In 1903, he set up a musicians' pension plan, the first in any U.S. orchestra. That is one reason why Boston Symphony musicians stay around and learn how to play together. Eleven men have been in the orchestra 30 years or more, another 40 men more than 20 years.

While the best many another U.S. symphony musician can hope for is a 20-week season, the Boston musicians, most of whom also play in the Boston "Pops" and at Tanglewood in the summer, get 49 paychecks a year from the symphony for 47 weeks of work. The size of the checks helps keep them happy too: first desk men make not less than $10,000, not including broadcasting and recording fees; no one gets less than $4,860 in salary, which is well above the A.F.M. scale.

A Helping Hand. Unlike most U.S. conductors, Conductor Munch will not have to worry about where the checks are coming from. Almost alone among U.S. orchestras, the Boston Symphony has never had a financial crisis and no public appeal for funds has ever been made. It sometimes matches its more than $1,000,000 of annual expenses with more than a million in income from ticket sales, broadcasting fees (last year, $117,000 from NBC) and record royalties (last year, $167,000 from RCA Victor). When expenses and income do not match, the hand that is held out to the "Friends of the Boston Symphony Orchestra" is always quickly and quietly filled. As white-haired Manager George E. Judd (34 years with the Boston) puts it: "We set our sights on what we want to do and then find a way to pay for it. If there are any deficits, we like to state them not in terms of dollars, but in terms of concerts

Yale Joel—LIFE

REHEARSING THE BOSTON SYMPHONY
Conductor to trustees: freedom.

not given. And we try not to have that kind of deficit."

Music & God. The new boss of the Boston likes to tell friends that he is a conductor "only because I am too stupid to be anything else." Actually, he had as little chance of escaping his career as the sons of Johann Sebastian Bach.

The fifth child in a family of six children (two daughters, four sons), Charles Munch was born in 1891 in a plain brown apartment house which overlooked the fast-flowing river Ill in Strasbourg.

Like Bach, father Ernst Munch, professor of music at the Strasbourg Conservatory, was an organist. He was also an austere Protestant—a man whose stern gaze was firmly riveted on his family, music and God. Even so, the first ambition of his shy and unassuming son Charry was to be a locomotive engineer. By six, Charry knew by heart the exact hour when the fast trains would roll into the Strasbourg station, and was often on hand to watch them with ecstasy and envy. Afterward, he would trudge home to study violin with his father, or to prepare his lessons for the Protestant *gymnase*.

In the Munch household, life was harmonious but not gay. Sundays they all trooped to church. After a big dinner came an afternoon and evening feast of chamber music. Sometimes young Albert Schweitzer, later to be world famous as organist, religious philosopher, and medical missionary, dropped in (his brother married Charry's sister). Summers, the Munches moved out to maternal Grandfather Frederic Simon's rectory at Niederbronn-les-Bains in the Vosges Mountains. There they played chamber music so much that the neighbors nicknamed the house "the music box." At 21, Charry went off to Paris to study violin under Lucien Capet, founder of the Capet Quartet.

Gas at Peronne. In Paris, life was both gay and harmonious. Charry lived in a modest apartment on the Quai des Orfèvres, Ile de la Cité, soaked up French culture and the French way of living. Handsome, with a boyish warmth, he charmed all the women he met, including young Genevieve Aubry, granddaughter of one of the founders of the Nestlé chocolate concern. When summer came, Charry went home to Strasbourg, "the most French of the family."

The harmony was soon disrupted. It was 1914; Alsace belonged to Germany. Within a few months, Charry and his brothers were conscripted into the German army. Four years later, after being gassed before Peronne and wounded at Verdun as a sergeant of artillery, he was demobilized at Cologne. He is not embarrassed by his onetime service for the Kaiser, asks, "Did not [Foreign Minister] Robert Schuman [who was conscripted to work in the arsenal at Metz] do the same? Did this prevent him later from becoming a French cabinet minister?" Like Schuman, Munch was able to pick his side in World War II. He conducted in Paris, scrupulously and often ingeniously avoiding conducting offers from the Nazis, and turned over every shade of his

FOUNDER HIGGINSON
For stability, pensions.

proceeds from concerts to the French underground.

"Because of Her." Charles Munch did not conduct his first concert until 1932, when he was 41 years old. Why did he wait so long? "It is very simple: it was so much easier for me to make a living as a violinist. I just could not afford to direct an orchestra earlier; when I was able to, it was because of her." He meant Madame Munch, nee Aubry, with whom he had corresponded during World War I through the International Red Cross and later married (1933); she hired both the hall and the first orchestra Munch conducted.

After the success of his first concert, conducting offers poured in from other

Yale Joel—LIFE
MADAME MUNCH & POMPEY
For stability, flexibility

Paris orchestras, and fans gathered around. Among the musicians, the women and girls who [illegible] admire *"Le [illegible]"* were [illegible] *Les Munchettes.*

Even so, one day [illegible] Conductor Munch put down his baton [illegible] up his fiddle. He slipped into the Elysées Theater, sat himself [illegible] last desk of the first violins. [illegible] Debussy's *Iberia* on his [illegible] a different edition, and [illegible] found his bowing [illegible] of sheep. From the podium the great Arturo Toscanini noticed it [illegible] he chided, then he roared. Munch [illegible] as hundreds of other musicians [illegible] before and since: "I wished that the floor would open and swallow me." Two years ago, he reminded the Maestro of that first meeting. Toscanini shook his head and asked sadly, "How can I do such things?"

Some Consolation. Conductor Munch is not known as a man of temper, but he can be fired. Once, after he had ascended to the conductorship of Paris' fine Conservatory orchestra—a post he held from 1938 to 1946—a drunken trombonist disrupted the calm of a Beethoven adagio with a terrific blast. Everyone, audience and musicians alike, was outraged and Munch gave the man a fortissimo furioso piece of his mind. Next evening, at the second performance, a smiling Charles Munch walked onstage with a big bottle of potent *framboise* (raspberry brandy) in his hand. Before audience and orchestra, he handed it to the flabbergasted trombonist with the explanation: "I treated you pretty roughly last night; here's some consolation."

In rehearsals, Boston's new conductor coaches and coaxes his men in a mixture of French, English and German. One passage in a Roussel symphony, he told them, undulating his hand through the air, should "*glisse—glisse* like the snake." One phrase in Ravel's *Daphnis and Chloe* should float into the air "like smoke"; in another, he whispered, "*La nuit* . . . you sleep, a tiny bit of sun comes through." Sometimes in rehearsal he will go on bended knee before the cellos to woo more tone from them. His most frequent admonitions are "Accent, more accent!" and "*Respirez la musique.*" He believes that if music is a living thing, it should breathe.

"Less Fat." To the musicians, he is "the most economical rehearser we ever had." Unlike Koussevitzky, Munch does not believe in making the orchestra repeat passages until they play them by rote. As one musician explains the difference: "Performances of a given piece under Koussy were always exactly the same. Munch's may vary from concert to concert. After all, if you were repeating a speech, you wouldn't always try to re-

* In a poll taken last June by the French magazine *Elle*, 10,000 Parisiennes were asked: "What man would you like to have dinner with tonight if you could make your choice?" Munch ran second to Winston Churchill, just ahead of current French Cinema Idol Jean Marais (*Beauty and the Beast*), far ahead of President Auriol, Gary Cooper and Joseph Stalin.

David Nilsson

MUNCH & KOUSSEVITZKY
No more kisses in the greenroom

peat it in exactly the same way . . . Your inflections might be different."

Where many musicians felt that Koussevitzky had no confidence in them (snaps Koussy: "I never trust an orchestra until it has given me what I expect"), Munch has won them because he respects them both as men and musicians. He has the same respect ("One must be most faithful") for the composer whose work he is performing.

To many Bostonians, after a fortnight of Munch their orchestra was already beginning to sound a trifle different, more relaxed and spontaneous. Expert ears, such as those of Harvard's Composer Walter Piston, found it "less fat." Composer Aaron Copland thought that "Munch probably looks for sonority more than Koussevitzky. And the orchestra didn't have quite the violence that it has now."

Bostonians would hear pretty much the same kind of programs: Munch's devotion to the moderns is second only to Koussevitzky's. But they would find it a little harder to know the man than his music. Munch's easy assurance on the podium is matched by an often moody shyness away from it.

After concerts he usually hurries out of the greenroom, nods to the waiting knot of well-wishers, then pops into his black Oldsmobile sedan for a dash home to Brush Hill Road in suburban Milton (the former home of the late Bishop William Lawrence). Only when he reaches the sanctuary of his second-story study, with Roger, his chauffeur-valet of 20 years' service hovering around him, does he seem to draw a relaxed breath.

He likes Americans but he is slightly afraid of tackling large groups of them, partly because of language difficulties. So far he has been to only two Boston parties; once there, he charmed everyone he met. He likes to take short walks around the neighborhood with his Welsh terrier Pompey, once stopped to help a neighbor rake the leaves off his lawn.

Summers in Paris. But most of the time, Charles Munch likes to work over scores at his small kidney-shaped desk or at the spinet piano in his study. On mornings when there is a rehearsal, he gets up at 8, eats an unusually hearty breakfast of bacon, scrambled eggs and tea (says Madame Munch: "In Boston we have not yet found good bread"). After rehearsals, if he has no engagement in town, he scoots back to the quiet of Brush Hill Road for luncheon.

He has already developed a taste for a Boston specialty, New England clam chowder, but his favorite dishes are still *pot-au-feu* and kidneys cooked with Chablis. "You see," says Madame Munch, "he has a modest taste." He likes a good nip of Scotch, is amazed that he has been unable to find good Alsatian vintages in the U.S.

Once a year, however, as long as he keeps the Boston conductorship, Munch expects to go back where they know about such things. His two-year contract (with an optional third) allows him plenty of free time in the summers, and he and Madame Munch plan to spend their vacations in Paris.

There are many things to draw him there. He is an enthusiastic amateur Egyptologist, his 14-room apartment near the Bois de Boulogne is cluttered with Egyptian statuettes and old Dutch etchings. He also likes to take an occasional lesson in harmonious coordination of mind and body at Madame Codreano's "Center for Psycho-Motor Education" (*see cut*). But he is fascinated with the U.S., and pleased with the thought of staying a while. Moreover, if Conductor Munch grows on Boston, as last week seemed very likely, it was quite possible that Frenchman Munch might develop a taste for the beer, the bread and the beans.

His Own Symphony

Composer's Fourth Heard In Its First Performance

By Harold Rogers

Symphony Hall officials made three last-minute changes when Charles Munch, indisposed, was absent from the concert by the Boston Symphony Orchestra yesterday afternoon.

Richard Burgin, concertmaster, took the podium in Mr. Munch's stead. Bernard Wagenaar came forward to conduct the première of his Fourth Symphony. The Brahms Variations on a Theme by Haydn replaced Pfitzner's Three Preludes from "Palestrina," scheduled for its first performance at these concerts.

But aside from the Wagenaar Symphony, there was yet another first for Boston—the overture to "Béatrice et Bénédict," a comic opera by Berlioz based on Shakespeare's "Much Ado About Nothing." It is a spirited, jovial piece of writing, an ear-tickling curtain-raiser, undeserving of its neglect. Aided by Mr. Munch's programming, Boston will rediscover Berlioz.

After Mr. Burgin's pedestrian reading of the Brahms, the lanky Dutch-American, Mr. Wagenaar, mounted the podium to conduct his new work—a 23-minute symphony in five short movements.

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CINCINNATI, OHIO
ENQUIRER
DEC 20 1949

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The composition of good music, like the creation of fine poetry, is important, but unfortunately brings in little financial reward. That is why foundations like the one set up by Dr. Koussevitzky are so drastically needed.

[67]

David Nilsson

MUNCH & KOUSSEVITZKY
No more kisses in the greenroom

peat it in exactly the same way . . . Your inflections might be different."

Where many musicians felt that Koussevitzky had no confidence in them (snaps Koussy: "I never trust an orchestra until it has given me what I expect"), Munch has won them because he respects them both as men and musicians. He has the same respect ("One must be most faithful") for the composer whose work he is performing.

To many Bostonians, after a fortnight of Munch their orchestra was already beginning to sound a trifle different, more relaxed and spontaneous. Expert ears, such as those of Harvard's Composer Walter Piston, found it "less fat." Composer Aaron Copland thought that "Munch probably looks for sonority more than Koussevitzky. And the orchestra didn't have quite the violence that it has now."

Bostonians would hear pretty much the same kind of programs: Munch's devotion to the moderns is second only to Koussevitzky's. But they would find it a little harder to know the man than his music. Munch's easy assurance on the podium is matched by an often moody shyness away from it.

After concerts he usually hurries out of the greenroom, nods to the waiting knot of well-wishers, then pops into his black Oldsmobile sedan for a dash home to Brush Hill Road in suburban Milton (the former home of the late Bishop William Lawrence). Only when he reaches the sanctuary of his second-story study, with Roger, his chauffeur-valet of 20 years' service hovering around him, does he seem to draw a relaxed breath.

He likes Americans but he is slightly afraid of tackling large groups of them, partly because of language difficulties. So far he has been to only two Boston parties; once there, he charmed everyone he met. He likes to take short walks around the neighborhood with his Welsh terrier Pompey, once stopped to help a neighbor rake the leaves off his lawn.

Summers in York. But most of the time, Charles Munch likes to work over scores at his small kidney-shaped desk or at the spinet piano in his study. On mornings when there is a rehearsal, he gets up at 8, eats an unusually hearty breakfast of bacon, scrambled eggs and tea (says Madame Munch: "In Boston we have not yet found good bread"). After rehearsals, if he has no engagement in town, he scoots back to the quiet of Brush Hill Road for luncheon.

He has already developed a taste for a Boston specialty, New England clam chowder, but his favorite dishes are still *pot-au-feu* and kidneys cooked with Chablis. "You see," says Madame Munch, "he has a modest taste." He likes a good nip of Scotch, is amazed that he has been unable to find good Alsatian vintages in the U.S.

Once a year, however, as long as he keeps the Boston conductorship, Munch expects to go back where they know about such things. His two-year contract (with an optional third) allows him plenty of free time in the summers, and he and Madame Munch plan to spend their vacations in Paris, [illegible]

There are many things to draw him there. He is an enthusiastic amateur Egyptologist; his 14-room apartment near the Bois de Boulogne is cluttered with Egyptian statuettes and old Dutch etchings. He also likes to take an occasional lesson in harmonious coordination of mind and body at Madame Godreano's "Center for Psycho-Motor Education" (*see cut*). But he is fascinated with the U.S. and pleased with the thought of staying a while. Moreover, if Conductor Munch grows old in Boston, as last week seemed very likely, it was quite possible that Frenchman Munch might develop a taste for the beer, the bread and the beans.

His Own Symphony

Composer's Fourth Heard In Its First Performance

By Harold Rogers

Symphony Hall officials made three last-minute changes, when Charles Munch, indisposed, was absent from the concert by the Boston Symphony Orchestra yesterday afternoon.

Richard Burgin, concertmaster, took the podium in Mr. Munch's stead. Bernard Wagenaar came forward to conduct the première of his Fourth Symphony. The Brahms Variations on a Theme by Haydn replaced Pfitzner's Three Preludes from "Palestrina," scheduled for its first performance at these concerts.

But aside from the Wagenaar Symphony, there was yet another first for Boston—the overture to "Béatrice et Bénédict," a comic opera by Berlioz based on Shakespeare's "Much Ado About Nothing." It is a spirited, jovial piece of writing, an ear-tickling curtain-raiser, undeserving of its neglect. Aided by Mr. Munch's programming, Boston will rediscover Berlioz.

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[67]

NEW YORK, N. Y.
TIMES
DEC 18

KOUSSEVITZKY GIFT

He Turns Over Funds and Manuscripts To Library of Congress Foundation

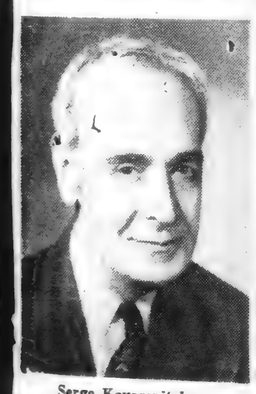
By OLIN DOWNES

DR. KOUSSEVITZKY'S gift to the Library of Congress of the funds and manuscripts of the Koussevitzky Music Foundation, Inc., now to be known as the Serge Koussevitzky Music Foundation in the Library of Congress, is an event properly characterized by Luther H. Evans, Librarian of Congress, as "an event assured to exert a benign and growing influence upon the history of music throughout the world."

This is no more than the fact. The past productions of this foundation, in the form of new works by composers in America and abroad, which in a number of instances have become important elements of the modern repertory, are testimony to it. The foundation was established in 1942 in memory of Dr. Koussevitzky's first wife, Natalie Koussevitzky. It continued and perpetuated, in a special way, the policies of the music publishing firm of S. and N. Koussevitzky established many years previously, early in Koussevitzky's career, in Russia. For Koussevitzky's concept of music publishing was one that arrived not at profits but at the encouragement, in the most practical and progressive manner possible, of the interests of the composer, and hence the propagation of the musical art.

Friend of Composer

In America, as conductor for twenty-five years of the Boston Symphony Orchestra, Dr. Koussevitzky sought as interpreter to further especially, the talents of young American composers, while his natural bent as a musical modernist was always in favor of the progressive composers of all nations whose art, he felt, was particularly in need of the public understanding. Last year Dr.



Serge Koussevitzky.

Koussevitzky came to the conclusion that the foundation's activities could not be continued more advantageously for its purposes than under the distinguished auspices of such an institution as the Library of Congress.

This is seen to be especially the case when one recalls the exceptionally significant work that the music division of the Congressional Library has done for the performance and dissemination of music since 1925. At that time, thanks to the establishment of the Elizabeth Sprague Coolidge Foundation, the library acquired its own modest concert hall for programs of less than orchestral dimensions. In this place it has brought to early performance the chamber music compositions commissioned by Mrs. Coolidge's foundation and other works of vital interest to the public. In giving actual performance to music otherwise destined, so far as the library was concerned, to a highly honorable and by no means useless place on its shelves, that great institution has materially vitalized and extended its cultural service to the public.

Other Grants

The library has also benefited from other musical foundations than Dr. Koussevitzky's, as, for instance, by the Gertrude Clarke Whitall Foundation which has presented it with the famous Stradivarius collection of five stringed instruments of that master, and a handsome sum for the purchase of manuscripts.

Owing to this fund the music division is in the possession of the largest single collection of Brahms manuscripts in existence, with numerous other treasures. Mrs. Coolidge's foundation has assured the library of possession of the manuscripts of the modern works of chamber music which constitute the foundation's special province. There are also foundations of more limited purpose, such as the Nicholas Longworth Foundation, for the giving of certain concerts, and the Dayton C. Miller Fund, with its unique collection of over 1,500 flutes and a voluminous literature on the subject.

Dr. Koussevitzky's Music Foundation is the broadest in its scope of them all. Its fund of over $100,000 is not, we believe, the largest, but the kinds of composition which it fosters are the most varied. Works in forms of symphony, opera, chamber music are included in its categories. An exhibition of scores which the Koussevitzky Foundation already has commissioned and received will soon be in order at the library.

The entire list of works which thus far have been commissioned is worth examination here. Two of the composers whom the foundation commissioned in 1942, the first year of its operation, were Benjamin Britten, whose opera, "Peter Grimes," has made the most important opera stages in America, including the Metropolitan where it was given in two successive seasons, and Europe; and Bohuslav Martinu's First Symphony, a work of delightful originality and beauty. Bartok's Concerto for Orchestra will surely rank as one of his best works and an ornament to the modern repertory. In the next year came the work we consider the strongest and most exuberant score William Schuman has produced—Symphony for Strings, which the following year won the prize of the Music Critics' Circle of this city.

Important Scores

Aaron Copland's Third Symphony, Howard Hanson's Piano Concerto and Walter Piston's Third Symphony were among the most important works by native-born composers produced on commission the following three seasons. Marc Blitzstein's opera, "Regina," after the "The Little Foxes" of Lillian Hellman, is now finishing a run on Broadway. Many of the works here listed have not been heard by the writer, but he considered Francesco Malapiero's Fourth Symphony an outstanding score of the vintage of 1947. The number of works now under commission but not as yet completed is eloquent testimony to the foundation's activity and perspective.

The full list of commissions follows:

1942 Nicolai Berezowsky—Symphony No. 4
Benjamin Britten—Opera, "Peter Grimes"
Samuel Barber—Opera (in preparation)
Bohuslav Martinu—Symphony No. 1
1943 Bela Bartok—Concerto for Orchestra
Igor Stravinsky—Ode
William Schuman—Symphony for Strings
William Bergsma—Second String Quartet
Robert Palmer—String Quartet
1944 Darius Milhaud—Symphony No. 2
Aaron Copland—Symphony No. 3
Nikolai Lopatnikoff—Concertino for Orchestra
Burrill Phillips—Overture for Orchestra, "Tom Paine"
1945 Olivier Messiaen—Symphony
Heitor Villa-Lobos—Madona
Howard Hanson—Piano Concerto
Lukas Foss—Capriccio for 'Cello and Piano
Alexei Haieff—Eclogue for 'Cello and Piano
David Diamond—Symphony No. 4
Harold Shapero—Symphony (for Classical Orchestra)
Nikolai Nabokov—"The Return of Pushkin" (Soprano and Orchestra)
1946 Walter Piston—Symphony No. 3
Marc Blitzstein—"Regina" ("The Little Foxes"), Opera
1947 Roy Harris—Symphony (in preparation)
Francesco Malipiero—Fourth Symphony
Arnold Schoenberg—composition for symphony orchestra, "Survivor from Warsaw"
Bass Galindo—composition for 'Cello with Piano
Earl George—Arioso for 'Cello and Piano
1948 Randall Thompson—Symphony (not completed)
Arthur Honegger—Composition for Orchestra (not completed)
1949 Arthur Lourie—Opera (not completed)
Tadeusz Kassern—Opera (not completed)
Virgil Thomson—Opera (not completed)
Peter Mennin—Chamber Music Work (not completed)
Irving Fine—Chamber Music Work (not completed)

Same Directors

The same directors who constituted the advisory board of the original Koussevitzky Foundation will function in the Serge Koussevitzky Foundation in the Library of Congress, with the single exception of the absence of the departed Mme. Natalie Koussevitzky, who was the vice chairman. As it stands, Dr. Koussevitzky is chairman, with Aaron Copland, Howard Hanson, Gregor Piatigorsky, William Schuman, Richard Burgin and Leonard Bernstein. Harold Spivacke, head of the music division of the library, is ex officio also a board member.

It seems to us that there could not have been a more fortunate provision taken for the future operation of the Koussevitzky Foundation, or that the music division of the library could have more auspiciously extended its resources for the best purposes than by this means.

And this may have a more significant bearing upon the future of America's artistic development than we yet know, in these times when the trend is to be more and more in the direction of music fostered by learned institutions and foundations—rather than by private individuals. Percentages of public moneys have in a number of instances been devoted to artistic activities which neither generous individuals nor musical institutions of a commercial or semi-commercial sort could maintain. In the meantime, one salutes this very forward step taken through the wise and generous-minded chairman of the Koussevitzky Foundation for its security and effective functioning in years to come, and the enterprise and zeal shown by the Music Division of the Congressional Library in the foundation's acquisition.

WASHINGTON, D. C.
STAR
DEC 24 1947

The Koussevitsky Fund

Dr. Serge Koussevitsky's latest gift to music is one in which Washingtonians especially will be interested. It takes the form of an endowment of creative music in the guardianship of the Library of Congress. The donor wants to stimulate the writing of great melodies. Those associated with him in the foundation include the composers, Aaron Copland, Howard Hanson and William Schuman. With the help of these collaborators, the former conductor of the Boston Symphony will carry on the work he began many years ago when he first commissioned new efforts of composition. His investment of 1942 already has yielded 35 scores.

The Library of Congress obviously is an appropriate depository for such manuscripts, and Dr. Koussevitsky is following excellent precedent when he stipulates that the world's greatest bibliographic establishment shall be the custodian of the texts he sponsors. But it is not simply as a storehouse that the Library is to function in the foundation now being organized. Exactly what fecreasings and procedures of endowment are to be devised remains to be seen. The Library's recent experience with prizes for poetry will furnish guidance on what to avoid. It is plain that the music to be written for the Koussevitsky fund must be a product of the years and the conditions in which its authors live. They cannot be other than they are—modern men and women. It is useless to expect them to write as Palestrina did in the sixteenth century or Beethoven or Wagner in the nineteenth. They cannot be mere imitators of Bach or Mozart or Schumann or Schubert or Chopin or Debussy or anybody else.

But that does not mean that music is an art without canons or that experimentation is a proper end in itself. The composers who take advantage of Dr. Koussevitsky's offer must not be unfaithful to the high tradition of musical excellence which he himself has served all his active life. No one familiar with the history of his labors in Boston need be in any doubt about the soundness of his philosophy of art. The younger generations of writers and players will do well to adopt his example for their guidance. He has been neither reactionary nor radical. They too should be non-partisan, free from arbitrary dogma, faithful to nature, mindful of the essential humanity of their audiences. If this be their decision, the Koussevitsky fund should be a force and a power of unlimited value and worth.

BOSTON HERALD, SATURDAY, DECEMBER 24,

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch, conducting, gave the ninth program of the 68th season in Symphony Hall. Raya Garbousova, cellist, was the soloist. The program:
Suite from the Water Music ..... Handel
Concerto in D major for Cello ..... Haydn
Symphony No. 6 in B minor, Op. 74 ..... Tchaikovsky

By RUDOLPH ELIE

It is impossible to discuss this, the ninth (and one of the best) concert of the season, without invoking comparisons. For with Tchaikovsky's Sixth Symphony Charles Munch performed a work that was Koussevitzky's own speical province; nobody in our time ever made it more his own than Koussevitzky, and nobody in our time ever achieved a more spectacular incandescence with it.

Thus it is one of the miracles of the re-creative spirit that Mr. Munch could have achieved what he did yesterday afternoon: endow this immensely effective work with an entirely new sound, a new esthetic and a new meaning while at the same time conveying every familiar emotional component.

As John Burk pointed out in his brilliant essay on the Sixth Symphony in the program book, Tchaikovsky was not wholly personal, wholly subjective in the depiction of sorrow and personal anguish this symphony has come to mean to most listeners. It is certainly as "pathetic," as melancholy, and as heart-breaking as any music, but to Mr. Munch this despair is that of a man for the world he knows, as well as for himself.

The difference thus, outside the tonal nuances (which with Mr. Munch are lighter and clearer but still of the greatest radiance and power), is that of the universal as contrasted with the personal. Mr. Munch sets forth the melancholy of the world; Koussevitzky sets forth the melancholy of the individual. In Koussevitzky's performance one might weep for himself; in Mr. Munch's one might weep for all.

This is, of course, a fairly sentimental and certainly an over-simplified statement of the case that fails to discern the technical differences, which are many. But without going extensively into these differences, it is possible to say that Mr. Munch's orchestral technique is surer in that every voice, every balance, every aspect of the music itself is heard throughout. The significance of even the sound of the tam-tam in the climax of the finale, for example, is something I had never once heard before. Yet this is not to say that Koussevitzky did not, in an entirely different way, carry all before him in his recitation of the symphony.

Yesterday the audience broke into cheers and applause at the end of the third movement, a fact that clearly disturbed the conductor, who motioned for silence, but this movement builds up such tension that applause and cheering seems a necessary and indeed a reflective release.

Raya Garbousova, all in all, gave a splendid performance of Haydn's D major cello concerto. She did not always encompass the fierce technical difficulties this work supplies (only a supreme virtuoso can do so in any case), and occasionally her tone quality was not as resplendent as it might have been. But in the upper registers, particularly in the lyrical passages with which this work abounds, she played with beauty and poetry, and she was superbly accompanied by Mr. Munch and the orchestra.

The Handel "Water Music" proved extremely grateful in Mr. Munch's conception (for it is music of the utmost charm) and its difficult horn passages were superbly done by James Stagliano and the members of the horn section. Mr. Munch also singled out Manuel Valerio for his clarinet playing in the Tchaikovsky, but he could have singled out every member of the orchestra for its unbelievable playing throughout.

Next week we are to hear Honegger's "Joan of Arc at the Stake," with Vera Zorina, Frances Yeend, Edna Mayer, Marion Hawkes, David Lloyd, Edmund Hurshell and a chorus prepared by Arthur Fiedler as assisting artists.

BOSTON DAILY GLOBE—SATURDAY, DECEMBER 24

MUSIC

Volcanic Performance of Tchaikovsky 'Pathetic' Symphony by Munch

By CYRUS DURGIN

Charles Munch gave a memorable performance of Tchaikovsky's "Pathetic" Symphony at the Boston Symphony Orchestra concert yesterday and thereby showed us another side of his many-faceted and unpredictable musical nature. This reading ended in brilliance and furore what up to that point had been a pleasant, but undistinguished concert, with a pre-holiday audience sitting in polite and coughing apathy.

But when the Friday audience filed out of Symphony Hall they knew—or ought to have known—that they had undergone a stunning experience. For this was a truly volcanic interpretation, the ultimate in passion, and a very personal reading because it brought out details that many people had not noticed before.

There had been much curiosity when Mr. Munch announced the work, his first Tchaikovsky since he became conductor, because Tchaikovsky had been a Koussevitzky specialty. Would the Alsatian play the febrile Slav perfunctorily? We got the answer in the first five minutes. Munch drove the orchestra, mostly at tempi faster than Koussevitzky's, and reached a peak of almost frightening intensity in the raging emotion of the march and the anguish of the finale.

This was an artistic expression as raw, naked and violent as only real life can be. Koussevitzky's "Pathetic" was also memorably passionate, but it was clothed over with a certain elegance, with the fabulous, purple richness of the Koussevitzky tone. Munch's brass and woodwinds are brighter, almost piercing, his strings thinner and more forceful. Certain inner details, notably that stroke of the tam-tam, near the end, which might be the stroke of death itself, were emphasized as I never have heard them before.

Where Koussevitzky made the Symphony a grand tonal tragedy, Munch makes it as biting as life itself. There lies the basic difference between the two approaches, and beyond that point the two cannot be compared. This is not music or performance for complacent souls. He who complains of exaggeration is merely whistling down the wind, for in the "Pathetic" are dark and even ugly intimations easily related to the personal life of the neurotic composer.

In his demoniac treatment, Munch brings these vividly alive. "Demoniac" is the word, because when ill-judged applause broke out after the march, and he turned in sudden indignant protest, his face was a mask, stern and rapt. Incidentally, Mr. Munch was justified in so doing, but so long as people react to loud, fast music, they will joyfully pound their palms.

The afternoon had begun amiably, in the brave flourishes and a delicate performance of six movements from the "Water Music" of Handel, in the scoring of the late Sir Hamilton Harty, a version hitherto unplayed by this orchestra. Then came Haydn's benign Cello Concerto with Raya Garbousova as an acceptable but hardly remarkable soloist. The evening concert of the week had been given on Thursday, to avoid Christmas Eve.

[64]

SYMPHONY CONCERT

Music ranging from the jubilant to the tragic was offered by Charles Munch at the ninth Friday afternoon concert yesterday by the Boston Symphony Orchestra in Symphony Hall. Beginning with six movements from Handel's "Water Music" (in an orchestral setting by Hamilton Harty), the concert started on the sprightly side.

This jovial mood continued in the Haydn D Major Violoncello Concerto, with Miss Raya Garbousova the admirable soloist.

Following the intermission came the Symphony in B Minor of Tchaikovsky and if the lugubrious ending seemed somewhat at odds with the joyous Christmas season, the unusually large number of college students in the audience evidently found it particularly stimulating.

Miss Garbousova's playing proved to be distinctive from both musical and technical viewpoints. Her tone was consistently buoyant and in the upper registers surprisingly mellow. The slow movement of the concerto was traversed with considerable depth of understanding and happily escaped being sentimental, while the concluding section was equally felicitous in adherence to style and mood.

Since the Tchaikovsky Symphony has long been established as a specialty of Mr. Munch's predecessor, some comparison between the two readings seemed unavoidable. Although the pace was generally more reasonable to my notion, the discourse, as a whole, seemed to lack cohesiveness. In spite of a masterly built-up third movement, the performance, to at least one listener, conveyed less eloquently than before the composer's moody reflections.

Or, possibly, we have become so used to the high-strung Koussevitsky version that anything else is bound to be somewhat of a let-down. At any rate, it was heartily applauded by the large audience which emerged from the final movement of Tchaikovskian gloom with spirited greetings to one another for a merry Christmas.

HARRY LAWTON.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 10th program of the 69th season in Symphony Hall, yesterday afternoon. The program was devoted to Honegger's "Joan of Arc At the Stake." The principals were Vera Zorina, Arnold Moss, Frances Yeend, Edna Mayer and Robert Irwin, sopranos; Marion Hawkes, contralto; David Lloyd, tenor; Edmond Hurshell, bass; a chorus prepared by Arthur Fiedler, and members of the boys' choir of the Mission Church, Rodolphe Pepin, director.

By RUDOLPH ELIE

The first Boston performance of Arthur Honegger's "Joan of Arc at the Stake" in Symphony Hall brings up a question that has considerable bearing on the proper appreciation of this noble work, and that is this: what is the role of the program book? Is it a proper means to the end (which is the complete communication of a musical experience between performers and audience), or is it a bar to that communication?

Yesterday afternoon, and I hope I am not alone in my peevishness, the program was a barrier that stood between me and what I know is a great musico-dramatic experience. My nose, like the noses of 2500 others was buried in the program throughout trying to follow the French words to this exalted drama. My thumb, and the thumbs of 2500 others, turned every page with a silly rustle . . . and always, like the person who always coughs during the only moment of silence, at the wrong time.

All this would indicate I feel "Joan" should be done in English (I do not, incidentally), but even in English works we all follow along in the program so that is no solution, either. There are only two solutions that occur to me, and one is to supply only the general narrative of the work in the program. The other is to read the program before or afterwards, but sit on it during the work. And since we all know the story of Joan is as familiar to us as the story of Abraham Lincoln, there is nothing to lose.

Indeed, in Honegger's great work there is everything to gain. For this is a work of the most nationalistic character that still, such is the wonder of music, conveys the drama of Joan's last agony in retrospect. One need only be apprised of the general outline of the work. The imagination, as inflamed by Honegger's inspired musical setting and the unbelievably fine traversal offered by Mr. Munch and the assisting artists, can do all the rest. Better and more completely, in fact, than any uncertain reading of a language few in the audience really perfectly command.

Honegger's treatment of Claudel's text finds Joan of Arc (superbly personified and recited by Vera Zorina, who captures all of the heroic purity and faith of the character without the slightest touch of theatricality) surrounded by the visions of her last torment. These, the evil ministers of the church, the corrupt monarchs, the violent throngs, are intermingled with the remembrance of her childhood, the voices of her saints, the sounds and sights of her own Lorraine.

And all these are personified by the orchestra (whose role is rather that of commentator and observer than that of participant), the chorus, individual members of the chorus who sometimes speak, a boys' choir, a speaker impersonating Father Dominic, and soloists representing the saints, the heralds, the nobles and various voices.

The music is often of the greatest beauty and radiance (what could be more marvelous than the concluding strains of the flute soaring above the orchestra?) and Honegger, rather than literally portraying the violence, suggests it only. This is music of sensation, of emotion, of passion, but it never descends to sensationalism or vulgar effect. It is, in fine, a very great work, perhaps one of the milestones of the first half of the century.

Its performance yesterday was a vast tribute both to Mr. Munch, who did it with immense conviction, and to Arthur Fiedler, who prepared the chorus. This chorus, indeed, is the finest I ever heard sing with an orchestra. It had first of all vocal quality, a rare occurrence in choruses, but it also had nuance, control and balance.

I hope it becomes the Boston Symphony Chorus; we've long needed one. Great credit is also due the soloists, Frances Yeend, Edna Mayer, Marian Hawkes, David Lloyd, the boy soprano Robert Irwin, and Edmond Hurshell, while sharing honors with Miss Zorina as speaker was Arnold Moss, whose Dominic was splendid.

The speakers of the chorus, too, were excellent. The concert opened with the Allegretto from Beethoven's Seventh Symphony in memoriam of Mrs. Helen Dane. And once more, if you really want to live the experience of "Joan of Arc at the Stake," sit on your program.

MUSIC

Honegger's 'Joan of Arc at the Stake' in Boston Premiere at Symphony

"Jeanne d'Arc au Bucher" ("Joan of Arc at the Stake"), dramatic oratorio with text by Paul Claudel and music by Arthur Honegger, given first performance in Boston by the Boston Symphony Orchestra, Charles Munch conductor, speaking parts taken by Vera Zorina (Jeanne); Arnold Moss (Frere Dominque), and others; singing parts taken by Frances Yeend and Edna Mayer, sopranos; Marion Hawkes, contralto; David Lloyd, tenor; Edmond Hurshell, bass, and Robert Irwin, boy soprano. Adult chorus, and members of the Boys' Choir of the Mission Church (Rodolphe Pepin, director); prepared by Arthur Fiedler. Ondes Martenot played by Ginette Martenot. Preceded by allegretto from Beethoven's Seventh Symphony, in memory of the late Mrs. Ernest B. Dane.

By CYRUS DURGIN

Arthur Honegger's "Joan of Arc at the Stake" is a masterpiece of modern dramatic music, and its Boston premiere yesterday will stand out as one of the most important events of this season.

Extraordinary in its emotional effect, unusual in form and perhaps unique in its blending of orchestra with chorus and both singing and speaking solo voices, the work traces the short life and martyrdom of France's heroine, Joan of Arc.

It is done in what the movies call a "flash-back". Frere Dominique, speaking with the spirit of the executed Joan, opens to her a book of her life and death, and explains to her that the clerics who tried her were "no true ministers of God, but beasts in the trappings of divinity."

Sung and spoken in French, "Joan of Arc at the Stake" is no dry or cerebrally remote work of art, but something direct and living and infinitely touching. The form is fluid, and the chorus and voices weave in and out, the spoken words of accusation having an especially terrifying effect.

In the course of depicting Joan's career, and in symbolizing her judges as beasts, Honegger has worked in music of remarkable individuality, and sometimes of truly cynical quality—something rarely encountered. There is a card game among the sovereigns and nobility of England, France and Burgundy; the beasts sit in judgment; the people dance, and against this phantasmagoria sounds always the gentle and innocent voice of Joan, steadfast to her faith though in terror of the fire.

Toward the end she communicates with her beloved voices of Saints Catherine and Marguerite, and the Virgin counsels her.

The idiom is largely dissonant, but dissonance with expressive purpose, alternated with definitely "sweet" harmony. In an orchestra which contains three saxophones and the electronic ondes martenot, but no horns, are traces of ragtime rhythm in the more fantastic pages; snatches of what sounds like a very old carol; fragments of an old dance. Rhythmically this work is fascinating, marvelously varied and subtle.

This, the first big choral score to be presented here by Charles Munch, was rapturously applauded by the Friday subscribers. The conductor, whose reading was as supple as the music itself, was called back again and again. Miss Zorina, lovely in a white gown, spoke her part beautifully (so far as a Bostonian may judge French), and Mr. Moss read his lines poetically. Mmes. Yeend, Mayer and Hawkes; Messrs. Lloyd and Hurshell, and Master Robert Irwin (who deservedly had a bow all to himself) delivered their tricky roles admirably.

Arthur Fiedler, who organized and trained the chorus expressly for these performances (there will be another tonight) did a splendid job. He, too, was applauded warmly, when brought to the stage by Mr. Munch.

The concert opened with a memorial performance of the allegretto from Beethoven's Seventh Symphony for the late Mrs. Ernest B. Dane, for many years a devoted supporter of the orchestra. By request of Mr. Munch, the audience received this tribute in silence.

NEW YORK, N. Y.
WORLD-TELEGRAM
DEC 2

Washday Blues?

Special to the World-Telegram.

BOSTON, Dec. 27.—Whether or not it will be much solace to thirsty New Yorkers, the Boston Symphony Orchestra will play the famous "Water Music" suite by Handel when it appears at Carnegie Hall Jan. 11.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Charles Munch is evidently sold on Arthur Honegger's "Joan of Arc at the Stake." He "produced" it in New York a year ago and at the Symphony concerts of this week is bringing to pass its first hearings in Boston. In order to do this he has put himself and other people to a deal of trouble. First it was the task of Arthur Fiedler to audition and select a chorus, and the results yesterday testified to his capability in this respect. The choral parts in this "dramatic oratorio" are exceedingly tricky and they were handled yesterday with sureness and confidence. In addition to this chorus there was a small boys' chorus drawn from the boys' choir of the Mission Church in Roxbury, Rodolphe Pepin, director, the group that performed so efficiently with the Metropolitan Opera Company a couple of seasons ago.

There are two important speaking parts, those of Jeanne and Frere Dominique, her wise counsellor, who at the end is enlightened by her. They are assigned in these performances to Vera Zorina and Arnold Moss who, as it seemed, could hardly have been bettered. The important singing parts were given to David Lloyd, tenor, and Edmund Hurshell, bass, both of whom were excellent. Smaller roles were in the competent hands of Frances Yeend and Edna Mayer, sopranos, and Marion Hawkes, contralto. Robert Irwin supplied the needed child's voice.

For more statistics, the main body of the work was finished in 1935, the prologue in 1934. It is difficult to tell whether the composer intended his setting of Paul Claudel's poem to be performed as a concert piece or staged as a sort of mystery play. It has been done both ways but would gain, I think, in the latter form. The job of the audience, as the work was heard yesterday, is to follow the French text, and if you do not know what is being said or sung you might as well not be there. The piece is extremely complicated textually, being part history and part allegory. For example, in one section Jeanne's accusers are represented as beasts. In another, the kings, whose pawn she was, are transformed into playing cards. But to describe the work any more fully would leave no room for comment.

We have long known that Honegger is a resourceful composer and this score bears impressive witness to his skill. The music is in many styles: To treat the beasts in the proper satirical fashion he borrows from the dance hall. When it is appropriate, the folk element is prominent. Mostly the music strikes you as a tour de force but there are eloquent moments as well as engaging ones. Conspicuous among the former are the sombre beginning and the serenely exalted close. Mr. Munch had his instrumental and other forces well in hand, and the performance seemed to leave nothing to be desired. It had been originally planned to devote the concert to this work alone but the recent death of Mrs. Ernest B. Dane, whose husband was long a treasurer and benefactor of the orchestra, caused Mr. Munch to perform in her memory the Allegretto from Beethoven's Seventh Symphony. It was beautifully played.

Mrs. E. B. Dane Of Brookline Dead at 82

Mrs. Ernest B. Dane, 82, of 360 Heath street, Chestnut Hill, one of the best known residents of Brookline and noted for her philanthropic work, died yesterday at "Roughwood," her Brookline estate.

Born Helen Pratt in Brooklyn, N. Y., on July 9, 1867, she was the last member of the Pratt family which was prominently identified with the Standard Oil Company and the Pratt Institute at Brooklyn.

She was mother of Edward Dane, present chairman of the Brookline board of selectmen and president of the Brookline Trust Company, and Ernest B. Dane, Jr., of Belmont, a scientist at MIT.

Her husband, who died in 1942, was a Brookline selectman for 15 years and preceded his son as president of the bank. She was a resident of Brookline since her marriage to Mr. Dane in 1901. Together they carried out many philanthropic works including distribution of Thanksgiving baskets to the needy for more than 40 years.

Since her husband's death, Mrs. Dane continued to support many charities. She was greatly interested in the Boston Symphony Orchestra and won many prizes throughout the country for orchids which she grew in the greenhouse on her estate.

She also leaves nine grandchildren.

Funeral services will be Tuesday at 2 P. M. at the First Church in Chestnut Hill.

Boston Symphony to Bring Water Music to Arid New York

Water-short New York will hear water music the next time the Boston Symphony plays there.

The program for the Jan. 11 concert in Carnegie Hall, as announced today by Conductor Charles Munch, includes Handel's "Water Music" Suite.

Conductor Munch would not say whether the music was chosen by accident or design, but it is calculated to make listeners think how pleasant is the sound of music drifting across water.

According to legend Handel composed the Suite for King George I and it was played by barge-borne musicians as His Majesty was boating on the Thames.

AY, DECEMBER 27, 1949

New Yorkers to Get Water, Via Symphony

Even the Boston Symphony Orchestra is doing its bit to help New York City over its critical water shortage.

According to Charles Munch, the orchestra's conductor, Handel's "Water Music" Suite will be on the program at the orchestra's Carnegie Hall concert Jan. 11.

This suite is said to have been written for a group of musicians on a barge floating down the River Thames as King George I of England listened.

What effect it will have on parched New Yorkers is not known.

NEW YORK, N. Y.
HERALD TRIBUNE
DEC 30 1949

Poulenc Will Be Soloist For His Concerto Here

Francis Poulenc, French composer-pianist, will be the soloist in the first performances of his new piano concerto by the Boston Symphony Orchestra under Charles Munch in its Boston concerts in Symphony Hall on Friday afternoon and Saturday night, Jan. 6 and 7. He will also play the new work with this orchestra in its concerts in Washington on Thursday night, Jan. 12, and here at Carnegie Hall on Saturday afternoon, Jan. 14. Pierre Bernac, French baritone, who gave joint recitals with Mr. Poulenc last season, will arrive next week for a tour with the composer, opening with a Town Hall recital on Sunday night, Jan. 22. Mr. Poulenc will also attend rehearsals for the first American performance of his cantata, "Figure Humaine," by the Schola Cantorum under Hugh Ross at Carnegie Hall on Friday night, Feb. 17.

According to his American managers, Francis C. Coppicus and Frederick C. Schang, Mr. Poulenc still hopes for an American production of his comic opera, "Les Mamelles de Tirésias," first staged in Paris two years ago. Plans for a New York production this season were announced by Lemonade Opera, but that group halted its projected fall and winter season last October.

— 'Jeanne d'Arc au Bûcher' at the Symphony

Honegger Oratorio, With Speakers and Soloists, Presented by Munch

By Rudolph Rogers

In 1935 two Frenchmen, Paul Claudel and Arthur Honegger, collaborated on a dramatic oratorio of monumental proportions, "Jeanne d'Arc au Bûcher." (Joan of Arc at the Stake.") Claudel wrote the text and Honegger the music, the basis of which was suggested by Ida Rubinstein, the dedicatee.

Yesterday afternoon Charles Munch conducting the Boston Symphony Orchestra and a large aggregation of speakers, soloists, and choristers, gave the first Boston production of this work. He will repeat it at the concert tonight in Symphony Hall.

There are two main speaking roles, those of Jeanne and her counselor, Frère Dominique. These are carried by Vera Zorina (who was also seen as Jeanne in the first American performance two years ago in New York) and by Arnold Moss.

Since the role of Jeanne is naturally the focal point, Miss Zorina is required to set an exalted mood and to sustain it, even if the music should proceed contrary to the mood. This she achieves through intense concentration and simple gestures. Her long white gown, trimmed with silver at the collar and the waist, is suggestive of her purity and sublime faith.

Claudel's French was rendered in well-matched poetic style, inflection, and diction by Miss Zorina and Mr. Moss. From a celestial vantage point, Jeanne and Dominique are supposed to survey the events in Jeanne's career. The figures of her judges appear allegorically as animals, her persecutors as a deck of cards. All of the latter engage in a grotesque game with Jeanne as the pawn.

Honegger penned a descriptive score consisting of many satirical scherzos—passages representing a pig, an ass, the card game, the farcial trial. Yet through it all is an underlying theme of faith, of comfort provided by Jeanne's saints, Marguerite and Catherine. This undercurrent eventually wells up to flood away the forces of evil that culminated in Jeanne's martyrdom.

David Lloyd sang the tenor solos with bombast befitting the several characters he represented. The other solo parts, shorter but beautifully sung, were taken by Frances Yeend and Edna Mayer, sopranos, Marion Hawkes, contralto, and Edmond Hurshell, bass. Miss Mayer and Miss Hawkes are students in the New England Conservatory of Music.

Mr. Munch worked vigorously to tie up the various ingredients into one neat package. Even though there were a few loose strings left over, his work was unusually well done. Lack of focus, particularly in the choral parts, was the most obvious fault. But he didn't train the chorus.

Vera Zorina, who has the speaking role of Jeanne d'Arc in Honegger's dramatic oratorio, "Jeanne d'Arc au Bûcher," presented at the Boston Symphony Orchestra's concerts this week end.

NEW YORK, N. Y.
COMPASS
DEC 29 1949

Poll Selects Ten 'Men of The Year'

Serge Koussevitzky, Arthur Miller, Milton Berle and Stanley Kramer were named "Outstanding Men of 1949" in the entertainment world by 1,500 newspapermen in a poll conducted by "Year News Annual."

The 1,500 newspaper writers chose 10 men for honors in various fields of accomplishment. They are:

Statesmanship: Dean Acheson.
Religion: Albert Schweitzer.
World Peace: Ralph J. Bunche.
Sports: Jackie Robinson.
Education: Charles Seymour, president of Yale University.
Labor: Walter Reuther.
Music: Serge Koussevitzky, retiring conductor of the Boston Symphony.
Radio and Television: Milton Berle.
Drama: Arthur Miller, author of "Death of a Salesman."
Movies: Stanley Kramer, producer of "Home of the Brave" and "Champion."

PITTSFIELD, MASS.
BERKSHIRE EAGLE

GUESS WHO? Through the efforts of Dr. K. L. Hirschmann of Pittsfield, a personal friend of the photographer, the Berkshire Museum has now placed on exhibit a group of candid photographs of famous people. The pictures are the work of Fred Plaut of New York, a recording engineer with Columbia Records who takes his 35mm miniature camera with him at recording sessions and captures intimate shots of personalities. The exhibit here will be shown through January. In case you had not guessed, this shot is of Conductor Charles Munch of the Boston Symphony Orchestra.

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MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 11th program of the 69th season in Symphony Hall yesterday afternoon. Francis Poulenc, pianist-composer was the soloist. The program:

Overture to "Le Roi d'Ys".....Lalo
Symphony in C.....Bizet
Concerto for Piano and Orchestra.....Poulenc
Valses Nobles et Sentimentales.....Ravel
La Valse.....Ravel

By RUDOLPH ELIE

Again a memorable concert, this one composed entirely of French music of a light character but filled with elegance, wit, charm, distinction and a good bit of excitement.

All these qualities save perhaps excitement are entirely applicable to Poulenc's new piano concerto, yesterday afternoon given its first performance with the composer himself at the piano. The work does not add stature to this distinguished original member of "Les Six," but, on the other hand, it doesn't diminish it either. His purpose, which was evidently to compose something for himself to take on tour, called for nothing in particular but an easily assimilable, entertaining, but at the same time well-wrought piece. And that's what this is, nothing more or less.

Its first movement offers two genial melodies, one of them slightly Prokofieffian, the other French folksongian. The slow movement is a very attractive melody set against a likable rhythmical pulse, while the finale is what he calls a "Rondeau a la Francaise," a happy-go-lucky sort of thing, chiefly memorable for quoting "Way Down Upon the Swanee River" almost verbatim. (The program discloses that the tune is traditional French, which would suggest that Stephen Foster was capable of a funny coincidence himself.)

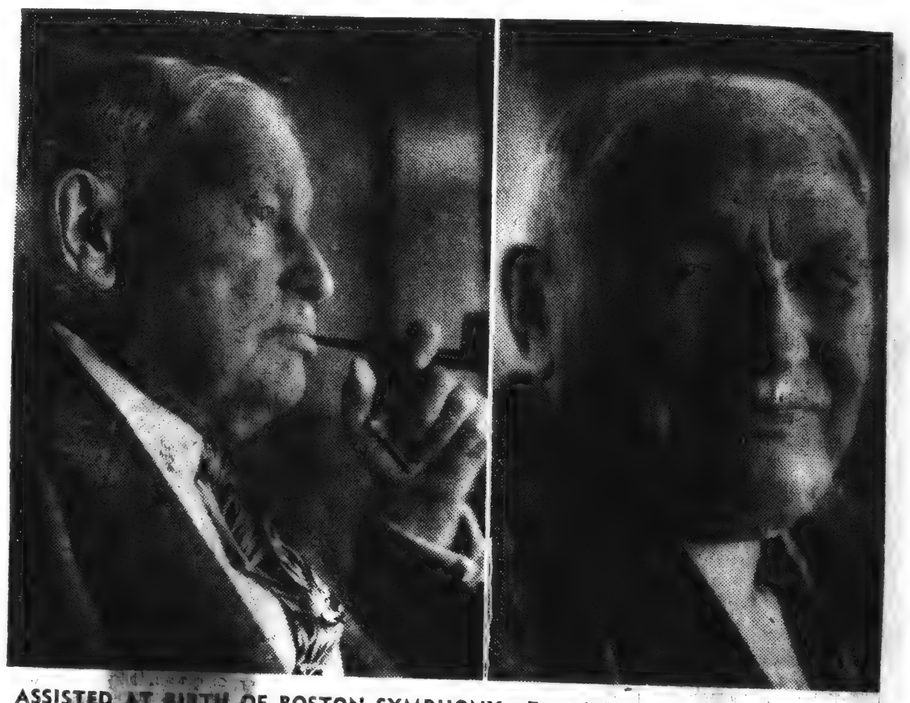
The concerto does not stress the role of the piano too much; indeed, it often seems decidedly obligato, and Mr. Poulenc does not even allow himself the luxury of a cadenza. Thus, though he certainly played the piece admirably, it is not possible to devote too much comment to his playing. It seemed all right to me, and Mr. Poulenc, looking half his years, got a very enthusiastic reception from the audience.

While Lalo's familiar Overture to "Le Roi d'Ys" was notable both for Mr. Munch's exceedingly vivid conception and for some very beautiful solo playing by first clarinetist Manuel Valerio and first cellist Samuel Mayes, Bizet's little C major symphony was for me the high point of the concert. Though introduced in Boston 11 years ago by Arthur Fiedler and often heard on the air (via a recording by the New York Philharmonic) this was the first performance at these concerts, and it is not easy to convey the captivating quality of the work.

While the first movement of the symphony, composed by Bizet as a boy of 17, is completely Mozartean in mood and texture, you hear (or think you hear) the shadowy figures of the far-distant Carmen and the girl from Arles. At the end, in a finale of the utmost grace and lightness, it all disappears in a playful whirl of the violins. I wonder how long it'll be before some American boy of 17 ever manages to dash off a little thing so completely honest, so entirely unpretentious as this? Not, I suspect, until they get over the idea they either have to be geniuses writing for the 23rd century or nothing.

After all this, Ravel's "Valses Nobles et Sentimentales" and "La Valse" (played without pause) came as just a little too much of a good thing. They were exquisitely and excitingly done by Mr. Munch, who never lets us forget they are waltzes even when, as in "La Valse," the composer symbolically destroys them, and they earned him an ovation (as well they might). For myself, I would have liked something of a different character, but far be it from me to quibble over a thing like that.

The orchestra is out of town next week, returning on Jan. 20 to do works of Bartok, Vaughan Williams (with Whittemore and Lowe) and Shostakovitch, Richard Burgin conducting. Incidentally, as the subscription series are sold out, those longing for a chance to hear Mr. Munch would be well advised to consider the Pension Fund concert tomorrow afternoon at which Yehudi Menuhin is the soloist in a very fine program.



ASSISTED AT BIRTH OF BOSTON SYMPHONY—Daniel Kuntz of the Hemenway Hotel, a retired musician, played in the Boston Symphony Orchestra the day it started, Oct. 22, 1881. He will be 90 years old in April.

Traveler Dec 6

[66]

—Munch, Poulenc, and French Music

Composer as Soloist in Symphony Première of Concerto

By Harold Rogers

If Charles Munch continues to turn out superb performances like the one he conducted yesterday afternoon, it may be that he will never read a newspaper account of his work—at least not one of mine. For Mr. Munch has instructed his colleagues to show him no reviews, except the bad ones.

It is a good thing when a man is not interested in the bouquets tossed his way. The humility of Mr. Munch's stage demeanor indicates that he places the music first, that his position here is to serve its cause.

His program for the Boston Symphony Orchestra yesterday, to be heard again in Symphony Hall tonight, included four species of French music—works by Lalo, Bizet, Poulenc, and Ravel. A review could be written on Mr. Munch's interpretation of each. But since space does not permit, we shall get under way with Francis Poulenc, for a very good reason.

Last summer M. Poulenc wrote a Piano Concerto expressly for Mr. Munch and the Boston Symphony. Yesterday he was soloist in its première. It is an engaging work of much charm, slightly derivative, but true to the composer's personality. M. Poulenc has said that when he was younger, he was much impressed by Stravinsky's writing. Some of that impression remains.

But even so, it is Parisian music, sometimes saucy, sometimes sentimental, sometimes gay. The development of the Andante tended to bog a bit, but the restatements of its sweeping theme lifted it up and carried it through.

In the finale—Rondo à la Française—M. Poulenc quotes briefly from "A la claire fontaine," an old French song of striking resemblance to Stephen Foster's "Old Folks at Home." This, according to M. Poulenc, is symbolic of a handshake between France and America.

His performance at the keyboard was delicate, suave, entertaining. Afterward he bowed to enthusiastic applause and the stamping of feet.

Mr. Munch opened the program with a crystalline reading of Lalo's Overture to "Le Roi d'Ys." This he followed with Bizet's Symphony in C major, a first performance for the week-end concerts. Written when Bizet was 17 and unplayed until 1935, it is classical in form, yet it definitely points the way to the romantic Bizet we know so well. It was light and lively, graceful and ingratiating.

Mr. Munch's unusual programming of two Ravel compositions had an impact which neither work alone would carry. He first played the "Valses Nobles et Sentimentales," composed in 1910. Then, without allowing applause, he followed it immediately with the Titanic "La Valse," written 10 years later.

Since much of the thematic material in the first is amplified and developed in the second, it is logical that the two works be performed as one suite. In the latter Mr. Munch tightened the tempo in a number of places, and to excellent effect. Generally "La Valse" tends to fall apart at the end when the mood becomes dark and the brasses threatening, but Mr. Munch gave it a pace that avoided anticlimax. He lifted Ravel to a new high.

ingly, with that composer's earlier "Valses Nobles et Sentimentales." Originally written for the piano and not infrequently heard in that form, they were subsequently orchestrated and were played by the Boston Symphony in that form in 1921. As is always the case with Ravel, the orchestration is interesting in its own right, but the best thing about the waltzes themselves is that they occasionally suggest "La Valse," and by it they were completely overshadowed yesterday.

For the rest, the current program lists in its first performance at these concerts Bizet's Symphony in C major and, in its first performance anywhere, the Concerto for piano and orchestra by Francis Poulenc, with the composer as a soloist. The symphony which Bizet wrote at the age of 17 came to light nearly 80 years later and was first performed in 1935, at Basel under Felix Weingartner. Four years later there was a performance at the Boston Pops. The symphony is charming, reminding you somewhat of Schubert, though in the pseudo-Orientalism of the adagio, there is a hint of Bizet himself. The gay finale is certainly French rather than Viennese, and it is quite plain that if Bizet had cared to, he could have made his mark as a symphonist. Instead, like so many 19th century Frenchmen, he was drawn to the theatre, and as a result we got "Carmen."

It took courage to write in 1949 a piece so completely untypical of the present spirit of music, as this concerto of Poulenc's. It also took invention and skill. Many modern composers take refuge in dissonant complexities because they couldn't write a tune if they tried. However, Mrs. Poulenc might have given us just a bit more modernity in this engaging piece, which, for all its charm and mastery of musical means, has a suspiciously old-fashioned sound. We had already taken Mr. Poulenc's measure as pianist when he appeared here with the baritone Pierre Bernac and it is good news that the two will return to Jordan Hall a week from Wednesday. The piano part in his concerto is hardly of a virtuoso order, but he played it most musically and was warmly acclaimed.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday afternoon's Symphony Concert began and ended with amazing performances of familiar compositions. In the case of the first of these, Lalo's Overture to "Le Roi d'Ys" the term "familiar" is used in a relative sense. Not since 1920 has this fine overture been heard at a Boston Symphony concert, though there have been subsequent performances at the Pops and by the now-defunct Peoples' Symphony.

It was difficult to see why Mr. Munch chose to preface Ravel's "La Valse," which he played so excit-

Amusements

MUSIC

Munch Conducts, Menuhin Soloist at Symphony Pension Fund Concert

BY CYRUS DURGIN

In prospect it was the 110th concert to benefit the pension fund of the Boston Symphony Orchestra, and the first such to be conducted by Charles Munch. But, as it turned out, this was one of the memorable concerts of the year, with a classicism of performance that would not be common anywhere.

What made it so, was a thoroughly Brahmsian account of the Brahms Violin Concerto, with Yehudi Menuhin as soloist. Now, there are as many "versions," broadly speaking, of this work, as there are conductors and soloists.

But never in the years I have heard the Boston Symphony was that 19th century classic played at Symphony Hall with such thorough-going style and such a closely-jointed ensemble. The tempi were just right; nothing was exaggerated, nothing was overly dramatized. For once that much abused phrase, about "the music speaking for itself," was absolutely justified.

Mr. Menuhin's account of the solo part and the orchestral share under Mr. Munch was identical halves of a glorious whole. The phrasing was supple and full of grace; the dynamic emphasis was about the same one either side, and soloist and orchestra were smack together on the beat. Furthermore, orchestrally speaking, every measure was clear as sunlight, and there were a good many details that many in the audience must have forgotten about.

Next to Brahms, the secondary element of classicism was Schumann's Fourth Symphony, which ended the concert. Of this the same words applicable to Brahms were true. The Symphony went with grace and charm, and there was no strain to make the Symphony bigger or more emotional than it ought to be. In other words, this was impeccably accurate playing from a very great orchestra and a conductor who is a first-rate musician, with all that the word musician ought to imply.

Mr. Munch began with six movements from the "Water Music" of Handel, in the scoring of Sir Hamilton Harty, which the conductor had introduced here barely two weeks before. Through the afternoon the applause was generous from a near-capacity audience. Mr. Munch insisted upon Mr. Menuhin's accepting the principal share, after the Concerto, and it was evidently at his suggestion that Mr. Menuhin played a solo encore, the first movement from Bach's Suite in E major for unaccompanied violin. I think this was the first time that an encore had been heard at a Symphony concert since 1935, when, after playing the Rachmaninoff C minor Concerto, Walter Gieseking sat down and tossed off a solo piano version of Strauss' vocal Serenade.

All the performers yesterday, gave their services to a purpose which has no superior to those of

MUSIC

Munch Conducts French Program at Symphony; Poulenc Piano Soloist

BY CYRUS DURGIN

A choice selection of French music, lightweight and tuneful, elegant and charming, makes up the program in which Charles Munch conducts the Boston Symphony Orchestra this week. The result is concerts of sheer delight and endless fascination, because every one of the pieces is clever, inspired, or both.

The week's novelty is the Piano Concerto written last Summer by Francis Poulenc, and now given first performances with the composer an agile keyboard soloist. Concertino might be a better designation than Concerto, for here you have music brief and brilliant, sometimes witty, always vivacious. The first movement sparkles, the adagio is a quasi-romantic and very juicy interlude, and the "French Rondo" which is the last movement, is a combination of drollery and rhythmic piquancy.

The Concerto is the sort of piece into which it is easy to weave your own fancies, such as the impression that the themes—less themes than full-blown tunes—remind you of popular song melodies, as if Poulenc had set out to make a musical satire. The gentleman in O-29 said, the first theme sounds like "My Heart Belongs to Daddy." The rondo contains a fragment, supposedly of a French song, much like "Swanee River."

Only Poulenc can tell us what he had in mind. As a piano-symphonic work the Concerto is admirably made, the piano part is distinctive, and the whole has a pleasant air of urbanity and sophistication. Poulenc was very heartily applauded.

Lalo's Overture to "Le Roi d'Ys," the opening number, sounds wonderful when done so well as yesterday. It belongs to a large category of short pieces which have gone unheard here for many years. Now, let us hope, some of them will be welcomed back. As for the early C major Symphony of Bizet, new to these series, that has the youthful freshness and naivette of Schubert, of whom, to some extent, the music will remind you.

But most interesting, as a matter of interpretation, are the two Ravel scores in three-time which bring the concerts to an end: Valse Nobles et Sentimentales, and that apotheosis of the dance, "La Valse." The Valse Nobles et Sentimentales, composed a decade before "La Valse," are fanciful, relaxed, compared to the neurotic gayety and the submerged tensions of "La Valse." Yet the seeds of the second piece can be found in the first.

Munch's reading of "La Valse" is less sensuous than very sensual, to make a sharp distinction. He plays it fast, not lingering over the lush tunes. But every detail is clear as a landscape caught in a lightning flash, and the phantasmagoria of the conclusion is almost terrifyingly dramatic, as if the bursting tensions of a troubled world had blown the lid off civilized behavior. Koussevitzky's "La Valse" was orgiastic, but that of Munch is epic.

A word to those who do not subscribe to the Symphony series: the orchestra and its illustrious conductor may be heard next Sunday afternoon at 3:30 in their mid-season concert for the benefit of the pension fund. All concerned give their services. Yehudi Menuhin will be soloist in the Brahms Violin Concerto, and Munch will also conduct part of Handel's "Water Music" and the Fourth Symphony of Schumann.

MUSIC

Pension Concert

The Boston Symphony orchestra, Charles Munch conducting, gave its 110th Pension Fund concert in Symphony Hall yesterday afternoon. Yehudi Menuhin, violinist, was the soloist. The program:

Water Music	Handel
Concerto in D, Op. 77	Brahms
Symphony No. 4 in D minor, Op. 120	Schumann

By RUDOLPH ELIE

A concert of sustained and noble beauty throughout, this one to benefit the pension fund of the orchestra, was especially noticeable for two things: the violin playing of Yehudi Menuhin and the masterly accompanimental art of Charles Munch.

Mr. Menuhin, who donated his services to the cause (and was rewarded with a handsome silver replica of the Paul Revere bowl presented and inscribed by the grateful orchestra as well as with one of the most prolonged demonstrations an artist with the orchestra has achieved), has come a long way since his last appearance here. Not technically, for his virtuosity has always been prodigious, but as a personality, as an interpretative artist.

Hitherto he always seemed a little remote, a little preoccupied. Yesterday there was a very becoming warmth about him, a sense of being at ease with himself, a sense of repose and of belonging. The communication was consequently immediate. He has probably played the Brahms Concerto 200 times, but yesterday's performance if not the most exciting I ever heard, was certainly one of the most human and one of the most illuminated.

Mr. Munch's part in all this cannot be overestimated. I have never heard a violinist so perfectly assisted in every detail by a conductor. Mr. Munch neither follows nor leads; he allows the soloist to express himself, yet constantly reminds the artist of his responsibility to the music. It is so perfect a musical thing it needs a good deal of discussion (which it will get at another time), for the role of the conductor in the perfect traversal of a concerto is little understood save by solo performers themselves. These poor devils are so much at the conductor's mercy the actual negotiating of the work is often the least of their worries. Be that as it may, the performance won, at the suggestion of Mr. Munch himself, a solo encore. This, the familiar violin arrangement from the E major Partita of Bach, seems to have been the third encore ever allowed at a concert of the Boston Symphony.

The concert opened with an ingratiating performance of Handel's delightful "Water Music" and came to a close with Schumann's Fourth Symphony, a work that emerged in Mr. Munch's hands as a romantic piece of the subtlest beauty filled with more lyrical sunlight than I ever happened to see in it before.

MENUHIN GIVES ENCORE IN HUB

Symphony Hall Audience Hails Violinist

Those people who were fortunate enough to purchase tickets for this year's pension fund concert by the Boston Symphony Orchestra in Symphony Hall yesterday afternoon will long remember an inspired concert and a great performance by the soloist, Yehudi Menuhin. Conducted by Charles Munch, the orchestra and soloist even exceeded their usual top-form.

Mr. Munch and the orchestra opened the program with Handel's Water Music, arranged by Hamilton Harty, and played with such spark and zip that the listener was left gasping at the sheer incredulity of the amazing reading. The quartet of horns has a wickedly difficult part; yesterday they performed as effortlessly as if they were playing the C major scale in whole notes.

Not since Paderewski, Giesoking, and Sembrich were guest soloists with our orchestra have artists been allowed to play encores at a symphony concert. Yohudi Menuhin's name must now be added to this illustrious list! The violinist's playing of the Brahms Violin Concerto in D major was so powerful that the audience refused to allow him to leave the stage until he played an encore. This was the Bach Prelude in E major!

Unfortunately, the Schumann Fourth Symphony, which closed the concert, had a somewhat whooped-up quality. The tempi were much too fast causing the music to sound too melodramatic for the inner musical contents of the symphony. On the other hand, the audience loved every minute of the Schumann and cheered for minutes at its conclusion.

Not since Dr. Koussevitzky's farewell performance has your reviewer heard such tumultuous applause at any symphony concert.

TUCKER KEISER.

[67]

Menuhin as Pension Fund Soloist

Handel, Brahms, Schumann Conducted by Charles Munch

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Mr. Munch began with Sir Ham- [illegible]'s pristine arrangement [illegible] "Water Music," pris- [illegible] performance. Then we [illegible] Menuhin play the [illegible] Violin Concerto in D [illegible] For the concluding num- [illegible] Munch gave us Schu- [illegible] Fourth Symphony, the [illegible] Schumann he has pro- [illegible] since the beginning of [illegible]ctorship here.

* * *

Mr. Menuhin's extraordinary [illegible], of course, was the most compelling element of his per- [illegible]ce. Matters of bowing, a [illegible] tone, his agility with the [illegible]anifold stops—these things to [illegible] are second nature. Though one could wish for a freer com- [illegible]unication of the music's message, Mr. Menuhin was true to Brahms in style.

Mr. Munch cooperated by maintaining a sensitive balance between the orchestra and the solo fiddle. By the time they reached the Adagio movement, Mr. Menuhin had warmed up to a lyrical rendition of the singing melody. The finale came off with a great deal of gusto and called forth a prolonged ovation that won an extra for the listeners. It was Bach's Prelude to his Suite in E major for unaccompanied violin.

Mr. Menuhin surmounted the technical problems with astounding ease.

Mr. Munch is a good conductor for many reasons, but one of his special attributes is a love of clarity and the ability to get it even when the score tends to defeat it. Economy in instrumentation was something that Schumann never completely mastered, though the Romanza of his Fourth Symphony is an exception. Owing to the lushness of his writing, a Schumann symphony, badly conducted, can be a pretty muddy affair.

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H. R.

TIME MAGAZINE
CHICAGO, ILL.
JAN 9 - 1950

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Mr. Munch succeeds, this year, the familiar figure of Serge Koussevitzky, who retired after 25 years of years of service with the famed Boston orchestra. The Bostonians are lucky to have replaced Dr. Koussevitzky with so compelling a musician.

The French conductor offered a program, that, on paper, looked pedantic and all too familiar. But there was nothing pedantic or familiar in the way in which it was presented. The Forum audience, not noted for especially demonstrative qualities, sat apparently fascinated and riveted by what it heard. It even broke into an unorthodox wave of applause after the thrillingly played third movement of Tschaikovsky's "Pathetique" Symphony.

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There were times when the brass seemed over-prominent; there were times when the strings cut through with an edge. But all this seemed insignificant when one considered the music that was fashioned last night.

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CAMDEN, N. J.
POST
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Too much praise cannot be bestowed on the sensitive, artful and sometimes passionately moving performance of Munch and company. The program was well balanced and its execution was impeccable.

Sir Hamilton Harley's arrangement of Handel's Suite for Orchestra, from "Water Music," opened the program, which was played for the first time by the orchestra and dexterously so. Also on the agenda were Schumann's Symphony No. 4, and the Tchaikovsky Symphony No. 6, the Pathetique. This had been among Koussevitsky's best-loved numbers, and Tuesday night's performance under Munch lived up to the Boston tradition in texture, understanding and majestic manner.—J. O'N.

LETTERS

Top Dogs

Sir:

I was sorry to find the Philadelphia Orchestra out of the money in TIME's Boston article [Dec. 19]. "De gustibus" and all that, but the ratings had the ring of a statement of fact.

[TIME called the Boston symphony—except for Arturo Toscanini's NBC Symphony—"the U.S.'s finest and one of the top four in the world. The others: Amsterdam's Concertgebouw, the Philadelphia Orchestra, the Vienna Philharmonic."]

I disagree violently: the Philadelphia Orchestra sounds best to me in person, on records, and on the air.

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NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 11 1950

[68]

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An audience of capacity proportions comprising Forum members and other music lovers were on hand to hear one of this country's greatest orchestras in its only appearance here this season.

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The program opened with Handel's Suite for Orchestra taken from the "Water Music." Arranged by Sir Hamilton Harty, last night's version was delightfully played by the orchestra for the first time.

At all times, the ensemble exhibited fine texture and precision in the well-balanced program, which also included Schumann's Symphony No. 4 and the Tchaikovsky Symphony No. 6, the Pathetique, a piece that Serge Koussevitzky had made his own.

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TIME MAGAZINE
CHICAGO, ILL.
JAN 9 - 1950

THE EVENING BULLETIN, PHILADELPHIA, WEDNESDAY, JANUARY

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[68]

NEW YORK, N. Y.
POST HOME NEWS
JAN 12 1950

WORDS and MUSIC

By Harriett Johnson

Menuhin With Boston Symphony

The Boston Symphony Orchestra left its bump of adventure home last night when it returned to Carnegie Hall for its third visit of the season. There was no electric Ondes Martenot to play new music for us. Maybe, the audience was pleased to welcome Yehudi Menuhin, violinist, instead, who performed the Brahms Concerto in D Major. The concert began with Handel's suite for orchestra from the "Water Music," arranged by Hamilton Harty. For after-the-intermission dessert there was Tschaikovsky's "Pathetique" symphony. Charles Munch conducted the concert with brilliance and authority.

I, for one, was glad to welcome the "Water Music." Even if it was written for the out-of-doors, it's good indoor music too. And, for some abstruse reason, conductors do not favor it as a curtain-raiser. The Bostonians, for instance, have played no arrangement of the score, before this season, since 1927. The music's unrestrained joyousness is balm for the troubled spirit. Its having been composed for a barge party reminds us that in other eras slow-moving vehicles assumed an importance that has probably now forever departed.

In listening to Mr. Menuhin play the extended first movement of the Brahms Concerto, one was tempted to say, "What has happened to him?" With all of his great gifts—and they are numerous—he plays like a musician who is unhappy with himself and his time. His tone was neither free nor luscious and even his superb technical skill was not at its best. Musically, there was little penetration into the inner content of the score.

Journal-American
Jan 12, '50

Munch Sparks Concert Here

By MILES KASTENDIECK

Thoroughly conventional was the Boston Symphony program in Carnegie Hall last night. Handel's "Water Music" suite, the Brahms Violin Concerto with Yehudi Menuhin as soloist, and Tchaikovsky's "Pathetique" symphony provided solid fare. It remained for Charles Munch to spark it.

There was nothing conventional about the orchestra's performance. Responding to their rhythmically vital conductor, the players dug deep into their music and played. Their music-making was stirring indeed.

Each performance bore the imprint of authoritative leadership. The Handel had dignity, vigor, and sweep. The Brahms kindled warmth of feeling and sense of architecture. The Tchaikovky conveyed the profound sincerity of a deeply moving experience.

Artistic Triumph

I have not been so stirred by the Tchaikovsky in years. The performance blended throbbing life and throbbing sadness in perfect taste. In all humility Munch delivered its personal mesage with utmost simplicity and poignancy.

It was an artistic triumph technically. The climaxes were all right instead of being over-accented. The scale of dynamics had the right sense of proportion. The march of the third movement was played as a piece of music, not a bit of sensational writing. And the great lamentation of the finale became an outpouring of tragic import rather than an indulgence in emotion. Munch restored musical dignity to this great symphony last night.

Menuhin played the Brahms conventionally. The performance was well-executed without being either moving or impressive. There were moments of technical brilliance in what seemed busines-like procedure otherwise. Munch and the orchestra made the music glow.

Wkly Tm, Jan 13 '50

CONCERT AND RECITAL

* * *

By Jerome D. Bohm

Boston Symphony

Three of the most familiar works in the repertory comprised Charles Munch's program with the Boston Symphony in Carnegie Hall Wednesday night: Hamilton's Harty's arrangement of Handel's "Water Music" Suite, Brahm's Violin Concerto, in which the soloist was Yehudi Menuhin, and Tchaikovsky's "Pathetique" Symphony.

Of these the most arrestingly performed were the Handel and Tchaikovsky works, or at least the two movements of the "Pathetique" which the late hour permitted me to hear. In both compositions the playing of the orchestra was an unqualified pleasure. The perfection of balance, especially in the Tchaikovsky Symphony, the consistent transparency of texture obtained, the flawless adjustment of values in chord passages for the brasses were in themselves treasurable attributes. But added to these evidences of extraordinary aural sensibility were Mr. Munch's enkindling qualities as an interpreter. Very seldom in recent years have I regretted leaving a performance of the "Pathetique" before it was ended. But only too seldom has the first movement of Tchaikovsky's most abused symphony been discoursed with such truly incandescent intensity, yet without emotional exaggeration or cloying sentimentality, with such just pacing, such subtly adjusted dynamics. Captivating, too, was the movement in five-quarter time in its rhythmic plasticity and beauty of tonal investiture. To the "Water Music" of Hendel, Mr. Munch bought a blend of elan and tenderness which was stylistically apposite and musically compelling.

Mr. Menuhin's account of the solo part of the Brahms violin concerto was poised, technically adroit and for the most part, but not infallibly, pure in intonation. However, its realization of Brahms's ideas was incomplete. It scaled no heights and plumbed no depths, but pursued an unadventurous course with a carefully proportioned accompaniment by Mr. Munch and his fine musicians.

WASH. POST JAN 13, 1950

Postlude

Poulenc Solo 'New Music'. To Listeners

By Paul Hume

Charles Munch and the Boston Symphony returned to Constitution Hall last night.

The second of their two local concerts for the season brought three pieces of music: Handel's Water Music, Brahms' fourth symphony, and a new piano concerto of Francis Poulenc. The composer appeared as soloist in his concerto.

Handel's music was heard in the exquisite version by the late great Irish composer-conductor, Sir Hamilton Harty. It was played in a way to stand the hair on end: brilliantly with perfect tone and taste.

Poulenc has written a thoroughly pleasant concerto. His gifts are those of a master craftsman, smoothly knit, with an easy style. Many listeners commented happily on that "new music." Poulenc's pianism is of the finest and the orchestra, with its clever scoring, was equally able.

Munch views Brahms' most imposing symphony as a work needing light and air. The first movement was almost casual, lacking the customary bombast. The scherzo went like a thunderbolt and the finale with its powerful variations, worked up to a violent close.

The Boston Orchestra does not yet play as one man for its new conductor. There were moments in the scherzo when the cellos were of more than one mind—the attacks of the strings sometimes came at two moments. But this was as true under Munch's predecessor.

HE NEW YORK TIMES, T

[From Late Editions of Yesterday's TIMES.]

MENUHIN SOLOIST AT CONCERT HERE

Violinist Guest of the Boston Symphony In Brahms Work —Munch Leads Orchestra

By HOWARD TAUBMAN

There were no experiments or problems at the concert of the Boston Symphony Orchestra at Carnegie Hall last night. Charles Munch, the ensemble's permanent conductor, directed a program of staples of the repertory that are unfailingly successful, and the guest artist was Yehudi Menuhin, who has had an immense following as a violinist since what was practically his infancy. The result was an evening of music-making that seemed to leave most of the customers satisfied.

The program began with Hamilton Harty's arrangement of a suite from Handel's "Water Music." Whether this was Mr. Munch's gentle animadversion on the concern of New Yorkers about their water shortages, the music was cheerful enough to take everybody's mind off the bathless and shaveless morrow. After all, water in the days of Handel and the King George he was serenading, according to the legend, was something one boated on.

Mr. Menuhin was the soloist in he Brahms Violin Concerto, and he played with a spiritual affinity or this music. He has not lost his apacity for virtuosity, but at east last night he did not seem to vorry about impeccably managed etail of tone and color. He sought o project the grand line of Brahms' thought and feeling, and one felt that he had achieved a deep identification with both. Other violinists might give you more sustained purity of tone and more glowing colors, but Mr. Menuhin let niceties take care of themselves while he took care of the music.

Mr. Munch, who was a violinist himself before he became a conductor, led the orchestra with care for the needs of the soloist. He could unleash the full power of the orchestra when it had the field to itself, but he took pains to give the soloist the right of way on every occasion. This does not mean that the orchestra's share was muted or distorted; it was simply handled with care and taste.

The evening ended with as rousing a performance of Tchaikovsky's Sixth Symphony as one is likely to encounter in many seasons. Mr. Munch seems to have a special flair for dramatic, even theatrical, music, as his memorable reading of the Berlioz "Fantastique" will bear witness. Tchaikovsky's symphony last night was passion and despair incarnate. And every section of the orchestra, asked to put out, responded as if this were the only performance of a week or a month.

WASHINGTON, D. C.
STAR
JAN 13 1950

News of Music

Boston Symphony Gets Ovation Here; Poulenc Brings His New Piano 'Concerto'

By Alice Eversman

The Boston Symphony Orchestra, playing its final concert of the season here last night, was welcomed by an audience that left no vacant seats in Constitution Hall. The limelight of the evening, however, was focused on its leader, Charles Munch, and the program's soloist, Francis Poulenc. Mr. Poulenc brought his new piano "Concerto" for a first hearing in this city and, before going any further, let us thank the composer-pianist for such a pleasant work.

It has become almost the rule that a new composition is synonimous with difficult listening and strain in grasping it. Not so with Mr. Poulenc's work. True, at times, one regarded its melody and comparative simplicity with suspicion, feeling that, at any moment, some highly involved turn would be taken and we would be back at our old duty of figuring out what it was all about. There were no such traps in the French composer's work and at the end, the unaccustomed and delightfully surprising conviction that it was a thoroughly enjoyable affair was quite overwhelming.

Mr. Poulenc seems to have gathered the reduced orchestra he uses around the solo instrument so that they could all make music together. The piano part runs in and out of the orchestration except for the times when it is the first to state a charming melody. There is no pretense at depth, and, search as one will, no emotional problems to be solved. Many clever usages of the tricks of his trade give spice to the writing and there is sometimes a caustic turn in an elegant mask. The opening "Allegro commodo" holds most of these and is, perhaps, the most notable of the movements.

A simple, familiar melody forms the foundation of the "Andante" and while its embroidery is uncomplicated, it is never permitted to become banal. The basic tune of the "Rondeau a la Francaise" is earthy, but leads to some skillful elaboration that has a meaning all its own. Whether pianists will descend from the heights where they have struggled with works like Khachaturian's concerto, not to mention the famous classics, to include it in their repertoire will be a question.

They would have to acquire something of Mr. Poulenc's ease and suavity at the keyboard to equal his performance. The subtle effects that exist simply because of the way the solo passages are linked to the orchestra would need a sympathetic vision. As a pianist, Mr. Poulenc has a fine, mellow tone and a deft technique that responds to the fluent, light and charming intentions in his "Concerto." It was so unexpected in its unravelling that the audience was enchanted and insisted that its composer and interpreter return again and again for more applause.

Mr. Munch collaborated finely with the soloist and shared in the ovation. He led his expert musicians also through many effective nuances in the Handel "Water Music," arranged for orchestra by Harty. In this work there was no call for him to rouse the sound and fury he put into Brahms' "Symphony No. 4," which ended the program. According to Mr. Munch's conception of this "Symphony," he did a good job. But Brahms is a composer that lends himself to gentler treatment and whose dreams and tenderness are present in each of his compositions. Mr. Munch was very dramatic, the orchestra played very loud and very fast, there were shadings and individually compelling moments, but it was not the most satisfying Brahms to be heard from the Bostonians.

NEWS JAN 13, 1950
THE WASHINGTON DAI

Munch Slipped —Literally Not Musically

The musical powers that be must have finally decided that Washington has reached musical maturity. Tuesday night we heard the brand-new Samuel Barber piano sonata; Wednesday night, a new work by Hugo Weisgall with the composer conducting, and last night, the Poulenc Concerto with Francis Poulenc himself at the piano.

This doesn't mean that it was all great music, but it is refreshing for Washington to have a chance to make up its own mind about these things.

The Poulenc Concerto was one of three works performed at Constitution Hall by Charles Munch and the Boston Symphony Orchestra in their second annual appearance of the season here. The clue to it is found in the program notes which point out that Poulenc, one of the Paris upstarts of the 20s, has been writing film music. The concerto is highly episodic. Mr. Poulenc has merely created mood music for separate scenes rather than sustained large-scale musical ideas.

The concerto might do nicely in a movie house, but it is certainly too superficial for the concert hall. The audience called Mr. Poulenc back for bow after bow, whether for his music or for his piano playing must forever remain a mystery.

Mr. Munch's unfolding of the Handel Suite for Orchestra (from the Water Music) and the Brahms Fourth Symphony was sufficiently brilliant to compensate for the Poulenc.

The Handel was crisp and sparkling and joyful, like an expertly cut diamond, and the Brahms had tremendous power and sweep from beginning to end. It was clear that under Mr. Munch's leadership the rich resources of the Boston Symphony will not go to waste.

The one precarious moment came in the Brahms when the French conductor's right foot slipped off the podium as he leaned toward the viola. Fortunately, he didn't lose his balance, nor did he miss a beat.

MILTON BERLINER.

NEW YORK, N. Y.
TIMES
JAN 15 1950

POULENC SOLOIST IN OWN CONCERTO

Composer Is Featured With Boston Symphony in Local Premiere of Piano Work

By OLIN DOWNES

The principal news feature, as it may properly be called, of the Boston Symphony concert yesterday afternoon in Carnegie Hall was the appearance as composer and soloist of Francis Poulenc in the first New York performance of his piano concerto. It is a gay piece, at its best witty and epigrammatic, of a rather self-conscious simplicity. It has lots of arpeggios and things for the piano, which alternates back and forth with the orchestra, now announcing a theme, now accompanying the same in what turns out to be in the long run a rather repetitive manner.

When Mr. Poulenc writes a short piece, with one pretty tune here and another pretty one bobbing up with its tongue in its cheek there, he is amusing and artistic, and an adroit workman. But a piano concerto in three full movements requires a lot of ideas and even some real development to make it carry through. This concerto has paused, sagged and become platitudinous before it has come to an end. The finale is enlivened by half a dozen measures of "Old Folks at Home." There are avowedly suggestions of the musical idiom of the cabaret and the music hall in it. But we think they do the thing better. Mr. Poulenc played this concerto admirably, with all possible authority, precision and élan. He and it were warmly appreciated. All the same, we can't feel it to be a particularly significant concerto.

Munch Leads Schumann 4th

No! The big news of this concert, for ourselves, was Mr. Munch's exquisite performance of Schumann's Fourth Symphony. This was wholly exceptional. We thought we had a clear notion of the exact way in which this symphony had best be played, and are thankful to have found ourselves off the reckoning. The symphony was played yesterday afternoon with an intimacy, an introspective tenderness, an almost secret passion, most strikingly conveyed.

The sonorities of the orchestra were in a way slighter, more delicate, than we had heard them before. The tempi of the body of the first movement were slower than they often are, though the effect was not less emotional than it has been with the faster pace. The Romanza was sung by the first oboe and first 'cello like an improvisation, with the ensuing embroidery of the concertmaster's violin. The transition from the scherzo to the finale was something always to remember. The last measures of the Romanza movement echoed from farther and farther away, till they were barely audible, and from the hush which had descended upon the orchestra, the first stirrings and tremblings of the finale fell almost imperceptibly on the ear.

Conductor's Interpretation

We feel that Mr. Munch, as he gains familiarity and security in his position of authority with this orchestra, becomes more contained and free of a tendency he has sometimes shown to an undue nervous hastiness. The exuberance of this finale movement, following the anticipatory horn-calls, was only gradually released. There was the slightest pause for the announcement of the last joyous theme by the 'celli, and then vertiginous abandon, to the end. There is never but one way to interpret a masterpiece, and we have heard other great interpretations of this symphony. Nevertheless, one is sorely tempted to say "that is the way Schumann's Fourth Symphony should be played."

The concert ended with a virile and admirably proportioned reading of the Brahms Fourth Symphony, one that united lyricism and power. The tempo of the slow movement was not dragged; the music was treated simply with realization of the haunting beauty of the instrumental coloring, with movement and climax too, yet ever in the manner of a ballad—a most poetical and romantic tale told by the instruments. The grip of the big tingling chords, the rude energy, and not so polite laughter of the third part was old bear's-paws Brahms himself. And again the development of the final variations had to the full the poise, power held in reserve, unhurried and inevitable character that they require. These were the deeds of a most sincere, full-blooded and perceptive musician.

AT CARNEGIE HALL

Francis Poulenc Greenhaus

NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 16 1950

Munch, Symphony Do an Electrifying Job

By MILES KASTENDIECK

What Charles Munch and the Boston Symphony did with the Fourth Symphonies of Schumann and Brahms electrified their Carnegie Hall audience on Saturday afternoon.

The performances were stupendous musical creations. The presence of Francis Poulenc as soloist in the first hearing here of his new piano concerto became quite secondary.

As a matter of fact, the concerto is hardly representative of Poulenc at his best. It sounds "secular." The melodies are commonplace and its pianistic devices conventional.

His ingratiating style shows up brightly in the last of three movements, but even here there is no special distinction. He himself played fluently ye tleft some of the stylistic niceties of his own writing understated.

Munch's way with Schumann eschewed conventional romanticism yet it was nevertheless personal. A vitalized interpretation with some real tenderness in the romance made absorbing listening.

The Brahms attained sheer magnificence in the final movement, having achieved a rare quality of music-making in the others. Munch certainly has the stuff of which great conductors are made.

BROOKLYN, N. Y.
EAGLE
JAN 14 1950

MUSIC

by PAUL AFFELDER

Boston Symphony's Academy Performance Refreshing Under Munch's Vital Baton

There is only one word to characterize Charles Munch's interpretations with the Boston Symphony Orchestra at the Academy of Music last evening. That word is "vitality." Whether he was conducting Handel, Schumann or Brahms M. Munch made something interesting and alive happen in every measure of the music, yet he never departed from the orthodox manner of performing the familiar works on the program.

The concert began with Handel's "Water Music" Suite, in the arrangement by the late Sir Hamilton Harty, which has accorded a crisp and refreshing performance. It was followed by the Schumann Fourth Symphony in D Minor. Here, more than at any other point on the program, the conducter showed us how he could revitalize a thrice-familiar piece of music, and yet keep within proper bounds.

The main body of the first movement was considerably slower than we are accustomed to hearing it played, yet the music never dragged for a moment; there was always something to hold the attention. The Romanze combined songfulness with subtlety, the Scherzo was full of vim and vigor, and the Finale moved along in gay, and often exciting, fashion. Ordinarily, we might have liked a trifle more lyricism in this romantic symphony, but we didn't mind the variation of treatment. And this is the only time we can remember when the performance of a Schumann symphony brought forth shouts of "Bravo!" from the audience.

Whatever lyricism may have been missing from the Schumann was, however, amply supplied in M. Munch's tender and warm-hearted reading of another Fourth Symphony—this one by Brahms. These were the qualities that were emphasized throughout the four movements, but the dynamic conductor always had his hand ready to point up a dramatic moment here and there. It was a sumptuous performance of a grand masterpiece.

There was only one disturbing factor in the whole concert. That was the constantly earsplitting tone emitted by the trumpets. The Boston Symphony uses narrow-bore instruments that produce an annoyingly strident, rasping sound, wholly incommensurate with the fine quality of tone from the remainder of the orchestra. The sooner something is done to remedy this defect, the happier we'll be.

Boston Symphony

Francis Poulenc Is Soloist for Own Concerto

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Concert under the direction of Charles Munch with Francis Poulenc as piano soloist yesterday afternoon. The program:
Symphony No. 4, D minor.....Schumann
Piano Concert (first New York performance)
.....Poulenc
Symphony No. 4, E minor.....Brahms

By Jerome D. Bohm

Memorable discourses of the fourth symphoniés of Schumann and Brahms were provided by Mr. Munch and his wonderful orchestrat yesterday afternoon. I can recall no interpretations of these works which were, either in their imaginative realization of the composer's ideas or for sheer beauty of sound, more impressive.

Always on eof our finest aggregations of instrumentalists, the Boston Symphony Orchestra under Mr. Munch's ministrations has become in a short time an even more sensitive medium of expression. The balances achieved between its various bodies, the strings, wood-winds and brasses, were nothing short of exquisite. No less remarkable is the extraordinarily wide and minutely-graded palette of dynamics at Mr. Munch's command.

With these indispensable attributes to aid him, Mr. Munch accorded Schumann's D minor Symphony a flawlessly integrated, yet plastically phrased, performance which conveyed tellingly the buoyant romanticism of its quick movements and the touching tenderness of the Romanza. Equally arresting was his traversal of Brahms's E minor Symphony in which lyricism, exuberant vitality and incandescent intensity were called upon in turn to convey the composer's message. The closing climax of the first movement and the tonal splendors of the final Passacaglia were quite magnificent and obtained without any hint of noise to mar their effectiveness.

The Poulenc Piano Concerto is the French composer's latest product, having been finished last summer. It was admirably played by both Poulenc and the orchestra, but it will hardly enhance his reputation as a composer. Its subject matter is for the most part trite, consisting of left-overs of romanticism, not overly choice tidbits culled from Schumann and Grieg, whose Piano Concerto is never far off. Nor has Mr. Poulenc been particularly adroit in his handling of this thin material. The writing for the piano is old-fashioned and commonplace and there are few touches in the harmonization to recall the subtle and poetic writer of songs for which he is justly celebrated.

WASHINGTON, D. C.
TIMES HERALD
JAN 15 1950

Capital to Hear Koussevitzky Tell of New Foundation Here

Dr. Serge Koussevitzky will speak in the Coolidge auditorium, Library of Congress, Saturday at 8:30 p.m. Together with Dr. Luther H. Evans, librarian of Congress, he will discuss the purposes of the recently established Koussevitzky Foundation in the Library of Congress.

Following the remarks of Dr. Koussevitzky and Dr. Evans, an exhibit of scores and manuscripts already commissioned by the Koussevitzky Foundation will be opened to the public. There also will be documents and pictures relating to Koussevitzky's career.

The Juilliard String Quartet will preface the speeches with a performance of William Bergsma's Quartet No. 2, which was commissioned by the Koussevitzky Foundation. They also will close the program with a performance of Beethoven's Quartet, opus 130.

The choir of the Chinese Community church will be presented in concert by the Western Presbyterian church and its choir today at 8 p.m. A cantata, "The Yellow River," by Hau-Hsing-hai will be a feature number on the program.

Lewis Atwater, assisted by Mary Apple, contralto, will present a program devoted to the music of Bach today at 5 p.m. in All Souls (Unitarian) church.

A program of contemporary music for wind instruments is announced by the Institute of Contemporary Arts for Tuesday at 8:40 p.m. The composers to be represented are Walter Piston, Antoni Szalowski, Robert Evatt, and Darius Milhaud. The artists participating are: George Spoonhaltz, flue; Rosa Risso, oboe; W. E. Grace, clarinet; Orrin Miller, bassoon; Robert Ferris, French horn. All are members of the Army Ground Forces band.

[70]

THE PHILA. FORUM
PHILA., PA
JAN. 1950

This Man Charles Munch

By RAYMOND MORIN

Music Critic, Worcester Telegram

Many believe that the critics can make or break a musician's career; in the case of a conductor the orchestra itself can deal the death blows. If there are grounds for this theory, Charles Munch, new conductor of the Boston Symphony, enjoys a position of enviable security.

We received two vivid impressions as we watched Munch conduct one of Richard Strauss' gargantuan orchestrations the other night in Symphony Hall. First, the comradeship between conductor and players was extraordinary. Second, the conductor had a completely clear picture of how he envisioned the music and how to communicate it.

For the past two and a half decades the Boston Symphony has been a conductor's orchestra. There was the same concentration upon its former leader that forever spotlights the elegant hands of Stokowski or the personal legends about Toscanini.

The Boston Symphony gave its conductor slave-like obedience, and one subconsciously felt that any mishap during a concert was bound to be dictatorially thrashed-out backstage. The music it made was predominantly the conductor's own interpretation.

Munch has a different approach. In effect it says, "let us make music together," rather than "you play as I say."

It cannot be denied that the Boston Symphony became the masterful organization that it is, during the past 25 years. But it was clearly time for a change. Perhaps it needed these years of intensive domination to attain full growth, and it now remains to be seen whether it maintains that growth in its new freedom.

In no sense of the word are we implying a comparison when we say that Munch is a "man's man." But he is the type of conductor who goes backstage to congratulate other conductors on their performances. When things go wrong at rehearsal, he is capable of enough personal humility to say to the men. "Help me!"

Nor can Munch be accused of the contemptible habit of capriciously firing men over alleged inefficiencies, or the crossing of personal paths. The thought of firing men is horrifying to him. He thinks as do most Europeans, that a symphony job should be a job for life.

He likes people and has the faculty of making them like him. He speaks with the same respect to the ushers at Symphony Hall as to the musical great with whom he deals. He used to call the usherettes at Carnegie Hall, "mes enfants."

Munch has proven to be a breath of fresh air at Symphony Hall, just as he was at Carnegie, where he guest-conducted. The New York Philharmonic had been for years the instrument that catered to the personal egos of a long parade of conductors.

HIS theory in this respect is simple: "You see," he says, "in the relation of conductor and orchestra there are two sides. To reconcile the two is the problem. You can lift the level of the orchestra, but you cannot demand the impossible."

The men of the New York Philharmonic sensed this deeply, and showed it by giving a cocktail party for Munch in the Green Room at Carnegie Hall—unprecedented for them. Other conductors are lucky if they get a "good morning." The guest returned the favor and the members gave him a cigarette case engraved with an expression of affection and esteem.

The Boston Symphony players probably have had to adapt themselves to a situation that to some is considered dangerous. Munch is not a slave driver. He doesn't believe in exhaustive rehearsals, but prefers to rely on his command over the men for his results.

The rehearsals may be as long, but he is largely content to go over the important and dangerous spots in a score, leaving the details to actual performance. Whereas the men were used to thorough preparation, they are now to a degree uncertain as to gradations of tempo and dynamics. And the fact is that Munch has been known to be carried away by the music and to deviate from tempos he established at rehearsals.

On the surface this may seem a treacherous procedure, but actually it has its compensations. There are two types of conductors. One works the men diligently, sometimes to a point of exhaustion. The result is that at the actual performance they may be too tired to do it, but they do know exactly what they are supposed to do.

The other type of conductor, of which Munch is an example, relies on spontaneity and inspiration of the moment. He may not achieve the same perfection of detail, but there will be an alertness and freshness in the results that creates a new form of excitement.

Proper Bostonians have become accustomed to perfection of detail; if and when they detect technical flaws, it remains to be seen what will be their reaction.

Of one thing you may be certain—many of them will welcome their release as foils for mediocre contemporary composers. There was much to command the ever-presence of new music on their programs, except that much of it was unworthy of their attention or time, and it is no secret that they resented it.

The other night we heard Munch conduct Walter Piston's Second Suite for Orchestra. It is a work of many fine qualities. It has balance, and in the rapid movements a high degree of ingenuity. The composer was in the audience, and from where we were seated it was possible to observe his reactions. He appeared absorbed during the entire performance and indicated no evidence of conflicting ideas between composer and conductor.

It is probable that the conductor studied this score with the composer, but although Munch is greatly interested in contemporary American music, he confesses to being puzzled by it. Since it is sometimes difficult to decide just where American music is headed, that isn't surprising.

At present he is studying modern scores to learn what he can do about them. The important question, of course, is whether he has or will have Koussevitzky's remarkable ability for analysis and evaluation of new music. Munch's forte is French music.

And now, something about Charles Munch, the man. He has been nicknamed "Le Beau Charles." If that implies that he is a "dandy" it is a misnomer. He has a fine, sensitive face, with blue-gray eyes and a well-shaped nose. When he conducts it doesn't matter that his large head of hair becomes unruly. The

(Continued on page 13, column 1)

This Man Charles Munch

(Continued from page 8)

other night we heard one prim Bostonian lady say to another: "Doesn't it seem strange to see such a tall man on the podium?" Munch is six feet tall.

He is a simple man and lives a simple life. It is doubtful if he will succeed in remaining aloof of Boston society as he has in the past, because Boston is Boston.

If he does manage to live as he chooses, he will answer his own phone, write his own letters, buy his own tickets, and dress himself. There will be no massaging by a valet during intermissions. He will avoid having a press agent. He will write no manifestos, or turn lecturer between selections of his programs. One good reason may be that he speaks very little English.

THERE was quite a debate deciding just how his name was to be pronounced in Boston. The French "U" being a difficult sound to make, he agreed not only to change the spelling from Muench to Munch, but to a pronunciation as if spelled "Moonch."

You can even pronounce it as it looks and he won't mind, but if you say it with a sound similar to that of the German town, Muenchen, he will be annoyed. That, to an Alsatian, is distasteful.

Charles Munch comes to the Boston Symphony in the prime of his life, from Europe, with an illustrious career to commend him. He was born in Strasbourg, Alsace, September 26, 1891, of a French mother and an Alsatian father.

His first teacher was his father, Ernest Munch, who was director of the Choeur Saint-Guillaume in Strasbourg. He has two brothers, who have likewise distinguished themselves musically. Charles Munch's chosen instrument was the violin, which he studied with his father and later with Lucien Capet in Paris and Carl Flesch in Berlin.

In 1919 he was made professor of the Strasbourg Conservatory and conductor of the orchestra there. Going to Leipzig in 1926, he served as concert master in the Gewandhaus Orchestra under Wilhelm Furtwaengler. In 1932 he went to Paris and after conducting concerts of the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra, he founded the Paris Philharmonic Orchestra, becoming its regular conductor.

In 1938 he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra. Munch first came to this country in December, 1946, when he made his first American appearance conducting the Boston Symphony as guest.

Besides conducting America's foremost orchestras during the past two seasons, he took the Orchestre National de la Radiodiffusion Française on an Autumn tour of the United States in 1948, conducting this outstanding French orchestra in many cities from coast to coast.

And so the Boston Symphony has begun a new era under Charles Munch. What its trustees sought to avoid when they appointed him was a period of experimentation with guest conductors in an effort to find the one best suited to their needs.

The great Koussevitzky left enormous shoes to be filled, and although there was a genuine need for widening the spotlight to include the players as well as the conductor, it was equally important that virtuosity be maintained.

Some critics, notably in Boston, have described Munch's technique as excessively flamboyant. This may seem justified to the casual observer, but many orchestra musicians explain that the technique is an extremely illuminating one, and that it assists them greatly in performing complicated rhythms or melodies, especially those in modern works.

In any case, the players of the Boston Symphony have no doubt when Munch gives his downbeat . . . an advantage that they have not always enjoyed.

—(*Courtesy of Worcester Telegram*)

[71]

PROVIDENCE, R. I.
BULLETIN

SYMPHONY SEATS CHECKED

Hub Orchestra Head to Mail Tickets After Completion of Survey

As soon as seats in the new auditorium of the Veterans Memorial Building are in their places, tickets for the opening concert Jan. 31 of the Boston Symphony will be mailed to subscribers, George E. Judd, orchestra manager, said yesterday.

The management has delayed mailing out tickets so a double check of seats actually in the hall with those shown on diagrams of the auditorium can be made, Judd said.

Only 2300 persons, or about 1000 fewer than attended the Boston Symphony's concerts in past years in the Metropolitan Theater in Providence, can be accommodated in the new auditorium and that has necessitated a change in allotment of tickets, Judd said. The acoustical qualities and other features of the new hall make it an ideal auditorium for symphony presentation.

PAWTUCKET, R. I.
TIMES

Boston Symphony Tickets Held Up

PROVIDENCE—Tickets for the opening concert of the Boston Symphony Orchestra on Jan. 31 will be mailed to subscribers just as soon as seats are installed in the new auditorium of the Veterans' Memorial Building, George E. Judd, orchestra manager, said today.

Mr. Judd explained there had been a delay in mailing tickets because the management wants to double check seats to be put in the hall against those shown on diagrams of the auditorium.

The new auditorium will seat about 2300 persons, 1000 fewer than the Metropolitan Theatre, where Boston Symphony Orchestra concerts have been held in the past.

Mr. Judd said the acoustical qualities and other features of the new hall make it an ideal auditorium for symphonies.

Truman Too Modest, Conductor Declares

Dr. Serge Koussevitsky at the White House.
The New York Times (Washington Bureau)

By The United Press.

WASHINGTON, Jan. 23—Dr. Serge Koussevitsky, director-emeritus of the Boston Symphony Orchestra, asserted today that President Truman was "much too modest" about his piano-playing ability.

"We all know his playing is much better than he talks about it," the musician said after a visit with Mr. Truman.

Dr. Koussevitsky added that he suggested to the President that a Secretariat of Fine Arts be established in the Government to promote popular appreciation of all arts. He said Mr. Truman expressed great interest.

The conductor said he also talked about his long-standing desire to have the President's daughter, Margaret, at his Tanglewood (Mass.) music school. But he declined to say what Mr. Truman thought of that idea.

...ı—Two Novelties at Symphony

Burgin Conducts Four Works of Diverse Style

By Harold Rogers

There is intriguing fare in Symphony Hall this week end. Richard Burgin, spelling Charles Munch on the podium, has chosen four works for the Boston Symphony that are diverse in style, interesting to the ear.

Two of them—Vaughan Williams' Concerto in C major for Two Pianos and Orchestra, and Bartók's suite from "The Miraculous Mandarin"—were firsts for Boston. Mr. Burgin began with Darius Milhaud's arrangement of Couperin's Overture and Allegro from the Suite, "La Sultane." With the Shostakovitch First Symphony he added the final exclamation point.

The concerto is not a frame that displays the talents of Arthur Whittemore and Jack Lowe, the soloists, to their best advantage. It is not easy to divine why Vaughan Williams expanded the score to include two pianos, rather than one as in the original version, unless to provide a vehicle for two pianists.

The concerto gains little by the augmentation. Many of its harmonic devices, original as they may have sounded in 1933, have become clichés in 1950. Its best movement is the middle one—the Romanza—sweepingly conceived, songfully lyrical, a good example of late English impressionism. Here the pianos are not inundated by thick orchestration.

The Bartók suite is from a one-act pantomime, the story of which was somewhat questionable. But divorced from stage action, the music can hardly be considered offensive. Rhythmically and melodically it is bold and rugged, sometimes seductive in mood, sometimes dithyrambic. The orchestral colors are laid on in great splashy daubs. The score called forth Mr. Burgin's most spirited efforts yesterday afternoon.

It is not odd that the Couperin suite is similar in style to some of Bach's suites, since the two men were contemporaries. But Couperin's style is French and becomes even more so in Milhaud's transcription. The addition of Milhaud's colorism to Couperin's classicism produces a stimulating effect—a modernist reined in by an older master.

The Shostakovitch First, completed when the composer was only 19, is naturally filled to the brim with youthful aspirations and zest. It is as though he began it while yet a boy and finished it as a man. The music matures as it progresses.

While Mr. Burgin's reading was thoroughly competent and often compelling, it did not always have the youthful approach that this music requires. But after the engaging juvenilia of the first two movements, Mr. Burgin built up the last two into an impressive climax. On the whole it was a satisfying performance.

Not often do we have the pleasure of hearing Alfred Krips, the assistant concertmaster, except when Mr. Burgin leaves the first chair for the podium. The Shostakovitch gives Mr. Krips the opportunity to display the lucid tone of his violin in several solos. He is an excellent musician, a sensitive artist.

THE BOSTON HERALD, SAT

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 13th program of the 69th season in Symphony Hall yesterday afternoon. Arthur Whittemore and Jack Lowe, duo-pianists, were the solists. The program:
Overture and Allegro from "La Sultane" Couperin-Milhaud
Concerto in C for Two Pianos... Vaughan Williams
Suite from "The Miraculous Mandarin," Op. 12 ..... Bartok
Symphony No. 1, Op. 10 ... Shostakovitch

By RUDOLPH ELIE

This concert didn't prove to be a very outstanding one. The music was interesting enough, the orchestra was in good form, there was a competent two-piano team on hand, and Richard Burgin demonstrated anew his masterly orchestral style. But it missed fire somewhere along the line; save for the Bartok you could take it all or leave it alone.

It started well (for the little Overture and Allegro from Couperin's "La Sultana" is a charming piece), but after about five minutes of Vaughan Williams' Concerto for Two Pianos it was apparent that here was a pretty routine piece of work, not really bad, but colorless, so-so, prosaic.

Of the three movements only the Romanza touched the imagination. It seemed to me to recall the English countryside in a quietly lyrical pastorale of towering clouds, blue sky and green distant hills. Of course it would have recalled it more if Burton Holmes had been along with some color slides to go with it (for it seemed to need something like that), but it was agreeable enough. The other two movements, the outer ones, had the proper academic bustle but I couldn't see that they got much of anywhere.

Nor could I, for that matter, quite make out why it required two pianos; save for a bit of thrashing about in the last section, the second piano had little to occupy its time. Whittemore and Lowe, duo-pianists, making their first appearance at these concerts, played very well, but a less bloodless piece would have certainly shown them off to greater advantage.

But if the Vaughan Williams was bloodless, Bartok's Suite from the "Miraculous Mandarin" was one of the most blood-curdling pieces ever to raise the eyebrows of the statues in their niches above. The music tells the story* of a mandarin who refuses to succumb to the smothering, stabbing and hanging visited upon him by a band of robbers and is killed by their female companion in her own interesting way. It outraged the Prague of 1926, both musically and dramatically, but its music today, though violent, is wonderfully exhilarating. It is at once vehement and expressive, ferocious and sensuous, and unfailingly illustrative withal. I thought it was great good fun; a very bright spot in an otherwise routine afternoon.

For the Shostakovitch First Symphony though it is, all said and done, a very remarkable work to have sprung from the head of a 20-year-old boy, failed to communicate. He has not—and for reasons doubtless not his own considering the political morass he is bogged down in—quite fulfilled the promise implicit in this symphony. And yesterday, though I still found it an admirable work with fine moments (the whole Scherzo, for instance), it just didn't affect me one way or another. Good, yes, but ho-hum.

Charles Munch returns next week to do Three Preludes from Pfitzner's "Palestrina," Stravinsky's "Jeux de Cartes," and Schubert's C major Symphony, the one of the "heavenly lengths."

*Censored

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Richard Burgin is adding three pieces to the repertory of the Symphony Orchestra this week, but in the opinion of this commentator only the first, and by far the oldest of them, deserves to become a fixture in it. And this was added to the list as an afterthought.

To get down to cases, yesterday's concert began with the Overture and Allegro from the Suite "La Sultane" of Couperin, as orchestrated by Milhaud. The two-piano team of Arthur Whittemore and Jack Lowe made their local debut playing Vaughan Williams' C major Concerto, first written for solo piano and orchestras, while another Boston novelty was the Suite from Bartok's pantomime, "The Miraculous Mandarin." The afternoon concluded with the First Symphony of Shostakovitch, which Mr. Burgin himself introduced here a little more than 13 years ago.

The Couperin of this Suite is very different from the composer of the little pieces for harpsichord. The music itself has a certain splendor and Milhaud has orchestrated in in a sumptuous fashion.

Vaughan Williams wrote this Concerto, in its original form, between 1926 and '30 and rearranged it not so long ago. The second movement, a Romanza, has the nostalgic quality of the "London" and "Pastoral" Symphonies and made pleasant listening. The initial Toccata and final Fugue are sterile and empty. The two young men played their portion competently.

Not before had we heard any of Bartok's stage music and the piece in question suggests that the theatre was not his metier. Admittedly, it is never a fair test of stage music to wrest it from its proper surroundings. With the action this score would have more point, but it appears to lack pictorial quality and appropriateness to its subject. The racy plot has to do with a girl who lures travelers into the clutches of a trio of thieves. Their third victim, the Mandarin, is robbed, but when they try to destroy him, he refuses to co-operate. Even hanging will not do the trick. He wants the girl. At her request, they cut him down, and in her embrace his wounds begin to bleed and he falls dead. The music registers a certain excitement but the necessary erotic quality is not there. Some composers would have gone to town with that setup.

Shostakovitch completed his First Symphony at 19. In it is found the germ and gist of everything he had to say later. Of his nine works in the form this seems to stand up the best. The ideas are fresh and attractive. There are also irritating mannerisms that become more pronounced in subsequent works. Mr. Burgin conducted it sympathetically, and with the Couperin it saved the day.

BOSTON DAILY GLOBE—

MU

Burgin Conducts Bartok Ballet Suite, Williams Concerto at Symphony

By CYRUS DURGIN

The Boston Symphony Concerts of yesterday afternoon and tonight are consistently interesting if, on the whole, no more than that. Richard Burgin conducts, and in his usual thorough, painstaking and capable way makes a good job of a mostly novel program.

To the originally announced list has been added, as starter, two movements of Couperin's "La Sultane," in the brassy, modern orchestration of Milhaud. The other pieces are Vaughan Williams' Concerto for Two Pianos, new to Boston, with Arthur Whittemore and Jack Lowe as soloists; the suite from Bela Bartoki Ballet, "The Miraculous Mandarin," also new here, and the First Symphony of Shostakovich.

Vaughn Williams' Concerto reminded me of Father Clarence Day's irritated breakfast question in "Life With Father": "How can anyone take coffee beans and water and arrive at this result?" How could Vauhgan Williams take so many notes and arrive at so little music? The Concerto, like "Job" and the Sixth Symphony, is an interminable and sleepy affair. It has little motion, except in the fugue, and less point, as I hear it. Whittemore and Lowe may have played it scrumptiously, but the total effect was of time lost. The duo-pianists received warm applause, which was nice because everyone knows they are an able pair. For the sake of the record, let it be added the score is a revision of an earlier Concerto for single piano, and that the movements are continuous. Requiescat in pace!

Bela Bartok, on the other hand, raised a terrific racket in "The Miraculous Mandarin," writing pages of shrieking instrumentation and thundering dissonance. But there is always something going on, and the rhythmic setup compels your intellectual admiration. It will take several more experiences with this score, which sounds like today though written 30 years ago, before I can make head or tail of it. But Bartok may have the last laugh on us, and prove to have been a major tonal prophet.

"The Miraculous Mandarin" is about three thieves, a girl they use as a lure, and a mandarin who becomes their and her victim. I am told that the original story is so scorching that it would have to be read in the comparative safety that that used to exist out behind the barn. Thank goodness music is an abstract art!

The First Symphony of Shostakovich, finished before he was 20, remains one of the finest things he ever wrote. When you consider his youth, it is a miraculously original and technically expert work. It may be episodic, for that is one of his traits, but it has tunes, solid structure, lively rhythms and colorful orchestration. It was again a joy to hear it yesterday.

WORCESTER, MASS.
TELEGRAM
JAN 24 1950

Koussevitzky Tells Truman U. S. Needs Arts' Secretariat

WASHINGTON, Tuesday (AP)—Dr. Serge Koussevitzky told President Tr[illegible] yesterday of his belief that the Government should establish a secretariat of fine arts.

The head of the music center at Tanglewood, Mass., and director emeritus of the Boston Symphony Orchestra had a long visit with the President.

"We artists in all groups have a desire and a dream to have such a secretariat to develop the talents of the youngsters of this country in music, literature, drama, opera and the ballet," he said.

He said he found the President "modest" about his own piano playing, asserting he thought the President "plays much better than he talks about his playing."

[72]

DETROIT, MICH.
NEWS
JAN

Dramatic Action Sparks Rehearsals of
Boston's New Symphony Conductor

In rehearsals Conductor Munch lifts his players to the heights by dramatic unrestrained gestures and appeals in three languages.

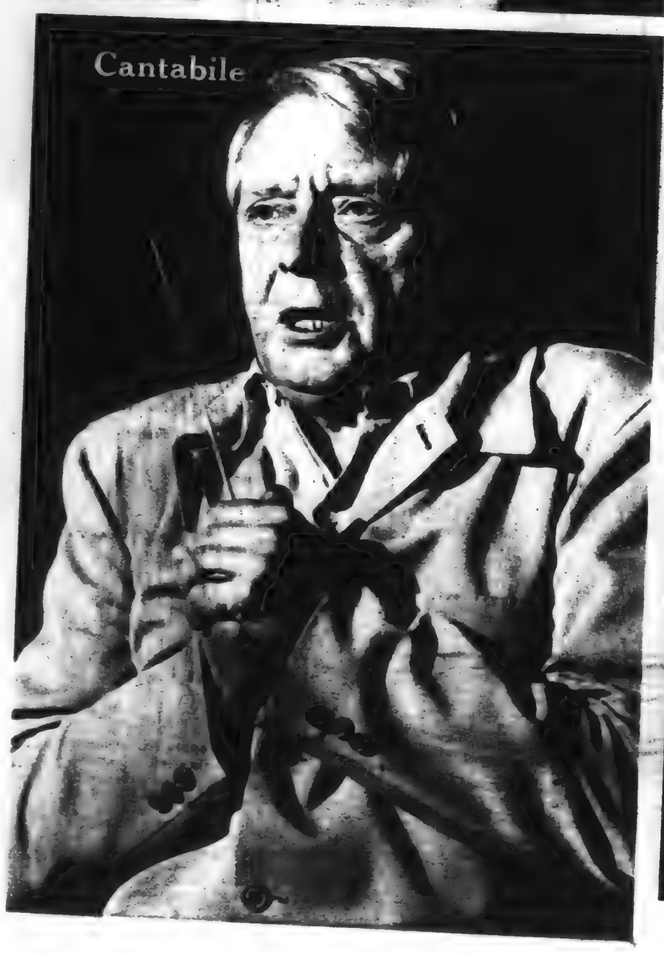
...radition of excellence ...intained without a break

By Russell McLauchlin
Music Critic, The Detroit N...

THE stately Boston Sym... probably the most elo... a on earth and its tradition, i... town which fathers it, is immes... Koussevitzky was its captain for... s and his predecessors were, among others, Arthur Nikisch, Karl Muck and Pi... Monteux.

When Koussevitzky laid down his stick last year and a dynamic middle-aged Alsatian picked it up, it was immediately discovered that the tradition was to be spectacularly maintained.

Charles Munch, long a pillar of French music, had done some recent "guesting" in America and made one tour with the French National Orchestra. It was enough to convince Henry B. Cabot that Munch was the man. So Munch, 58 years old and a friendly, sincere fellow as well as a superb musician, settled into Koussevitzky's throne.



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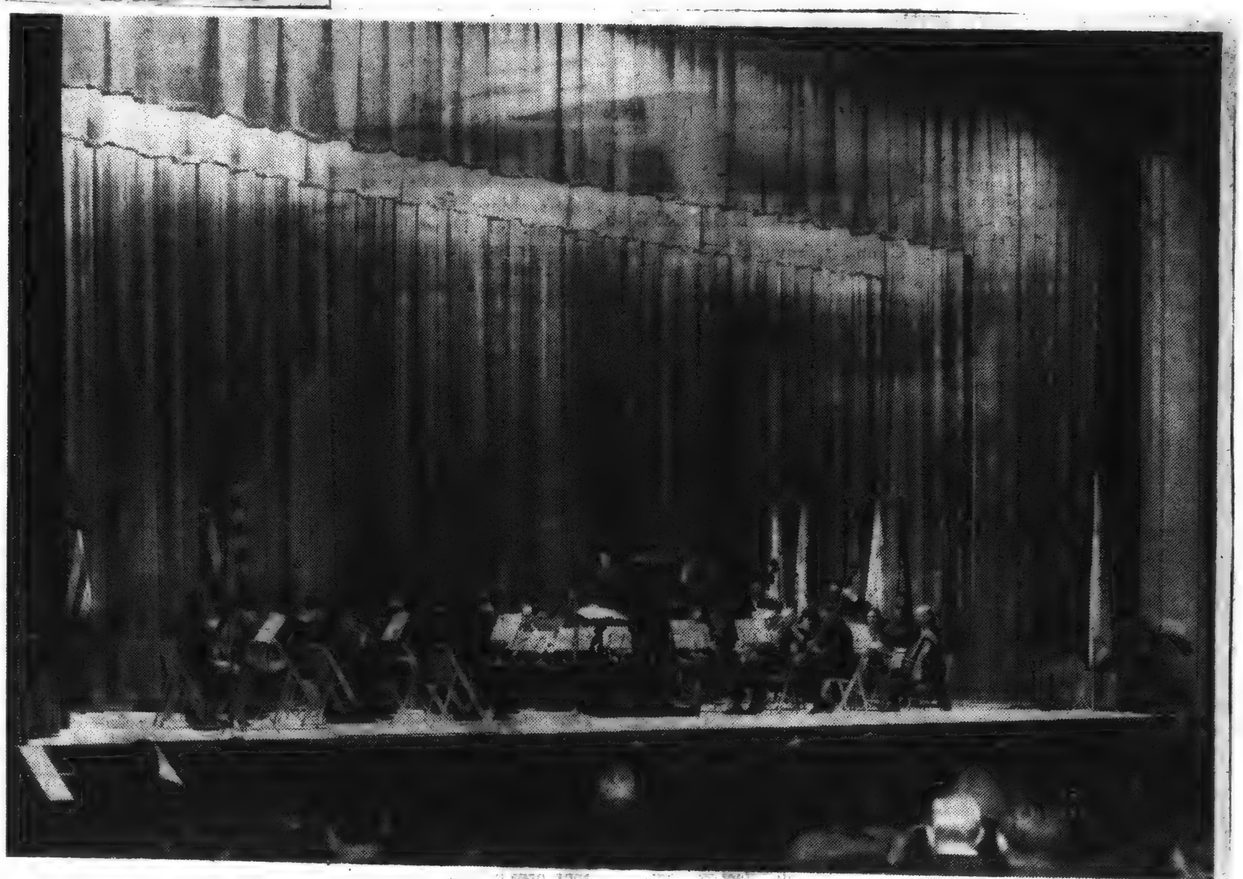
PROVIDENCE, R. I.
JOURNAL
JAN 28 1950



Largest Stage in R.I.: The Rhode Island Philharmonic Orchestra under the direction of Francis Madeira plays during the dedication program yesterday of the Veterans Memorial Building. (Other pictures on Page 3.) —Staff Photo by Joseph W. Arsenault

State Veterans Memorial Is Dedicated by Governor

Pastore Calls Building Realization of Many Years' Dream; Ceremonies Are Held in 2203-Seat Auditorium of Former Masonic Temple

Gov. John O. Pastore, calling its opening "the realization of a dream of many years for our community," yesterday formally dedicated the new Veterans Memorial Building.

Speaking from the stage of the State Auditorium in the building the governor dedicated "this beautiful, wonderful auditorium" to the veterans of Rhode Island "who laid down their work and in some cases their lives."

The dedication ceremonies were held in the presence of members of the General Assembly and several hundred persons scattered through the big auditorium which seats 2203.

The governor told those present that he had opposed sending out special private invitations for the dedication, "for this building truly belongs to all the people of the state."

Veterans Represented

On stage were the flags of the various veterans' organizations, and in a reserved section on the right side of the auditorium, down front, were about 50 veterans representing the United Veterans Council and member organizations.

Dedication prayers were offered by the Most Rev. Russell J. McVinney, D.D., Bishop of the Roman Catholic Diocese of Providence; the Rt. Rev. Granville Gaylord Bennett, D.D., Bishop of the Episcopal Diocese of Rhode Island, and Rabbi Eli A. Bohnen, president of the Rabbinical Association of Rhode Island.

The governor and the religious leaders walked across Francis Street from the State House to the auditorium in a small procession, preceded by a contingent of state and local police. Earlier, members of the Senate marched into the auditorium. House members walked over informally beforehand.

The program was opened with the playing of the national anthem by the Rhode Island Philharmonic Orchestra, under the direction of Francis Madeira. After the dedication prayers, the 36-piece orchestra played Mozart's "Haffner Symphony" and two movements of Mendelssohn's "Italian Symphony," and completed the program with Sousa's "The Stars and Stripes Forever."

First Concert Tuesday

The first formal concert will be held in the auditorium next Tuesday, when the Boston Symphony Orchestra will play. Thursday, the Providence Community Concert Association will present its first formal concert in the new auditorium.

The old Masonic Temple became state property on June 1, 1945, when the state paid trustees of the Masonic Temple Fund $754,000 for the land and buildings. Oresto DiSaia, former state director of public works and now the architect for the renovation, said it would cost the state $3,800,000 to erect a similar new building. To complete the building and refurbish it after its purchase the state in 1948 ended its policy of insuring its own buildings against fire and used a $750,000 fund formerly devoted to that purpose on the newly acquired structure.

A picture-story on the new State Auditorium will appear tomorrow in The Rhode Islander.

RICHMOND, VA.
TIMES DISPATCH
JAN 24 1950

Musician Truman Held Too Modest

WASHINGTON, Jan. 23—(UP)—Dr. Serge Koussevitsky, director-emeritus of the Boston Symphony Orchestra, said today that President Truman is "much too modest" about his piano-playing ability.

"We all know his playing is much better than he talks about it," the noted musician said after a visit with Mr. Truman.

Koussevitsky said he suggested to the President that a secretariat of fine arts be established in the government to promote popular appreciation of all arts. He said Mr. Truman expressed great interest.

The conductor said he also talked about his long-standing desire to have the President's daughter, Margaret, at his Tanglewood, Mass., music school. But he declined to say what Mr. Truman thought of that idea.

WASHINGTON, D. C.
POST
JAN 23 1950

Symphony Conductor

There have been recent communications in your letters column in reference to the abilities of Howard Mitchell as conductor of the National Symphony Orchestra.

During the important Sustaining Fund Campaign for the Orchestra, it seems to me essential that the fullest appreciation of Mr. Mitchell's gifts as a musician should be brought to the fore. The greater the confidence the community has in the leadership of its orchestra, the greater the response will be to the current appeal.

I speak with conviction when I say that I believe the National Symphony Orchestra has never sounded better than it does this year under the leadership of Mr. Mitchell. The greatest orchestras of the world are heard via their recordings every day on the radio station with which I am connected. It gives us a standard of comparison. We have made recordings of the broadcast concerts of the National Symphony Orchestra which can take their place proudly with recordings made by the highly publicized orchestras of other cities.

It is important that every Washington music lover understand this: musical organizations, like governments and other man-made enterprises, run through the cycle of rise and fall. There is evidence to support my belief that the sun is shining on Washington's orchestra and that under Mr. Mitchell's baton, with the support of the citizens of metropolitan Washington, this orchestra has an opportunity over the years to become one of the greatest in the world.

Certainly no other city is a more fertile ground for such a development and certainly nowhere in this country is there a more truly American development than that of Mr. Mitchell's appointment as regular conductor of the orchestra. Never before in the history of our country has a great metropolitan orchestra chosen its leader from its own ranks.

The story is perfected by the facts that Mr. Mitchell is American-born and American-educated. His years of experience as a perfomer and as associate conductor of this very orchestra and his acknowledged gifts for making music are ample reason for giving him and the National Symphony complete support.

Let us not be confused by the glamour associated with the long-built-up reputations of visiting orchestras. The Boston Symphony, under its new conductor, played to a full house last week in Constitution Hall. The previous night the National Symphony played to perhaps two thirds capacity, but the Boston Orchestra, bigger in numbers and more experienced, gave an unworthy performance. Our own orchestra distinguished itself.

Washington has an opportunity to make musical history—we have an opportunity to see the growth of this orchestra under its conductor, and the most stimulating thought of all is that, given our backing, Mr. Mitchell cannot but become a greater musician as the years go by. This has been true of every great conductor.

Let us not import our culture. Let us create it.

M. ROBERT ROGERS,
General Manager Radio Station WQQW.
Washington.

CINCINNATI, OHIO
ENQUIRER
JAN 24 1950

★ ★ ★

Calls Truman "Modest"

Washington — (UP) — Dr. Serge Koussevitsky, Director Emeritus of the Boston Symphony Orchestra, said today that President Truman was "much too modest" about his piano-playing ability.

"We all know his playing is much better than he talks about it," the noted musician said after a visit with Mr. Truman.

Dr. Koussevitsky said he had suggested to the President that a secretariat of fine arts be established in the government to promote popular appreciation of all arts. He said Mr. Truman had expressed great interest.

BOSTON POST

KOUSSEVITZKY MEETS TRUMAN

Asks for Secretariat of Fine Arts

WASHINGTON, Jan. 23 (AP)—Dr. Serge Koussevitzky told President Truman today of his belief that the government should establish a secretariat of fine arts.

The head of the music centre at Tanglewood, Mass., and director emeritus of the Boston Symphony Orchestra had a long visit with the President.

"We artists in all groups have a desire and a dream to have such a secretariat to develop the talents of the youngsters of this country in music, literature, drama, opera and the ballet," he said.

He said he told the President of his interest in the President's daughter, Margaret, and her singing career and said he would like to have her in his music centre.

He said he found the President "modest" about his own piano playing, asserting he thought the President "plays much better than he talks about his playing."

NEW YORK, N. Y.
HERALD TRIBUNE
JAN 24 1950

Washington Briefs

Koussevitsky Calls Truman Better Piano Player Than He Admits; $8 to $9 Census Pay

From the Herald Tribune Bureau

WASHINGTON, Jan. 23.—An expert on the subject is convinced that President Truman is a much better piano player than he admits he is. Dr. Serge Koussevitsky, director-emeritus of the Boston Symphony Orchestra, delivered this judgment after a call on Mr. Truman to discuss his proposal that a secretariat of fine arts be established in the government. He also mentioned his long-held desire to have the President's daughter, Margaret, at his Tanglewood, Mass., music school.

He said Mr. Truman expressed interest in the fine arts secretariat idea, but did not disclose his reaction to the proposal affecting his daughter.

"We all know," he commented on the President's own talent, "that he plays much better than he talks about it. He's much too modest."

[74]

—Schubert in the Hands of Munch

Great C-Major Symphony On the Week-End Program

By Harold Rogers

Adding proof to proof each time he mounts the podium, Charles Munch will soon amass enough evidence (if he has not done so already) to establish his position as one of the world's great conductors. From the very beginning of his tenure this season with the Boston Symphony Orchestra, he has chosen programs of distinction and compelling musical interest. His program for the concerts this week end in Symphony Hall is no less so.

Yesterday afternoon he played works by three composers—Hans Pfitzner, Igor Stravinsky, and Franz Schubert. Now—added to the Munch Beethoven, the Munch Brahms, the Munch Tchaikovsky, and the Munch Schumann—we have the Munch Schubert, and a glorious Schubert it is.

It is the mature Schubert of the great Symphony in C major, written in the composer's last year, a work of heavenly conception and, as some one once put it, of heavenly length. Under Mr. Munch's churning baton it took on brilliant accents, insistent drive, plasticity of form. But it seldom went so fast as to lose its clarity. Delicate moods were contrasted with those of power. Though there were several times when the counter-melodies were too retiring, Mr. Munch generally handled the inner voices well.

Stravinsky's "Jeu de Cartes," subtitled a "Ballet in Three Deals," pictures a poker game. When produced as a ballet at the Metropolitan Opera House in 1937, the dancers represented cards, the stage a gigantic table. Each of the "deals," or movements, opens with the same introductory theme; the following brief episodes represent the humorous activities of the Joker, the four Queens, the Jack of Hearts, and the final combat between the Spades and Hearts, with the Hearts triumphant, of course.

Whatever heights M. Stravinsky should wish to achieve in the realm of absolute music, this ballet further discloses, even in his neo-classic period, that he does his best work in program music. The score is cleverly contrived, intellectual, abounding in witticisms, jogging with jollity throughout.

Stravinsky's elliptical phrases and limping rhythms posed no problem for Mr. Munch. The score was on the stand to one side, but he turned no pages.

Pfitzner's preludes to the three acts of his opera, "Palestrina," revealed many of the finer facets of late German romanticism. In the first prelude particularly, and again in the last, Pfitzner employed Palestrina's style of overlapping phrases, giving his writing a quasi-Renaissance flavor. The middle prelude forsakes this influence and speaks in the Sturm-und-Drang period pure and simple. It represents the finest type of musical expression of this style and era.

Symphony Programs Next Week

Charles Munch will conduct the third program of the Sunday Afternoon series by the Boston Symphony Orchestra tomorrow at 3:30, the fourteenth pair of concerts on Friday afternoon and Saturday evening, Feb. 3 and 4, and the fifth concert of the Tuesday Evening series on Feb. 7.

The program tomorrow afternoon will consist of Handel's "Water Music," Schumann's Symphony No. 4 in D minor, and Tchaikovsky's Sixth Symphony. Next Friday afternoon and Saturday evening Mr. Munch will introduce to these concerts the only symphony composed by William Walton. A work by another English composer will open the program—Benjamin Britten's Variations for String Orchestra on a Theme by Frank Bridge. The concluding number will be Debussy's "La Mer."

For the concert Tuesday evening, Feb. 7, Mr. Munch announces Schubert's posthumous Symphony in C major, Stravinsky's ballet, "The Card Game," and Ravel's "La Valse."

Eddie Bracken will star in the film version of "The Sugar Plum Staircase," a novel by Richard English. He will have the role of an insurance agent.

THE BOSTON HERALD, SAT

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 14th program of the 69th season in Symphony Hall yesterday afternoon. The program:
Three Preludes from "Palestrina" ..... Pfitzner
Jeu de Cartes ..... Stravinsky
Symphony No. 7 in C ..... Schubert

By RUDOLPH ELIE

In view of the fact that Pfitzner's Preludes to "Palestrina," Stravinsky's "Jeu de Cartes" and Schubert's C major Symphony offer no especial reason for filling a column with musical small talk, the question is, what to discuss this fine morning?

As it happens there is plenty to discuss, for, as the second half of his first season begins, Mr. Munch has made his second move in rearranging the musical forces before him. This move, which is merely that of removing the risers which have heretofore elevated by steps the musicians in their respective rows, is doubtless merely experimental. If this is not the case, it is, I think, a matter of some concern to all of us who sit on the floor of the Hall.

The first move, that of moving the double bass players from Koussevitzky's dispersal of them behind the violins to the opposite position re-mforcing the cellos, was admirable from the point of view of increased unanimity. The basses, after all, often double the cello parts and this proximity lessens the awkward contrapuntal effect occasionally encountered before.

Still, there is much to be said for Koussevitzky's [illegible], which was to frame or enclose, so to speak, the higher voices of the orchestra with the bass or foundation instruments. We shall certainly have the opportunity to compare if Koussevitzky returns next season as guest conductor; he will order the basses back where they were like a teacher returning to a class room to see her charges out of their seats.

Removing the risers, however, save when there is a chorus on hand (when it is often done), may or may not make the slightest difference in the orchestral tone. From my seat on the floor I fancied that it did, and I cite as a specific example the response of the woodwinds to the opening string flourish in the third movement of the Schubert. To me, being dismayed at the change anyway as I couldn't see anybody in the orchestra, it sounded muffled and covered. From a more objective point of view, however, it may be it made no difference at all.

And if this is the case, why bother making the change? From the balconies, perhaps, there is no visual diminution without the risers. From the floor it is visually highly unsatisfactory. There is very little pitch to the floor to begin with, and from where I sit—and I think from where everybody else sits on the floor—the orchestra looked like an untidy jungle of bows, bassoon tops and scrolls of double basses.

Well, perhaps I make a kettledrum out of a piccolo, but I found it hard to work up any enthusiasm in the whole affair. The Pfitzner Preludes seemed no great shakes to me; well-wrought late German romanticism with an individual sound but not much force of personality. The Stravinsky wasn't any too well played (and is only reasonably entertaining without the ballet in any case). The Schubert, a beautiful and always invigorating work, redeemed, in part, the otherwise excellent but somewhat less than notable doings.

The program next week lists Britten's Variations for String Orchestra on a Theme of Frank Bridge, Walton's First Symphony and Debussy's "La Mer."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The second half of the current Symphony season began yesterday; but less auspiciously than the first half. For one thing, Mr. Munch had decided to seat the orchestra, or nearly all of it, on a level. This has been tried before and without success. There are plenty of arguments against this arrangement, and none in favor of it, and intermission comment yesterday registered general dissatisfaction.

Not many American orchestras, if indeed any, save ours, have made note of the fact that Hans Pfitzner died last May in his 81st year. Mr. Munch was himself a Pfitzner pupil and he conducted yesterday for the first time in Boston the three Preludes to the respective acts of that composer's magnum opus, the opera "Palestrina." It so happens that this reviewer heard "Palestrina" in Munich in the summer of 1930, under the composer's direction, and found this "musical legend," with its partly ecclesiastical setting, its complete freedom from the conventionally operatic, decidedly impressive. Yesterday wrested from their context, the three Preludes failed to register. You could admire the composer's serious and elevated approach and his masterly craftsmanship, but the music seemed, to put it bluntly, uninspired. Has it aged that much in 20 years, or was I "taken in?" Writing about it to the New York Times, Herbert F. Peyser called the opera "an eternity of nothing." Certainly Mr. Munch conducted the music with devotion and apparent understanding and it was, on the whole, well received.

In sharpest contrast was the next item on the program, Stravinsky's ballet "Card Game," which he himself conducted here in 1939 and repeated five years later. This music, too, needs the background of the stage, the atmosphere of the theatre. It is not at all hard to take and at times skirts the obvious. You could call it a mixture of the amusing, the frivolous and the footling.

Mr. Munch showed abundant sympathy for Stravinsky, as he had for Pfitzner, but the Schubert of the C major Symphony eluded him as he did his two predecessors. In the course of many years we have heard two performances of the Symphony that were wholly in the vein, those of the guest conductors, Boult and Szell. Yesterday the introduction to the first movement was too fast and the main body of the Andante con moto much too fast. The trio of the Scherzo lacked the Viennese lilt and much of what was left was pepped up and tonally coarse. The less you do to Schubert the more he will do for himself. He is probably fundamentally much too simple for this complex age of ours.

HOLLYWOOD, CAL.
CITIZEN
JAN 30 1950

KOUSSEVITZKY TO CONDUCT IN HOLLYWOOD BOWL

Engagement of Serge Koussevitzky to conduct five concerts as the climax to the Hollywood Bowl's 29th season of Symphonies under the Stars next Summer was announced today by Karl Wecker, general manager.

Koussevitzky, who was conductor of the Boston Symphony Orchestra for 25 years until his retirement last year, will conduct the final five events of the 1950 season, and will have world celebrated soloists featured with him.

Two of the concerts will be devoted to music of Beethoven, with the famed ninth symphony (with soloists and large chorus) closing the season. The summer concerts will start during the week of July 10.

At present the distinguished maestro is making a tour of Europe.

MUSIC

Munch Introduces Three "Palestrina" Preludes at Symphony Concerts

By CYRUS DURGIN

Charles Munch gives the first Boston performances of the three Preludes from the opera "Palestrina" by the late Hans Pfitzner at the Boston Symphony Orchestra concerts in Symphony Hall this week. They come first on a program which includes the "Card Game" of Stravinsky and the "Great" C major Symphony of Schubert.

Pfitzner, who died in Salzburg last May 22, just under 81, was a composer respected in Germany, but not too well known on this continent. In this city, he has been a name in the reference books and the musical magazines, not a composer familiar, admired or even disputed. Hence, although his opera "Palestrina" is more than 33 years old, these Preludes arrive as novelties. Mr. Munch had planned to do them earlier in the season, but a bout with influenza caused their postponement.

It is easy to see why Pfitzner was admired in Germany, assuming that these samples are typical of his work. The first and third Preludes are full of lush harmonies and brooding melodies, of that combination of sensuousness and high seriousness which are essentials of the German temperament. The second Prelude is a stormy depiction of the Council of Trent. All three are solidly-wrought, with symphonic weight, power and organization, more or less romantic, and heavily German.

This sort of music came out of Beethoven and Wagner by way of Bruckner and Strauss, and is fundamentally admirable work by a minor creative talent, good to hear but of no enduring importance. In concert performance they must be judged by themselves, although the function of a prelude is its effect in setting forth in miniature the spirit of all or part of an opera.

"Palestrina" was about the great 16th Century composer of churchly music, and evidently it was an exalted and far from conventional theatre piece. For one reason and another it lost public interest, even in Germany, long since, and thus it is not likely that performance over here will ever show us how effective are these Preludes in their natural surroundings.

Stravinsky's waggish ballet score a little less dry than most of the music he has produced in 15 years sounded much better as Mr. Munch conducted it than in Stravinsky's own performances. Munch gives it greater point, more delicacy and lightness; the rhythms are seen to be subtle and clever, not just thumping, and the tone and ensemble of the orchestra count for a good deal more. Another proof that a composer is seldom his own best interpreter.

Though Schubert's C major Symphony was the oldest of the numbers, it was the most interesting because it was a Munch reading of a standard masterpiece. It was done "straight," with no meddling with the tempos, no spurious nuances or personal touches of expression, but with that marvelous clarity and comprehension of style for which Munch has come to be admired. Thus the Symphony was the same Schubert it always has been, but bright and shining after certain interpretive excrescences had been cleaned away.

For the first time, Mr. Munch dispensed with platforms and seated the orchestra on a level stage. It is said he has desired this from the start. I think perhaps the orchestra sounded better, from out front, the other way, but it will be interesting to make comparisons in the weeks to come. The woodwind and brass seemed softer than usual, yesterday, but that may have been a matter of balance as the conductor desired it. Anyway, this was a concert of superlative conducting and performance.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
JAN 29 1950

Former Symphony Conductor Honored

CHICAGO, Jan. 28 (INS). — Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra, has been named a director of the National Arts Foundation of New York.

The foundation, in announcing the appointment in Chicago, said Dr. Koussevitzky will serve on its advisory committee on music.

It cited the retired Boston Symphony conductor for "encouraging and training young American conductors and giving hearing to contemporary composers."

[75]

WOONSOCKET, R. I.
CALL & REPORTER

AROUND THE STATE

Boston Symphony Seen Testing Auditorium, Parking Facilities

PROVIDENCE — The new state [illegible] Veterans Memorial Building will get its initial test next week, will get its initial public tryout tonight when the Boston Symphony Orchestra presents its first Providence concert there at 8:15.

At the same time traffic handling and parking facilities around the building will get their first test. Police and representatives of the Providence Community Concert Association estimate on-street parking for about 600 cars within 1,100 feet of the auditorium should be available to concert-goers tonight. A detail consisting of a sergeant and three patrolmen have been assigned to handle the traffic.

Additional parking facilities for about 100 cars in the state employes' parking lot adjacent to the State Office Building on the north side of Smith Street are being provided by the State Division of Public Buildings.

The two parking lots to the east of the State House, used in the daytime by employes and legislators, are not being opened.

Major on-street parking areas will be Smith Street, between the State House and State Office Building where angle parking is permitted; Francis Street, where parallel parking on both sides is allowed; and the side streets near the Veterans Memorial Building which run east and west.

The main entrance to the building is on Brownell Street. Cars arriving to discharge passengers at the entrance will move down Francis Street, make a right turn onto Brownell, or Francis Street, turning left on Brownell.

The next street west, Park Street, will be used to move traffic away from the auditorium and no parking will be permitted on either side. On the next parallel road, Holden Street, parking is permitted on the east side.

Additional spaces are located on the short streets running at right angles to Park and Holden. Two-side parking is allowed on Jewett, parking on the south side only on West Park Street, on both sides along the extension of Brownell Street, on the north side of Woodland Street and Beach Street. Additional spaces exist on the north side of Hayes Street, behind the Veterans Memorial Building, and along Smith Street beyond the Francis Street intersection.

Urged to Leave Home Early

Community Concert Association representatives urge persons planning to go to the concert by bus to leave their homes early. The UER is planning to operate additional equipment on the Wilkstone Avenue and Smith Street lines which can be boarded on Francis Street in front of Union Station. Following the concert busses will load at Brownell and Francis Streets for transportation to the Main Line.

If traveling by cab, transportation after the concert can be found on Park Street on the west side of the building.

Persons driving cars were asked to bring other concert-goers with them to reduce traffic congestion as far as possible. It was also suggested if possible, that passengers be discharged where the car is parked rather than at the auditorium door.

PROVIDENCE, R. I.
JOURNAL
JAN 31 1950

CONCERT TO TEST TRAFFIC, PARKING

Boston Symphony Also to Give State Auditorium First Full-Scale Tryout Tonight

See map of area for Parking Plan on Page 12.

Traffic handling and parking facilities around the new Veterans Memorial Building will get their first major test tonight when the Boston Symphony Orchestra presents its first Providence concert in the building at 8:15 p.m.

The state auditorium, seating 2203 persons, also will get its initial full-scale public tryout since completion. It was used for the first time last Friday when 700 persons attended exercises dedicating the building.

Police and representatives of the Providence Community Concert Association estimate on-street parking for about 600 cars within 1100 feet of the auditorium should be available to concert-goers tonight. A detail consisting of a sergeant and three patrolmen have been assigned to handle the traffic.

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The two parking lots to the east of the State House, used in the daytime by employes and legislators, are not being opened.

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EVANSVILLE, IND.
PRESS
JAN 30 1950

Death Follows "Pathetique"? Bosh, Say Leading Conductors

NEW YORK, Jan. 28—(UP)—Most American musicians scoff at the idea death and tragedy always follow the playing of Tchaikovsky's "The Pathetique" symphony.

But a few believe the superstition.

"Two of my dearest friends died within two days after I first conducted 'Pathetique' more than 40 years ago in New York," Victor Kolar, now on the staff of the Detroit institute of arts, said. "It is a symphony of death and suicide and disaster."

Third Death

Kolar, who has led many of the nation's great orchestras during the past 45 years, said that on another occasion he played the selection "against my will." Within a few days a close friend died in a fall from a hotel window, he said.

"Every time I coinducted the sixth symphony, death and tragedy have followed," Kolar said. "I vowed in 1934 that I would never conduct it again.

Boston Symphony Orchestra musicians denied that they had any fear of "The Pathetique." But they recalled that the symphony made headlines there during the depression.

At that time Conductor Arthur Fiedler was advised by psychologists to play said music to cheer up his audiences. As a result he played "The Pathetique" as the feature of a program of less serious music. It was the hit of the program. "Fiedler plays sad music to make people happy," a newspaper headlined the next day.

The two major recording companies of symphony music, Columbia and RCA Victor, said they had recorded the symphony several times without mishap.

190 Times

Conductor Eugene Ormandy scoffed at the superstition. "The Philadelphia Orchestra has played the symphony 190 times," Ormandy said, "without a single death."

And Charles Munch, director of the Boston orchestra, said his group had played the symphony 209 times since 1894. He said he would play it again Sunday night in Boston and on Tuesday night in Providence, R. I.

Conductor Leopold Stokowski said in New York that he had no superstitions about the matter.

"Every individual responds differently to Tchaikovsky's sixth symphony because every individual is basically different," he said.

Welcome

For almost 70 years, the Boston Symphony Orchestra has been Rhode Island's chief source of great performances of great orchestral music. Any evening that the Bostonians come here is a notable evening.

But the concert next Tuesday will combine certain features that have an interest and significance extraordinary beyond the extraordinary average. The concert will be the first to take place in the new State Auditorium, a hall likely to satisfy a need long apparent in Providence; and it will be the first concert in which Charles Munch will appear here as permanent conductor of the orchestra.

Mr. Munch, who has succeeded Dr. Serge Koussevitzky, is the tenth conductor the orchestra has had since it was founded, in 1881. His European reputation and the enthusiasm of musicians, audiences, and critics since his debut in this country give ground for expecting that he will keep the orchestra at the pitch of excellence it has achieved under his illustrious predecessors.

Providence has already welcomed Mr. Munch as a guest conductor. It is happy to welcome him anew in his new capacity, and to wish him the success that all the circumstances seem to ensure.

Jewish Advocate 13

MUSIC IN REVIEW

By JULES WOLFFERS Jan 26

BURGIN CONDUCTS NOVELTIES

The Boston Symphony's enterprising associate conductor, Richard Burgin, gave Symphony Hall audiences last Friday and Saturday two works played for the first time in Boston, another for a premier performance at these concerts and the Shostakovich First in a well-balanced program to round out the first half of this season's concerts.

Opening piece was Couperin's Overture and Allegro from the Suite "La Sultane" as orchestrated by Milhaud. In spite of overheavy, though undoubtedly skilful instrumentaiton, the quality of the music was such as to add further tacit consent to the composer's title—"Couperin Le Grand."

Not so grand, however, was Vaughan Williams' Concerto for Two Pianos and Orchestra, with Whittemore and Lowe the soloists. This is a rehash of a concerto written originally for one piano. Presumably the composer conveyed his wishes adequately with one solo instrument or he would not have written it in the first place. The only validity in two-piano work is when two pianos are really needed to carry out the composer's ideas. In this case it was obvious that the reworking was nothing more than a commercial vehicle. Further, whether for one or two pianos, the concerto has little worth the saying. And in so much of the English composer's work, the concerto is slanted so subjectively that while, no doubt, every note has a very special meaning to the creator, it lacks enough universality to speak to the hearer. On the credit side, the concerto is musicianly and done by a man who knows his business. Let it not be forgotten, incidentally, that Vaughan Williams has written many superior works. Of the duo-pianists' playing but little could be gathered from the music and that little was not wholly positive.

But if the Concerto went its pedestrian route, Bartok's Suite from the Pantomime, "The Miraculous Mandarin," had a fast enough pace. This is exciting and evocative music and Burgin's splendid interpretation of the artful, sly, tantalizing and suggestive pages made the program plain to hearers who might have been scandalized with the ballet from which the music is drawn.

A forceful and invigorating performance of Shostakovich's youthful masterpiece brought to an end a concert which added to the conviction that in Richard Burgin we possess an extremely able conductor and a very thoughtful musician.

SPRINGFIELD, MASS.
EVENING UNION
JAN 31 1950

Local Musicians Will Play That 'Deadly' 6th Symphony

Alexander Leslie Asks Springfield Orchestra's Clarinetists and They Reply, 'Sure'

Clarinetists and allied musicians of the Springfield Symphony Orchestra are stout fellows. Of course they're going to play Tschaikowsky's Sixth Symphony—now suspected of deaths in Stockholm and in Nottingham, Eng.

Symphony programs are planned a while ahead of time. So it happens the mail man recently brought to 49 Chestnut St. some music for the Feb. 28 concert of the Springfield Symphony Orchestra.

Alexander Leslie, musical director, took a look at the stack of mail, thought of a couple of newspaper stories he'd read within a day or two and decided to have a man-to-man chat with each of his clarinet players as soon as possible.

This he did Sunday afternoon. Notwithstanding the reports from Stockholm, Eng., about tragic consequences within orchestras playing Tschaikowsky's Sixth, it will remain on the Feb. 28 program at the Auditorium.

Tschaikowsky's No. 6 is what the mail man delivered.

Stockholm Report

The story from Stockholm is that halfway through the number following the "Pathetique" (as T's Sixth is called) a clarinetist collapsed and died. And the story from Nottingham is that the director there warned Johannes Norrby, Stockholm conductor, what would happen if the symphony were programmed.

Seems the Nottingham man had lost a horn player and a cellist over the years right after Pathetique performances.

Well, Mr. Leslie and his musicians generally—clarinetists particularly—aren't much impressed.

To the clarinet players, since they seem most jeopardized, Mr. Leslie said: "Are you willing to play Tschaikowsky's Sixth?"

To Mr. Leslie they replied jointly: "Sure, if you want to risk it."

Others Playing It, Too

Mr. Leslie thinks there's no risk at all. Especially with the wire services bringing reassuring tidings about Tschaikowsky's great symphony.

The Boston Symphony is playing it tonight in Providence. This will be that orchestra's 212th performance since 1894, without noticeable ill effects. Eugene Ormandy of the Philadelphia Orchestra says his outfit has gone through the music 190 times "without a single death."

And yesterday Basil Cameron of the London Philharmonic said he "felt fine" after a performance of the work.

Yes, when you go to the Auditorium the last night of next month you'll definitely hear Tschaikowsky's Sixth Symphony.

Our orchestra isn't afraid.

PROVIDENCE, R. I.
JOURNAL
JAN 29 1950

[76]

Munch, New Conductor, Brings Joy to the Boston Symphony

By G. Y. LOVERIDGE

THE other day, I went to Boston to call on Charles Munch. Mr. Munch is the new conductor of the Boston Symphony Orchestra, and he will appear here for the first time in that capacity Tuesday night, when the orchestra gives the first concert in the new State Auditorium.

Mr. Munch was not yet at Symphony Hall when I arrived, but many members of the orchestra were on hand, as well as persons otherwise connected with it, and I spent some time gathering odds and ends of pertinent information:

In the original, to begin with, Mr. Munch's name is spelled with an umlauted "u," but, since that is difficult for Americans to pronounce, he has dropped the umlaut; he has not added the customary "e." The pronunciation has become "Moonsh," the "oo" pronounced about as in "look."

Whereas his predecessor, Dr. Serge Koussevitzky, is a man who arouses, predominantly, respect and fear among the strings and brasses, Mr. Munch arouses happiness.

"Now," as one musician has expressed it, "we can play without ulcers."

'Crazy About Him'

"They're crazy about him to a man," an informant said. "He is so relaxing. They feel very secure. One of them said to me, 'We're absolutely sure what he wants at all times. He never experiments at rehearsals.' He knows they're all artists. They feel as bad as he does when they make a mistake. He corrects them, and they understand that he must, but he corrects them in such a way that they don't resent it. He doesn't ride them.

"The men in the orchestra gave him a party the other night. That's virtually unprecedented."

Presently it was announced that Mr. Munch had come in, and I was taken to the Green Room to meet him. He was seated at a small, rectangular, glass-topped table near the windows and was glancing through a score. Arising, he took two hospitable steps forward and shook hands cordially. He was a man of about 60, slightly under six feet in height, with a sensitive, somewhat humorous mouth, eyes that might be grayish or greenish blue, depending on the light, and abundant but not excessive gray-black hair, parted on the right. He was wearing a light tan sport jacket. As he seemed to be busy and not to speak much English, I withdrew for the time among some other persons in the room and he returned to the table.

Threw Out Man and Picture

The Green Room has green walls, upon which are only two pictures, neither of them of Mr. Munch. (A publicity man once entered the Green Room with a huge photograph of Mr. Munch, who, thinking it was proposed to hang the photograph on a wall there, cast the man out—picture and all.) One of the pictures he has allowed is a reproduction of a Degas painting, the other of a Homer. There is a large mirror on another wall, perhaps so the conductor can look for threads on his uniform just before leaving for the podium. One door leads to a corridor, another to a dressing room. The rug is cerise, and the drapes are pale green and cerise. There is a small chest of drawers, a secretary (furniture), a leather couch, chairs, lamps, and a moderately grand piano with scores stacked on the lid.

I left and wandered around the stage entrance, waiting for the morning rehearsal to begin. There I encountered a man who spoke of Mr. Munch and batons.

"He uses batons of different sizes for different pieces," said this man. "When he gets one he likes very much, he doesn't want to let it out of his sight. He won't even let you clean the dirt off it."

The orchestra, like a thousand exotic birds on a promising morning, was proclaiming the sort of delightful anarchy that orchestras always proclaim before the boss arrives. All the chairs were at the stage level, none on risers; the double basses and French horns were to the right, the percussion, trumpets, and deep brass were to the left—all changes from the arrangement preferred by Dr. Koussevitsky.

A large, black curtain cut the hall in two just behind the eleventh row of seats. There were microphones here and there, for part of the rehearsal was to be recorded for radio. Many of the men were in shirtsleeves. One wore a checked shirt of double-forte color and pattern.

Mr. Munch now strode briskly through the orchestra, and the random polyphony stopped, but it didn't stop so quickly and completely as it used to stop when Dr. K. strode through the orchestra; it was the same, later, when Mr. Munch signaled for interruptions, wishing to repeat passages.

A prelude from "Palestrina" was rehearsed first. Mr. Munch played pages at a time, whereas his predecessor had been wont to dwell on short phrases. Dr. Koussevitsky, when he rehearses, seems to be mastering the music, Mr. Munch to be enjoying it; and the tone of the orchestra, I thought, reflected these approaches.

At times Mr. Munch sat passively on the long-legged kitchen chair on the podium. Then he would leap up, his right arm would saber the air, his hair would flop from side to side, he would motion to this section, then to that one, sing, scowl, grin with a placid, mischievous satisfaction, rock back and forth, spring straight up and down. His trim, graceful figure seemed completely under the influence of music.

Glasses Are Elusive

Between rounds, he searched here and there on the desk and in his pockets for his glasses, rimmed in dark shell. He put them on to inspect the score more closely, replaced them absently in his pocket or under the score, and had to search for them again next time. Occasionally he held them in his left hand while conducting.

Except for counting time in French, he spoke to the musicians in English. Though once, when a bassoonist complained in German that his part was poorly printed, Mr. Munch, in German, agreed. "Bad. Swinish."

When it came to Stravinksy's "Jeu de Cartes," he illustrated difficult rhythms by trotting lightly on the podium. "Puh-puh-puh," he sang, or "Bahm-bahm-bahm."

Once he inquired, "Where's that staccato?" The tone was the morning's first indication of temper.

"From the middle of the finger," he instructed the violinists, in regard to a pizzicato—meaning that they were to use the center of the tip, and calling to mind that he had been a violinist himself.

While talking to one viola player, he leaned casually on the shoulder of another.

"Pianissimo," he shouted once at the playing musicians.

He beat time heavily on the score with his left hand, and sprang up with an "Ah" and a strong gesture at a climax.

Forgot His Baton

After a short intermission, he returned and conducted cigarette in hand for a few measures, then extinguished the cigarette on the floor. He had forgotten to bring his baton back. Somebody fetched a sheaf of batons, from which he selected one.

This went on from about 10:30 to 1:30, at which time Mr. Munch went to his dressing room and prepared to return home. His chauffeur, Roger Toureau, was stuffing scores and other things into a large, flat, brown canvas bag with handles.

It was now that I hoped to have a few words with Mr. Munch. But he said he was too tired for an interview, which is what I should have said if I had been Mr. Munch. He also said something, though not to me, about "betises" (stupidities), so I assumed that he had been reading newspaper interviews and would be happy to avoid them.

Ride Request Granted

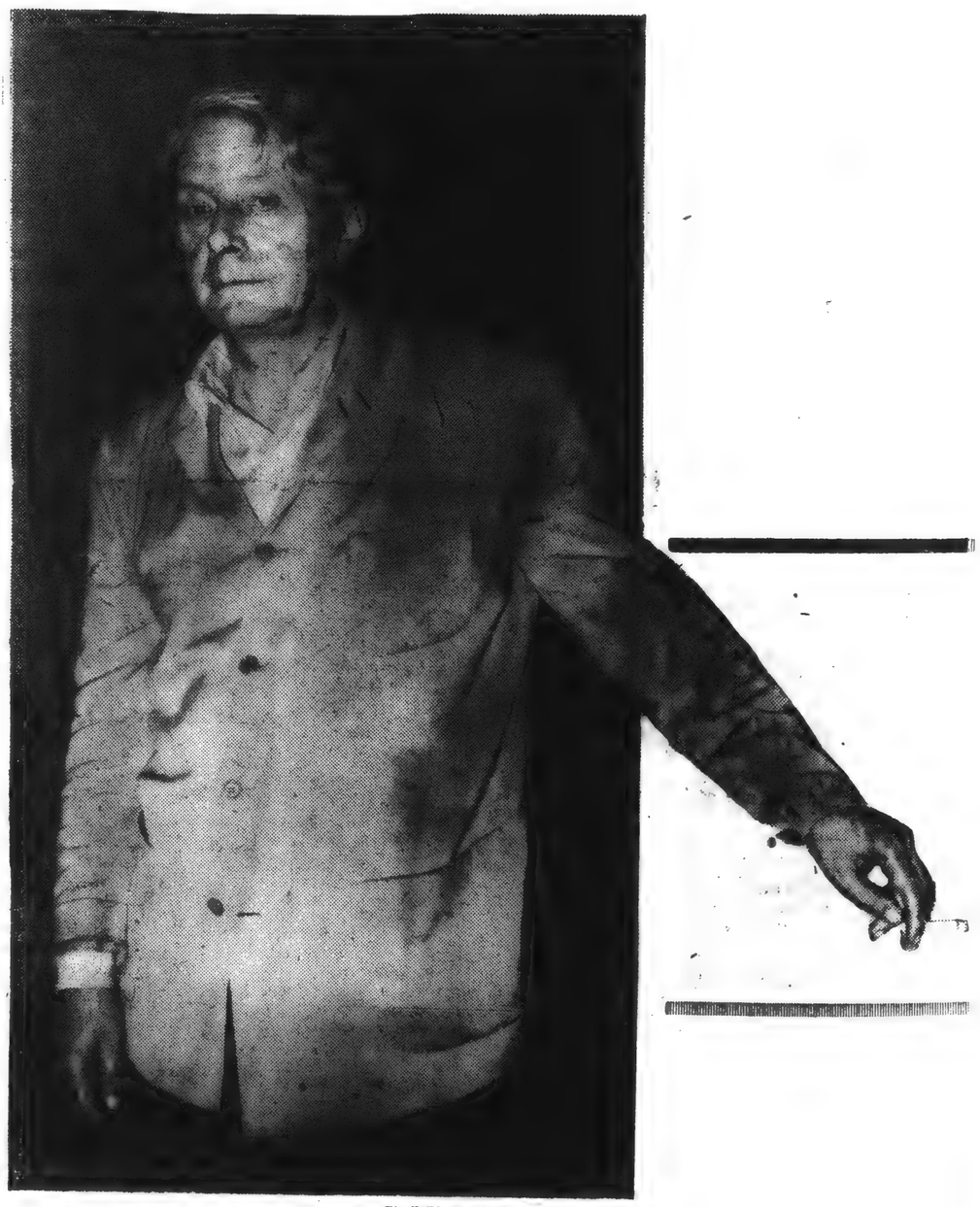
While he was standing in the door of the dressing room, stuffing his shirttails into his pants, I asked whether I might not ride back with him to his home in Milton. I promised not to bother him much and not to write "betises," at least, not on purpose. He grinned suddenly and took me by the arm in a deprecating manner, as though he did not want me to be offended. He said I might ride with him.

It was a small car. Roger drove, and Mr. Munch, Arthur Perkins (Mr. Munch's secretary), and I squeezed into the back seat. Mr. Perkins interpreted when Mr. Munch couldn't understand my English or I couldn't understand his French.

The poor man was indeed tired ("extenue," as he described it) but he was not simply courteous, he was good-natured. I asked what kind of books he liked, and he said all kinds. My favorite French book, I said, was Joseph Bedier's "Tristan et Iseut." By good luck, Bedier had been one of his friends.

"He sometimes visited me at my apartment," Mr. Munch said. He did not know what had become of him since the war. He praised the beautiful simple French of "Tristan."

Percussion! Brass!



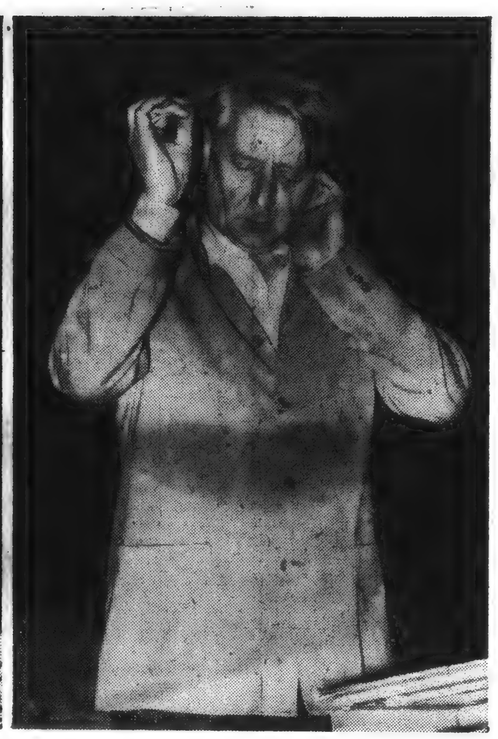
—Staff Photos by Harry A. Scheer

"YOU'D BE TIRED, TOO", is probably what Charles Munch is thinking as he poses for a portrait after a vigorous rehearsal with the Boston Symphony Orchestra. He will conduct the orchestra here Tuesday night.

PROVIDENCE, R. I.
JOURNAL
JAN 10 1960

Dig into it, men!

Fortissimo!



How's that?

Sing out, 'cellos.

Lovely, isn't it?

PROVIDENCE, R. I.
JOURNAL
JAN 29 1950

LAST MINUTE RUSH to get the new State Auditorium ready for Tuesday's concert was in best theatrical tradition. As this Rhode Islander edition went to press, workmen's gear still cluttered the hall.

GRAND OPENING—Two Decades Late

Boston Symphony will inaugurate concert activities in abandoned Masonic building, now Veterans Memorial

STORY BY HENRY H. SMITH — PICTURES BY LEO P. REARDON

WHO would have guessed that the first concert in the new State Auditorium would take place 21 years behind schedule? Or that the State Auditorium would *be* the State Auditorium at all, and not the Masonic Auditorium?

But history has a way of circling about and then catching up with us—at an unexpected time, in the least expected guise. History is waiting in the wings right now for Tuesday evening at 8:30 p.m. in the new State Auditorium of the new Veterans Memorial Building at Francis and Brownell Streets. At the proper time, Charles Munch, the new conductor of the Boston Symphony Orchestra, will stride out to the center of the stage, address himself silently to the orchestra, await the audience hush, then lift his arm to signal the first note of the first formal concert in the new auditorium. In this way, a new era in the artistic life of Rhode Island will be born.

The bright star of this first of many first nights may not be the Boston Symphony (which will shine with the brilliance of an artistic group of the first order, however). It may be Mr. Munch, making his Providence debut as musical director of the orchestra. But most likely it will be the music hall itself.

Looking about him in the theater, the first nighter will feast his eyes upon dazzling opulence in the classic theatrical mold. Gold-leafed rococo highlights a color-scheme of buffs, light tans and pale brick tones. Murals, lest the enchantment of color make him dreamy and forgetful, remind him that this is a war memorial. There is the flag-raising at Iwo Jima, a naval battle, a tribute to the Rhode Island heroes who served and survived, another to those who did not survive.

Here is a theater which will hold 2203 persons—1202 in the orchestra and 1001 in the balcony-mezzanine. Not the largest in the state but a big theater. It has the largest stage in Rhode Island—85 feet wide and 42 feet deep. The proscenium opening is 48 feet wide and 28 feet high. Could a Barrymore ask for more?

A deep blue main curtain drapes the proscenium. Behind it are an asbestos curtain, a dark gray cyclorama, footlights, border lights and stage spots. Extra stage settings and equipment may be unloaded directly from Park Street backstage. Sixty-five feet above the stage is a steel grid with blocks for holding settings.

The accoustical board used by the Boston Symphony at its Metropolitan Theater concerts in past seasons will be set up for Tuesday's concert. The property of the Providence Community Concert Association, it has been modified to fit the new stage.

Behind the stage are dressing rooms, individual rooms and larger lounge rooms for chorus and musicians. There is a property room, too. A public address system reaches the audience through a main speaker over the proscenium and through eight smaller speakers concealed in the house, two of them in the foyers to recall patrons and make announcements.

A gigantic, oval dome dominates the theater, decoratively. Around the inside are the state seal and the seals of the 39 towns and cities of Rhode Island, beginning with Barrington and Bristol and ending with Woonsocket. A smaller dome, under the mezzanine, is decorated with symbols of the various armed forces that helped to win World War II. The big dome is 58 feet on its long axis and contains 312 100-watt electric lamps covered from view. Other lights, in wall panels, in the ceiling, on aisle seats, in halls and foyers are also recessed.

The orchestra pit will hold about 35 musicians comfortably. Chambers for an organ are located behind bronze grilles on either side of the proscenium arch. No organ is installed yet. The handsome grilles weigh 1600 pounds each.

Ventilation ducts enter and leave through the main dome, providing a method of air conditioning the theater, although air-conditioning equipment is not yet installed.

The theater has been finished, with minor modifications, according to plans furnished to Masonic officials back in the mid-twenties, when the theater was originally conceived. These plans called for a great deal more ornamental plaster work than it is the custom to use today. There are 30,000 linear feet or nearly six miles of plaster ornaments throughout the hall. Fifty tons of plaster were used to make the ornaments.

Oresto DiSaia, Providence architect and former director of the State Department of Public Works, has

Continued on Next Page

ORNAMENT. George Waldron, plasterer, places decorative piece in place. Pieces, like this near proscenium, were cast outside theater by artisans.

HEAT comes from two gun-type oil burners in two of the four boilers, still good, which were put in more than 20 years ago. Frank D'Amore, right, superintended theater's completion.

WROUGHT IRON banisters on stairs betwee foyers were installed back in the 20's. State simpl scraped and painted them and put in stair treads

ARTISTS Robert Haun and George De Felice (right) at work in the main dome. De Felice redecorated State House dome a couple of years ago. R.I. town and city seals were painted at De Felice's studio, then attached to dome.

Grand Opening

Continued from Preceding Page

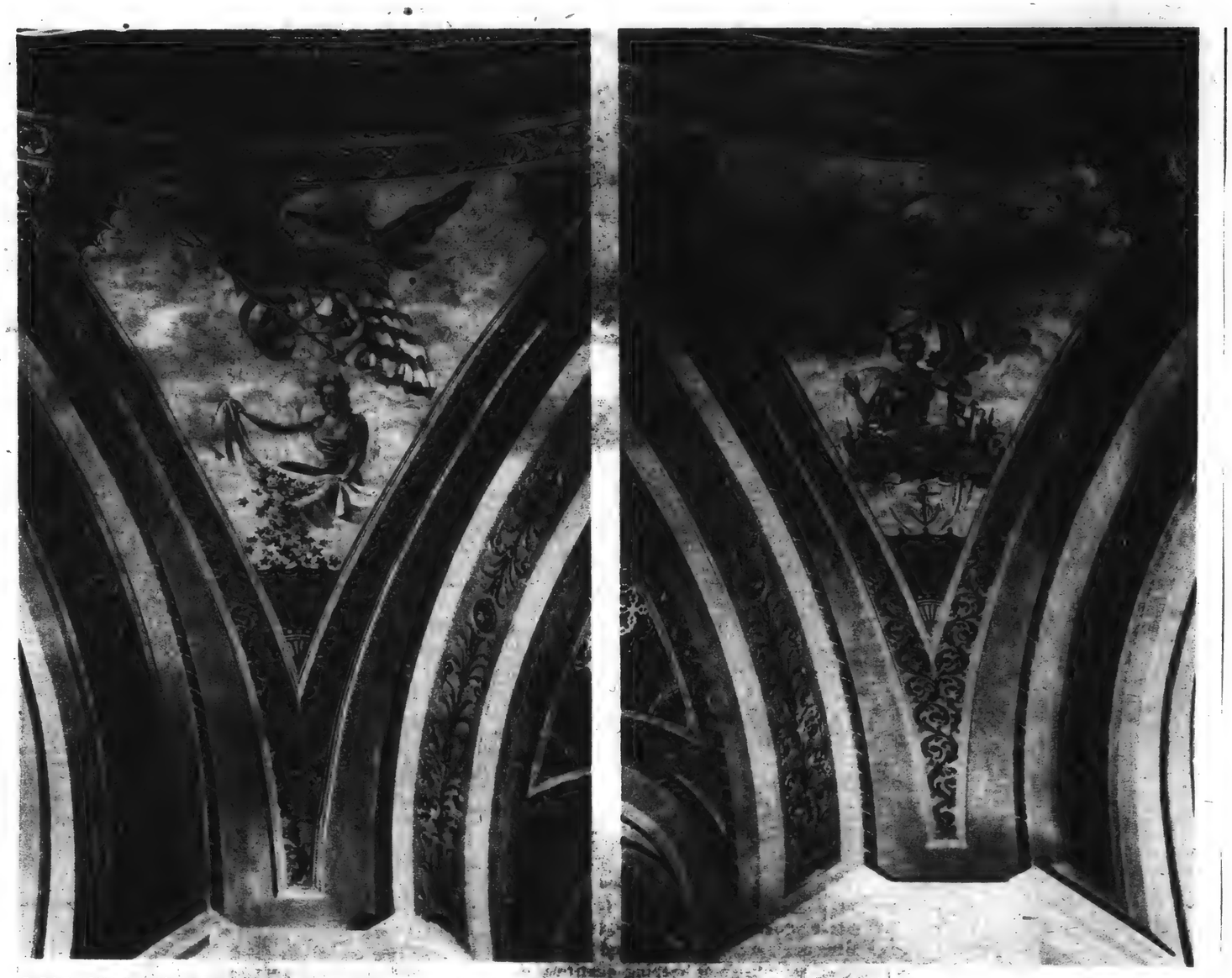
been the architect in charge of the project. Money t complete the theater was furnished when the Gener Assembly voted to use the state's $800,000 fire insu ance fund, of which a free balance of about $670,0 was available for construction purposes. Other mon came from the governor's contingency fund. DiSa says that contracts totaling almost $975,000 were l out for the job.

The State Auditorium, to inform the young and r fresh the not so young, was begun on Nov. 12, 1926, part of a Masonic center. The whole was conceived a three-unit, $2,500,000 project—theater, temple a connecting wing. Work was stopped on June 27, 192 with the Masonic building fund drive stymied. The for 16 years the huge center, estimated by constructi experts to be 35 per cent complete, lay neglected. February, 1944, when U.S. Atty. Gen. J. Howa McGrath was governor of the state, Rhode Isla bought the building for $754,000. Plans were made i mediately to convert it to a state office building, v erans organization headquarters and theater. T theater is the first of the completed projects.

Generally, according to DiSaia, the state was able pick up about where the former work was stoppe Plastering had just been started in the main dome, l mentioned, "and we just continued over the entire ce ing and down the walls. A big theater switchboard h been installed. The wires were sticking out unco nected. But they had deteriorated. We had to put in new switchboard. Four big boilers, built by a Pro dence firm, had been installed. They were good so kept them and added new, gun-type oil burners to t of them. Plenty for present heating. Eventually, t scheme is to use all four and generate enough steam heat the State House. Boilers over there are old a inefficient. They eat up $5000 worth of coal every yea

SMALL DOME, held up by steel rods, is over section of orchestra beneath mezzanine. Holes are for ventilation ducts.

FOOTLIGHTS, 150 of them at 200 watts each, are lowered into trough. John Chellel, rule in hand, direc Lamps can be turned on red and blue, adding to white. Border lamps, to go above, are red, green and amb



GOLD STAR tribute to Rhode Island's war dead will look down... WAR HEROES who survived are honored by mural in matching from pendant at left of proscenium upon spectators facing stage... pendant on opposite side of the theater. Note gold leaf highlights.

NISHING TOUCHES, shortly before dedication, are inspected by Gov. John O. Pastore. Ben Hall, State resident engineer, left.

ROVIDENCE SUNDAY JOURNAL . . JANUARY 29, 1950

A Dream Fulfilled: Spectators, above, at the dedication yesterday of the Veterans Memorial Building look at one of two large murals on the curving white walls of the stairwells leading to the balcony. Below, members of the General Assembly and guests arrive for the ceremony. In the bottom photo, Edward P. Turgeon, right, contractor, hands a key to the former Masonic Temple to Governor Pastore. —Staff Photos

PROVIDENCE, R. I.
JOURNAL
FEB 1 - 1950

MUSIC

Charles Munch Makes First Appearance in Rhode Island as Conductor of Boston Symphony Orchestra in Concert at New State Auditorium

By RUTH TRIPP

Two great events in the musical world of Rhode Island coincided last evening. One was the initial appearance here, of Charles Munch as conductor of the Boston Symphony Orchestra. The other was that this was the first formal concert in the new State Auditorium. The evening was a huge success from all angles, with the possible exception of the weather.

Charles Munch has appeared here twice before as guest conductor with the Boston Symphony Orchestra and then as conductor of the French National Orchestra. We had an idea of what to expect. What we heard so far exceeded our expectations that we are willing to make the extravagant statement that never here, in Boston or in Stockbridge has the orchestra sounded so magnificently to this listener. It played with the unity of a string quartet and whenever the reeds or brass were included, the effect was so skillfully integrated that one was scarcely aware of the entrances.

Some of this extraordinary effect is undoubtedly due to the excellent acoustic properties of the State Auditorium. We are profoundly grateful for this. It might have been different. The improvised box stage served very well. We are told that it will be much handsomer at the next concert.

National Anthem First

The orchestra fittingly opened the concert with the playing of the national anthem. It was stirring.

The program proper began with the playing of a Beethoven Overture, "The Consecration of the House," Op. 124, a work which is traditionally played by the Boston Symphony on such occasions. The program notes gave us the interesting information that this was the first music ever performed by this orchestra at its first concert, conducted by George Henschel, Oct. 22, 1881, in Music Hall, Boston. Last evening its chorale brought solemn dignity to the occasion.

The second offering was Schumann's Symphony No. 4, in D minor, Op. 120. Dr. Munch gave it a poetic reading and it seemed that his practice of conducting without score permits him and his listeners alike to get nearer to the composer's message. The work is performed without pause and its succession of imaginative themes was delightful. The quality of tone produced in the second movement by the violas, 'celli and double basses was like a cushion of velvet. The song theme had a plaintive quality, like something beautiful beyond recall. The third movement was alive and vibrant and its Trio had the grace and exuberance of youthful dancers. The last movement was sparkling and carefree and with its close, the audience gave Dr. Munch a well merited ovation. He was recalled three times.

"Pathetique" Symphony

The last half of the concert was devoted to Tschaikovsky's Symphony No. 6 in B minor, "Pathetique," Op. 74. This is a work guaranteed to stir the listener emotionally. We listened up to the last movement with great admiration for the beauties of the writing, and for the extraordinary beauty of the interpretation by the musicians. The violas had luscious tones to offer. The clarinets entrance into the familiar theme of the opening movement was beyond description. The brass quartet at the end of the first movement was especially fine. The rhythmic play of the second movement was unusually graceful and the rapid figurations of the third movement, entrancing.

It was in the melancholy fourth movement, however, that the full significance of the occasion overcame us. We thought back to the early days of our concert-going when, with all our musical neighbors, we took the train from Pawtucket and walked from Union Station through the gusty Turks Head Canyon, to Infantry Hall to hear the Boston Symphony. Since those days we have endured four dislocations with the orchestra. In all those years of listening, from the last of Karl Muck's regime until tonight, we have missed only two Providence concerts by the orchestra and these unwillingly.

There was something about our wistful resume of all that has gone before that brought a sense of resignation to change. For no reason at all, some lines from a poem by Charles Malam came to us. From "Spring Plowing", we recalled, "and all my old thoughts died and were plowed under."

So the concert ended and we came out into the wintry weather, aware that there will always be a spring for plowing. It was very clearly stated in the Tschaikovsky.

PROVIDENCE, R. I.
BULLETIN
FEB 1 - 1950

Symphony Sounds Better But Fewer Can Hear It

By G. Y. LOVERIDGE

Providence's musical center of gravity shifted suddenly last night from the Metropolitan Theater, on Chestnut Street, to the New Veterans Memorial Building, on Brownell Street, near the State House. As is inevitable in such upheavals, there was some gain and some loss.

The occasion was the first of the season's four Providence concerts by the Boston Symphony Orchestra. It was also [illegible]cert in the new auditorium and the first concert here in which Charles Munch has appeared as permanent director of the orchestra. The symphony was not, however, the first orchestra to play in the hall, the Rhode Island Philharmonic, as was only fitting and proper, having served up some Mendelssohn and other matters at the dedication ceremonies last Friday.

It was the fifth hall the orchestra has played in here, the others were the old Music Hall, Infantry Hall, the Albee Theater, and the Metropolitan.

Not only the Boston Symphony but the Providence Community Concert Association, beginning tomorrow night, will use the auditorium.

There are about 900 fewer seats in the State Auditorium, which holds 2203, than in the Metropolitan, which holds 3045; so the income to visiting artists is less. On the other hand, the Metropolitan exacted $1200 a night from the symphony, not counting extras, while the state is expected to charge about one-third as much.

Acoustically and visually, the customers seemed to feel last night

[illegible]e new hall is a long leap ahead of the old. There is no ceiling over the stage yet, and Mr. Munch was less happy about the sound than he had expected to be. The plain walls that have decorated the stage at the Metropolitan during concerts, and that are the property of the Community association, had been moved to the new building and were of some help. The ceiling, which may be ready for the next concert, ought to improve the resonance. The orchestra was heard to better advantage upstairs than down. In the upstairs landing, where there are, of course, no seats, the effect was uncommonly lively.

WPJB, the FM station of the Providence Journal Company, broadcast the concert and was able to do so with only one microphone, fastened to the center baluster of the balcony. Reception, according to reports that one trusts are unbiased, was excellent.

Seats Comfortable

The bright red seats are comfortable, but knee-room is a trifle scanty. The moderately ornate decorations are perhaps too plain for people accustomed to Victorian splendor and too gaudy for the stainless-steel-and-glass-brick crowd. Let them just listen to the music, then.

The orchestra arrived early for a brief rehearsal to enable Mr. Munch to judge the acoustical situation. When he returned to his dressing room, he was somewhat downcast, but he shrugged and hoped that it would be better next time. He smoked a cigarette and fell to glancing through a score on the small table that, with two chairs, was about the only furniture in the dressing room. There was no mirror and no running water.

At intermission, one lady was heard to say, "What a fine open-air concert."

She was referring to an open louver, through which healthful, but cold, fresh air was coming, at the base of the left-hand wall in the orchestra. Thereupon G. Raymond Williams, who has the handling of many concert tickets in Providence, appeared with an armful of tiles and plugged the leak in the dike, getting down on his hands and knees in his tuxedo to do so, and earning the gratitude of adjacent patrons. Mr. Williams, when questioned, said that he had no union card but that he hoped the nature of the emergency would be his excuse. A lawyer sitting close by gave an opinion, ex cathedra, that Mr. Williams was within his province.

Audience Reaction

An agent I had planted in the crowd makes the following report:

"I sat in the last, the very last row of the orchestra, dead center. Could hear perfectly. Much better than the Met, and I am deaf in my right ear. Pianissimos in both Schumann and Tchaikovsky were very clear. Parts of orchestra seemed to sound more intimate, not, as in the Met, as if I were in the next county.

"A lady who wears a hearing aid said music came across clearly but admitted she was pretty far down front. She thought the decorations were stinko. She described them with a couple of other words which we can't use.

"Victor Schwartz of Cushing Street, a Providence lawyer, said the acoustics were perfect. He sat in the orchestra. I would have liked more of the Radio City type design, modern, rather than all this heavy Victorian stuff," he said.

"Last two rows of the orchestra are bad because the vision is obscured by a set of heavy steel pipes which run across at eye level. Women and short men especially were affected. Unidentified man beside me said grumpily, "This is perfectly ridiculous. What are they for. They get in my way."

"A man who could be identified, but won't be, said: 'Maybe they're penalty boxes in case of hockey games.'"

Empty in 10 Minutes

After the concert, the hall emptied in less than 10 minutes, though only the rear exits were being used. The sidewalk emptied less quickly, because cars had to stop and pick up passengers. There were luxurious cars and ordinary ones, furs and silks, and also bargain dresses. And, while many rode, many others walked, finding the slope to the center of town neither too steep nor too slippery for reasonable passage. The snow, whatever trouble it may have given, served to hide the litter around the base of the building, and the darkness concealed the boarded windows that have been waiting more than 20 years for glass.

Another agent reports on traffic as follows:

"Traffic moved very smoothly. Streets in the vicinity had been sanded so there were no stalled cars. Parking was done without any mixup.

3 Patrolmen Needed

"Only three patrolmen were needed to handle traffic, one at Francis and Brownell, where cars turned in from both directions on Francis Street; one at Park and Brownell, and the third at Park and Smith.

"During the peak—between 8 and 8:15—the cars did move slowly up Francis Street and there was a line from Brownell Street to the bottom of the hill, but it did move. It was just a case of so many vehicles trying to get to the same place at the same time."

"Albert F. Curley, vice president of the Yellow Cab Co. said his company had 115 cabs in operation, and it was evident that many people parked their cars down town and used cabs to get to the auditorium.

"There was a slight delay for some busses when they got into the auditorium line of traffic coming DOWN Francis Street, but the right hand lane going up the hill was clear for all vehicles not turning into Brownell Street and they moved along o.k."

Attends Supper

Mr. Munch, after receiving the applause he had well earned, amiably greeted a few visitors outside the dressing room. Then he went to a supper being given in his honor by Mr. and Mrs. John Nicholas Brown, at their residence on Benefit Street. It is reasonable to suppose that Mr. Munch appreciated the supper quite as much as his hosts had appreciated the concert. Delayed by the weather on his trip over the road from Boston, he had not had anything to eat since noon.

PROVIDENCE, R. I.
BULLETIN
FEB

DOWNBEAT FOR BEETHOVEN OVERTURE: Director Charles Munch leads the Boston Symphony Orchestra in the playing of 'The Consecration of the House,' appropriate selection for the first concert in the new Veterans' Memorial Building auditorium.

—Photo by Lee R. Bro[illegible]

Music

Boston Symphony Under Munch Termed Better Here Than in Hub

By RUTH TRIPP

Two great events in the musical world of Rhode Island coincided last evening. One was the initial appearance here, of Charles Munch as conductor of the Boston Symphony Orchestra. The other was that this was the first formal concert in the new State Auditorium. The evening was a huge success from all angles, with the possible exception of the weather.

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Journal Advocate Feb 2

MUSIC IN REVIEW

By JULES WOLFFERS

SYMPHONY PROGRAM

It may or may not be true that Boston is an ultra-conservative city, but as far as the local Symphony Orchestra is concerned no lack of enterprise can be charged. Feature of the first half in the Symphony series has been a notable parade of premier performances and novelties. When Charles Munch opened the second half last Friday and Saturday, No. 13 of the list of twenty-four, he gave us another work new to these concerts — Three Preludes from "Palestrina" by the German composer Hans Pfitzner.

In a way, this performance was both belated recognition and memorial to Pfitzner who died last May at the age of 81. "Palestrina" had its vogue in its day but in the last thirty years its composer suffered almost complete neglect. Judging by the quality of the music as heard under the devoted ministrations of Mr. Munch, surely Pfitzner's eclipse was undeserved. Perhaps we would do well to cherish the last flowering of the romanticists as we face into the necessary but often bleak experimentalism of the new age in music.

"Jeu de Cartes" from the pen of the era-bestriding Stravinsky then came astringently to turn us towards the clever, neat, efficient, terse and withal inspired product of the master-craftsman of our time.

And for finale, a beautiful performance of the ageless Schubert's magnificent and vital Symphony in C, No. 7.

February 4, 1950

SYMPHONY CONCERT

BY WARREN STOREY SMITH

All of a sudden the symphony concerts are making a bow to Britain. The other day it was the Vaughan Williams of the Two Piano Concerto, and the current list contains numbers by two other contemporary Englishmen: Benjamin Britten's Variations for string orchestra on a theme by Frank Bridge, which Dr. Koussevitzky gave us nine years ago, and the Symphony of William Walton, which we had not encountered before. The remaining item is Debussy's "La Mer."

Since we first heard the Bridge variations we have come to know the true Britten, the Britten of "Peter Grimes" and "Albert Herring." These variations come under the head of tonal pleasantry, but they are exceedingly pleasant, and it is unfortunate that Mr. Munch saw fit to omit three other variations, as did Dr. Koussevitzky before him. Britten's musical fancies are enhanced by his remarkable command of the orchestrial strings, which yield him an amazing variety of colors and effects. The point is, of course, that Britten thinks orchestrally: the though itself and its instrumental dress and setting are inseparable. The performance was a brilliant one.

It also seemed that Mr. Munch was doing all that might be done for the 15-year-old Symphony of Walton. The piece has a certain compelling quality. Walton knows what he is about. However, though the movements are well contrasted among themselves, each one tends—or more particularly the first three—to prolong and intensify a mood stated at the very outset. We have not had any Sibelius this season but there are plentiful suggestions of that composer in this Symphony, notably in the Scherzo, though such hints are by no means confined to this movement. Mr. Walton has been in the public eye of late as composer of the scores for those two Shakespeare films, "Henry V" and "Hamlet." This Symphony indicates that such background music is right up his alley.

With commendable confidence in himself, Mr. Munch has gone right ahead and played the Koussevitzky war horses. He has even gone out of his way to play them, as at this week's concerts, when he is giving us "La Mer," which we heard only last April. I found this version distinctly less imaginative than Koussevitzky's and quite lacking in the tonal magic that so distinguished the latter. Instead of a painting in oils, here was an etching. Since Mr. Munch is French and Dr. Koussevitzky Russian, the Munch way with "The Sea" may be the correct one. All I can say is that I prefer the other.

MUSIC

Munch Conducts Britten Variations, Walton Symphony and 'La Mer'

By CYRUS DURGIN

English music and French, in the ratio of two-to-one, made up the program in which Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon. The precise order was Benjamin Britten's Variations on a Theme by Frank Bridge, last heard here in 1941; William Walton's only Symphony, new to Boston, and "La Mer," by Debussy. This was in every respect an interesting concert and, in the case of Britten and Walton, something more than that.

The Variations on the theme of Frank Bridge, once Britten's teacher, are nicely made and, happily for those who dislike the academic implications of the word "variations," they do not sound like variations at all. They have a good deal of life and color, and in some of the string writing you almost hear the sea which beat against the rocks below Peter Grimes' fishing shack on the coast near Aldeborough. In addition, there is a sense of sophistication and also of variety which make these movements very attractive indeed. There is one further notable point about this score, and the Walton Symphony, too, for that matter: each has motion, consistent motion which does not seem either forced or mechanical, as in a good deal of present day music.

But where the Variations are consistently of our own day, Walton's Symphony oscillates between present and past. Walton wrote a very long Symphony, which might have been trimmed by a third before he let it out of his hands. It is very interesting, full of life and passion, of an oftentimes harsh idiom. The brass roar, and the percussion crash like thunder in the powerful first movement and the spirited finale. Yet, oddly enough, one page is typically modern, and the next carries you back 30 or 40 years to people like Vaughan Williams of the "Pastoral" and "London" symphonies. All the same, it is a likeable work, and I hope Mr. Munch will play it again.

The conductor, to my way of thinking, failed to triumph with "La Mer" as he has done with "La Valse," "Daphnis and Chloe," and other familiar scores this season. Debussy's sea was a painted one, precisely detailed, full of color, but not the living, surging, fascinating water it ought to be. Here is one score, I think, which needs the crafty hand of the interpreter, and which does not—or at least did not yesterday—respond to Mr. Munch's "straight" manner of conducting it. "La Mer" needs the subtle variations of tempo, expression, nuance which bring it alive; without them it remains a sea upon a canvas, rigid and still.

It was good to note that Mr. Munch has restored the platform to the stage of Symphony Hall. The orchestra sounds better with them.

THE BOSTON HERALD, SATU

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conductor, gave the 15th program of the 69th season in Symphony Hall yesterday afternoon. The program: Variations for String Orchestra on a Theme by Frank Bridge, Op. 10 ..... Britten
Symphony No. 1 ..... Walton
"La Mer" ..... Debussy

By RUDOLPH ELIE

It must be the mid-winter mopes or something, but yesterday's concert failed to stir too responsive a note in this listener. I wasn't exactly bored by the program but on the other hand there wasn't much in it to sustain interest; it passed the time pleasantly but that was about all.

The chief reason for this neutral reaction, I think, was the character of William Walton's First Symphony, receiving its first performance in Boston. This is what you might call head-in-hands music springing more from the conscious desire of the composer to manufacture something really big and stunning than from any inner creative urge. One can hear Mr. Walton practically saying to himself, "now here I shall use two sets of tympani instead of one, and will that ever wow them!" and "let me see, where shall I put the fugue?"

That this conscious intellectual process is part of all creative effort is clear enough; undisciplined improvisational frenzy alone is not sufficient. But Mr. Walton's symphony, skilfully wrought though it is, never gets off the ground. Its thematic material is quite without distinction; the listener finds it very hard indeed to even recall what it all sounded like once the last note ceases echoing.

In contrast to this Benjamin Britten's Variations on a Theme by Frank Bridge (who was this gifted composer's teacher) makes a very decided impression. Here, though in a small frame, is music at once alive, virile and urgent. I never did get the theme firmly fixed in mind, but it didn't matter at all, for what really counted was what the composer did with it in the seven ensuing variations.

Set for strings alone, the variations called for striking colorations, for many widely divided voices, for dramatic effects, and all in straightforward idiom suggesting the composer's present more mature style. It was handsomely performed by the string section of the orchestra in a broadly conceived reading by Mr. Munch.

Debussy's "La Mer," one of Koussevitzky's great warhorses, and a work that never fails to bring down the house, brought it down on schedule again yesterday. Mr. Munch's conception of the three sections differed widely from the one we are familiar with. His is more poetic, more sensitive, even more mystical. His sea is a little bluer, a little calmer. It reflects the sunlight more delicately and when it kicks up, even its fury is more controlled. Thus it may be a little less exciting but it is still a very rich and gratifying musical experience.

Isaac Stern is the soloist in next week's program, performing concertos of William Schuman and Mendelssohn. Other works on the program are Barber's Overture "The School for Scandal" and Mendelssohn's "Reformation" Symphony.

JRDAY, FEBRUARY 11, 1

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 15th concert of the 69th season in Symphony Hall yesterday afternoon. Isaac Stern, violinist, was the soloist in the following program:
Overture "The School for Scandal" ..... Barber
Concerto for Violin ..... Schuman
Symphony No. 5, Op. 107 ..... Mendelssohn
Concerto for Violin, Op. 64 ..... Mendelssohn

By RUDOLPH ELIE

It would be interesting and certainly illuminating to know what William Schuman had in mind in composing this, his first violin concerto, which yesterday afternoon provided the only water jump in an otherwise easy course, and a water jump, come to think of it, into which most of us toppled headfirst.

For myself, I could not down the impression that his basic motivation was to get in line with every other first line composer by composing at least one violin concerto; no composer should be without one. This is not to say that Mr. Schuman, surely one of our most prominent contemporary composers, is anything but sincere, or that he is at all wanting in ideas. On the contrary, this concerto is easily one of the most earnest and determined efforts I ever heard, and it contains enough ideas to keep the violinist (in this case Isaac Stern and a magnificent violinist from any point of view) at a frantic pitch of activity most of the time.

As it happens these ideas are far more interesting to the eye than the ear. It is exhilarating indeed to watch Mr. Stern rage up and down the finger board, solving violinistic problems of immense difficulty with ease and relish. It is also a continued source of astonishment during the performance to consider the monumental effort that must have gone into memorizing this music. But the music itself, though obviously of superior scholarship and of formidable craftsmanship, simply fails to touch a responsive chord.

Actually its vocabulary is not terribly advanced. That is to say anybody who enjoys contemporary music at all can follow both the general plan of the work and hear its textures. Nor is it unimpressive. It is simply that it seems entirely wanting in likability, in musicality, in emotional quality, in what might be called heart. And music for the violin without heart somewhere along the line is no music at all. I would have got a great deal more out of it, indeed, had the solo violin remained tacet throughout, for I have always liked Mr. Schuman's way with the orchestra, and this was no exception.

A very decided exception during the afternoon, however, was what happened to Mendelssohn's "Reformation" symphony as it emerged in Mr. Munch's stimulating conception. I had hitherto found this symphony one of the weaker in the repertoire; yesterday it revealed itself a work of very telling effect. The way the conductor introduced the Dresden amen in the first movement made it seem as if it had drifted in from on high. He gave the scherzo life that it never seemed to have before, imbued the andante with unbelievable radiance, and actually achieved, in the fugue-chorale, much of the grandeur and not a little of the sound of Bach in the B minor Mass. It was a revelation.

And so, too, was the same composer's E minor Violin Concerto, a work so hackneyed it has all but lost its identification. Yesterday it was played by Mr. Stern in a way to flabbergast the most seasoned listener. His tone was marvelous, his technique irreproachable, his style impeccable. And he did it with just the right sense of ease, of joy in performance. It may also be said that Mr. Munch, of whose accompanimental art I have often spoken so warmly, again found things in the orchestra we simply never heard before, little nuances and voices and elegances that are usually overlooked entirely.

It might be added that the concert got off to a fine, bright start with Samuel Barber's wholly entertaining "School for Scandal" Overture, and that next week the orchestra is out of town. When it returns on Feb. 24 Robert Casadesus will be the soloist in Mozart's C minor Concerto and d'Indy's Symphony on a French Mountain Song. Schumann's Fourth Symphony and d'Indy's Introduction to "Fervaal" round out the program.

Walton's First Symphony

Boston Première in Program With Britten and Debussy

By Harold Rogers

William Walton's first and only symphony, completed in 1935, was heard for the first time in Boston yesterday afternoon. It is the kind of music that lends itself to spectacular performance. Mr. Munch accordingly put the Boston Symphony Orchestra through a few spectacular paces.

One is impressed by the excellence of Walton's craftsmanship, his ability to cut a pathway far enough from the beaten track to be interesting but not too rough. The frenzied first movement (Allegro assai) is emotionally supercharged, filled with brassy blasts that take a relentless grip upon the listener.

* * *

This dynamic tension continues in the Scherzo (Presto con malizia), and it's not until the third movement (Adagio con melancolia) that the music relaxes into a lyrical mood. A prevailing undercurrent of melancholy points the way to an urgent finale—majestic, noisy, compelling, right up to the massive chords of the conclusion.

Mr. Munch played the music for all it was worth and played it well. In this symphony Walton forsook Anglo-Saxon reserve for an approach that is now Teutonic, now Gallic, yet always English in its over-all effect. It is something of a novelty to hear an English symphony of strong emotional content. In this sense it was perfect fuel for Mr. Munch's fire.

* * *

Mr. Munch opened the program with Benjamin Britten's Variations for String Orchestra on a Theme by Frank Bridge. After the Walton Symphony he played Debussy's tone poem, "La Mer."

The Britten Variations were written in 1937 when the composer was 24. Frank Bridge was one of Britten's early teachers. After the introduction and statement of Bridge's theme, Britten makes free use of the material to construct several sprightly little pieces, each in a different metier.

In this performance Mr. Munch omits the three variations called "Romance," "Wiener Walz," and "Chant." Those he plays are the March, "Aria Italiana," "Bourrée Classique," "Moto Perpetuo," Marcia Funebre, and the final Fugue. These musical clichés, as handled by Britten, are never trite. They bear the stamp of the composer's individuality. They are jaunty lampoons, charming, witty, and always polite.

* * *

The subtle, undulant moods of Debussy's "La Mer" emerge in panoramic clarity under Mr. Munch's sensitive treatment. Those who have studied the poetry of the sea will find the facets they know so well—the zephyrs, the gales, the white-caps or breakers, the sea becalmed at noonday, scintillating under moonlight, ruddy at sunset. Here we have both Debussy and Mr. Munch at the peak of their powers.

Symphony Programs

The Boston Symphony Orchestra, conducted by Charles Munch, will be heard in Symphony Hall next week on Tuesday evening and on Friday afternoon and Saturday evening.

For the Tuesday program Mr. Munch will play Schubert's posthumous Symphony in C major, Stravinsky's "Jeu de Cartes," and two selections by Ravel—"Valses Nobles et Sentimentales" and "La Valse."

For the week-end concerts the program will consist of a new violin concerto by William Schuman; Samuel Barber's Overture, "The School for Scandal"; and two compositions by Mendelssohn—his Violin Concerto and the "Reformation" Symphony.

Isaac Stern will be the violin soloist.

BOSTON DAILY GLOBE—

MUSIC

Isaac Stern Performs Mendelssohn, Schuman Concertos at Symphony

By CYRUS DURGIN

Isaac Stern, the sorcerer of the fiddle who is also a first-rate musician, is soloist at the Boston Symphony Orchestra Concerts this week. He plays two Concertos, the new one, receiving first performances by William Schuman, and the E minor of Mendelssohn. Conductor Charles Munch begins the program with that admirable Overture, "The School for Scandal," by Samuel Barber, and includes in it the "Reformation" Symphony of Mendelssohn.

Mr. Schuman's work, completed about two years and one-half ago, is not going to win friends and influence people in a hurry. Lobby conversation about it at intermission, yesterday, was probably a good deal more severe than any criticism of it that appears in the morning papers. The plain truth is that apart from the slow movement, the idiom is crabbed and harshly dissonant, and the public just doesn't like dissonance. This, of course, is a quick and superficial judgment, for the people who buy tickets hear a new piece once, remember mostly what they don't like rather than what they like, and condemn the music offhand.

A more patient and reasoned estimate would take into account the singing slow movement, which to my ears is quite pleasant; the unusual formal structure of the first and third movements, which are subdivided into several sections; the individual and often times powerful scoring of the first movement, and the ingenuity of the long cadenza in that movement.

Such an estimate would also consider the unusual effect of the out-of-key harmonics (and I hope the typesetter makes this word harmonics and not harmonies) of the solo fiddle against the orchestra; the rich variety of rhythmic invention and the manner in which the solo instrument stands out all the way. It takes a skilled hand to write in this fashion.

Yet as pure sound, some pages are ugly, and some freakish, while there are those of much beauty. I can't say I was enthralled by a first hearing, but I would like to hear the score again. Mr. Schumann must have had his reasons (not clearly expressed in the description he supplied for the program books) for writing as he did, and I find it hard to believe he is deliberately cultivating ugliness. Let us hear it again, meanwhile categorizing the Concerto as strongly individual and somewhat baffling.

Mr. Stern, remembered for his brilliant performance of Prokofieff's First Concerto here two years ago, played with great effect and technical aplomb what must be a fiendishly difficult part. It was a labor of love, and he expended upon Schuman as much virtuosity, musical comprehension and richness of tone as he did upon the wonderful old masterpiece by Mendelssohn. Mr. Stern was rapturously applauded after both performances. Mr. Schuman, bowing from the stage, also received his share of applause.

In prospect the "Reformation" Symphony was not exciting, for it can be an old-fashioned and rather pompous affair. But that was reckoning without the vitalizing effect of Mr. Munch's conducting, which restored a vigor, almost a brilliance, to these faded pages.

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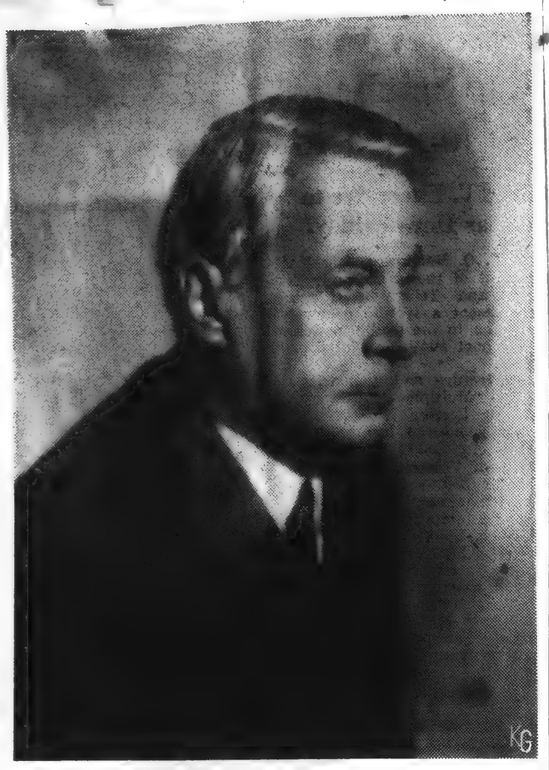
KALAMAZOO, MICH.
GAZETTE
B1



CHARLES MUNCH, CONDUCTOR
Will Direct Boston Symphony Here Next Season

the history of the world."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Dr. Koussevitzky's policy of encouraging the American composer has been continued by his successor. Already this year Mr. Munch has premiered a Symphony by Bernard Wagenaar, besides playing pieces by Copland and Piston, both of which were new to Boston. At this week's concerts he is bringing to pass the first performance of William Schuman's Violin Concerto, while the program starts off with a standard American number, Barber's Overture "The School for Scandal."

Mr. Schuman told an interviewer that it was his intention to write a concerto of symphonic proportions. What he seems to have accomplished is an orchestral piece and, on the whole, an interesting one, with a prominent and exceedingly difficult part for solo violin. Isaac Stern was the violinist yesterday, and he acquitted himself nobly in his Herculean task.

Writing concertos is a dangerous business. If soloists are not attracted to them it is no go. And I venture to suggest that the fiddlers will not tumble all over each other in their eagerness to be the next to play the Schuman work. There just isn't enough in it for them.

This is not to say that Mr. Schuman has not written effectively for the violin but to suggest that the violinist does not occupy the spotlight to the extent that a soloist would wish to. The music is typically Schumanesque, it is forceful and energetic, at times a little brutal. The piece runs in three movements; but the first and last have many subdivisions, giving the work a rhapsodic quality. There are places where the violin sings and soars and Mr. Stern made the most of them. The applause after the Concerto was mostly for the composer but Mr. Stern had his innings at the end of the concert after a beautiful performance of the Concerto of Mendelssohn, which, served up in such shape, was good to hear.

Mr. Munch missed the point in Barber's Overture. That which should have been gay was transformed into an unnecessary racket. The lyric portions came off better, but they didn't seem to fit with the rest. Otherwise, the conductor was on his best behavior yesterday, and he accomplished wonders with the remaining item on the program, Mendelssohn's "Reformation" Symphony. Evidently, this is one of his specialities; he conducted it from memory and succeeded in getting himself, the orchestra and the audience quite worked up over it. It isn't safe to dismiss any piece as dull, some conductor or performer may come along and prove it to be just the opposite.

THE JEWISH ADVOCATE, THURSDAY, FEBRUARY 16

MUSIC IN REVIEW

By JULES WOLFFERS

SYMPHONY—NEOT—RECITALS

This is one of those occasions when all is sweetness and light. Of the week's chief musical events nothing but praise is indicated — the few minor reservations one might make are, to use a stock phrase, inconsiderable in the light of the whole. Actually, I did not attend a single event during the week, but my informants were of such quality as to make my absence a matter of no concern, or shall we say, even desirable.

Hearing first from H.W. we find that Isaac Stern was altogether remarkable at the 15th program of the Boston Symphony Series. The violinist started with an excellent exposition of the first performance of William Schuman's Concerto. The work appears to be fiendishly difficult but Stern conquered all. Yet not even the soloist's superb fiddling nor the first-class accompaniment of Charles Munch sufficed to make this first hearing a grateful one. H.W. doubts that the concerto will earn a place for itself on the permanent repertoire. After this strange fruit the violinist appeared later to leave a more accustomed taste with the audience through marvelous work in the ever-fresh Mendelssohn Concerto. Both as executant and musician, Stern is near-perfection, with just enough slight fault from time to time serving to humanize artist and playing. The orchestra opened with Barber's Overture to "The School for Scandal," and the conductor's reading of Mendelssohn's "Reformation" Symphony was perhaps the best given here in memory. I add that H.W. is an unusually severe critic — two levels only: the best or it stinks.

NEW LONDON, CONN.
DAY
FEB 15 1950

Boston Symphony Accorded Rousing Ovation in Concert At Connecticut College

By EUGEN GUERSTER

Yesterday, New London music-lovers got their chance to hear the Boston Symphony orchestra under the baton of its new conductor, Alsatian-born Charles Munch. The first half of this remarkable concert was devoted to Franz Schubert's great Symphony in C Major. We have long been used to hearing this work without "cuts,"—this unique work which the composer never heard played and which slumbered in oblivion until its discovery by Robert Schumann. The latter's opinion about "the heavenly length" of this symphony has meanwhile become the common opinion of concert-goers all over the world. This symphony belongs to that rather limited group of musical works which one never tires of hearing. New beautiful vistas seem to open before us at each performance. Yesterday, I had the feeling, for instance, that the pianissimo trombones in the first movement (with their thrilling reference to the introductory theme) have never sounded so mysteriously entrancing. Under Charles Munch's leadership this symphony took on brilliant accents and sometimes a certain violence it never had under the baton of the late Felix Weingartner, one of the great conductors of the Viennese school. In the allegro movement and in the Finale it seemed more rushed, more energetic, less "Austrian," than in all the performances I have heard so far. As far as the briskness of tempo is concerned, Mr. Munch reached the limit; but very seldom did it go so fast as to lose its inner clarity. This relentlessly energetic conductor always knew how to contrast delicate moods with those of power.

French Ballet Music

The second half of the concert was dedicated to French ballet music. Stravinsky's Jeu de Cartes (with the subtitle a Ballet in three Deals) is undiluted program music of which the composer himself gives a detailed summary. The piece, a witty ballet-bouffe, opens at every "Deal" with the same introductory theme a la Rossini. It is full of strident counter-points, displays a kind of nonchalant melancholy and shows, of course, every evidence of the Stravinsky vitality. The musical coherence of this piece, however, seems to be provided mainly by the events and movements on the stage. Performed without the choreography, it cannot conceal a certain incoherence and dry casualness which even a brilliant orchestration cannot fully conceal. Charles Munch was the very soul and center of his performance. One could easily imagine the whole piece collapsing at any moment without his dynamic drive, his perfect mastery of the intricacies of a score which by the way, he conducted by heart.

As Maurice Ravel has indicated on the score, the Valses nobles et sentimentales (the next number on the program) are dedicated to "the delicious pleasure of useless occupation." However, the piece is musically and humanly much more important than this remark would suggest. Thanks to an extremely refined and variegated orchestration, this sequence of valse moves in an emotional borderland where joy is strangely undistinguishable from melancholy. Thus, the general mood is that of a fasicnating "ambivalence." One never knows for sure whether it is an exuberant glorification of the Viennese Waltz or just a nostalgic yearning for its innocent cheerfulness. In relation to these valses, somebody has quite appropriately spoken of "Baudelarian delights."

Pervasive 'Bittersweet'

The first waltz plunges at once into harsh chords, but these pungent dissonances sound perfectly legitimate. There is a bewildering variety in the atmosphere of these fantastic, unrealistic dances. The exuberant clangor of the first waltz is soon relieved by the plaintive and melancholy mood of the second. (In the first waltz we hear, by the way, unmistakable anticipations of La Valse, composed some 12 years later.) The Epilogue has quite characteristically an all-pervasive "bittersweet" quality, it is full of reminiscences of the waltzes heard before. The sequence which began with so much noise and exuberance ends in a mood of hushed quietness. These valses, originally written for piano, call for an elaborate battery of percussion. The performance of the piece under Charles Munch was the acme of perfection. It conveyed the subdued atmosphere of the second and third valse as convincingly as the crashing liveliness of the first. Everything was so much sheer delight that one regrets that Munch was obliged to skip the sixth valse.

La Valse, the last number on this exciting program, like Ravel's "Bolero" appropriately called a "Study in Crescendo" was written after the composer's trying and disappointing experiences in the First World war. If in "Les Valses Nobles et Sentimentales" a certain vague anxiety seems to hover over the exuberant rhythms, "La Valse," strangely starting with "cloudy" rumblings, reveals to the full the inner crisis of modern man, who has undergone the anguish of war and feels no longer capable of the innocent joyfullness a la Schubert and a la Strauss. Here, too, Munch and his splendid orchestra rose to the occasion; there was a wide gamut of shades of expression and a plasticity of form so that in the very turmoil of the unleashed orchestra no important detail was ever lost. The audience responded with a rousing ovation to a glorious musical evening.

NEW YORK, N. Y.
TIMES
FEB 16 1950

MUNCH CONDUCTS ORCHESTRA HERE

Boston Symphony Is Heard at Carnegie Hall In Works by Schubert and Ravel

By HOWARD TAUBMAN

Charles Munch and the Boston Symphony Orchestra covered familiar territory, for the most part, in their Carnegie Hall concert hall last night, and what was relatively unfamiliar was scarcely worth that part of the journey. Schubert's big C major Symphony and Ravel's "Valses Nobles et Sentimentales" and his "La Valse" were the well-established pieces, and Stravinsky's "Jeu de Cartes" was the reasonably unfamiliar one.

Mr. Munch's conception of the grandly lyrical symphony of Schubert was his own, and if one could not admire it throughout, one had to grant at least that it was distinctive. For this was a performance that sought to make the music more rugged and dramatic than it is inherently. Mr. Munch took tempi that were somewhat faster than usual; he made the contrasts between loud and soft more marked. Somehow neither Schubert nor his loveliest symphony would yield to this treatment.

It should be said in Mr. Munch's favor that he followed his ideas with consistency. To those who like their Schubert done in this way—and it is a way that may be justified—it was an exciting performance. A certain coarseness in the normally shimmering Boston Symphony tone could also be condoned in the interests of such an approach. And whatever one thought of the interpretation, one was struck anew by the responsiveness of the orchestra to its conductor's wishes. Especially impressive were the effective colors of the strings when other voices in the orchestra had the burden of the song.

The Stravinsky score, written for a ballet in 1936, is clever in design and brilliant in its instrumental effects. But it says almost nothing. It has the air, if one may dare to guess the composer's motivation, of a crowd pleaser. And yet it does not please because its heart basically seems not to be in the task. It may be argued that the piece was written for dancing and is fine for that purpose. It has limited pleasures to offer to the ear alone.

Mr. Munch and the orchestra gave it a mettlesome performance. The playing had crispness and brilliance. But it was not until Mr. Munch got into the Ravel that music and performance were joined with felicity.

NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 16 1950

Music

Munch Does A Musical Poker Game

By LOUIS BIANCOLLI.

A fast and breezy poker game, with Igor Stravinsky supplying the deck of cards and Charles Munch dealing, featured the visit of the Boston Symphony in Carnegie Hall last night.

When first heard here, the Russian master's "Jeu de Cartes" was accompanying score for a Balanchine ballet in which the ballerinas and their male escorts were the shifting pasteboards in a game of draw poker.

Possibly, the ballet action is needed to round out the picture of a deck of animated cards taking rapid formations as straight flushes and full houses. I found Mr. Munch's symphonic reading just as absorbing, and maybe more so.

Good Card-Playing.

There are three deals to Mr. Stravinsky's game, preluded by a flourish of shuffling. Each deal is complicated by the antics of a Joker who outsmarts everybody. He finally outsmarts himself by strutting at the head of a sequence of spades and running into a royal flush in hearts.

Now, I don't suppose anybody really "heard" the straights and flushes being dealt out among the bassoons and piccolos last night, but Mr. Munch certainly was playing his cards deftly, and the men seemed to know their way around the green baize table.

My only objection to the suite is its episodic character; each "hand" is played crisply and wittily, but over a long span the hands never clasp. The only link is the Joker, and Stravinsky has him shuffling all over the symphonic deck.

Makes Every Note Count.

Mr. Munch made every note count in the bristling score, and practically every member of the celebrated orchestra had at least one lone moment of pride in the orchestra sun.

There was also brilliant playing in a Ravel group including the "Valse et Sentimentales" and "La Valse." The Frenchman in Mr. Munch gave native subtlety to every phase, while the world musician in him turned every phase into great music.

Noblest of all last night's readings was that of Schubert's C Major Symphony. The secret of that vast score is its rythmic heartbeat. Mr. Munch applied his stethoscope and proceeded to give all four movements the reality of living motion.

Schubert never wrote greater music, and it is possible that no composer after him ever quite built up such a cosmos of rhythm as in the finale. There was such an illusion of mounting speed last night, that you half expected to see the orchestra itself in motion.

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BROOKLYN, N. Y.
EAGLE
FEB 18 1950

MUSIC

by PAUL AFFELDER

Munch, Boston Symphony Bring Out New Beauties of Music in Concert at Academy

One thing that can be said about the concerts that Charles Munch has been presenting this season with the Boston Symphony Orchestra: there's never a dull moment. This certainly applied last evening at the Academy of Music, where the orchestra presented its fourth Brooklyn concert of the season. For some of the music on the program did not represent the composers at their best; but conductor and orchestra did their utmost to make us believe that it was all the greatest music ever written.

The word "best" can be applied to the opening work, however, which was Samuel Barber's witty overture to "The School for Scandal." In our opinion, it is among the best overtures ever written by an American. This joyous and highly melodic score was given a brilliant and vigorous performance.

Then came Mendelssohn's "Reformation" Symphony in D Major, so named because it makes considerable use of the "Dresden Amen" and the Lutheran chorale, "A Mighty Fortress Is Our God." Somehow, this symphony seems to lack some of the inspirational spark that can be found in some of Mendelssohn's other orchestral music. But by the time M. Munch had finished with it last night, we were beginning to wonder if we hadn't underestimated the nobility and emotional impact of this work. For his thoughtful interpretation brought out new beauties in the score. The opening movement had a great deal of dignity; the scherzo, taken at a tempo that was slightly slower than usual, thus assumed more stateliness; there was a fine singing tone in the andante, and the development of the final chorale was built up to deeply moving climax.

Poker Game Ballet

It has been some time since we've heard Stravinsky's music for his ballet, "Jeu de Cartes"—a danced poker game in three deals. In the crisp performance accorded it last evening, this music, with its sly quotations from Ravel's "La Valse" and Rossini's Overture to "The Barber of Seville," sounded mildly humorous and a bit less sterile than most of Stravinsky's recent works. Nevertheless, we had the feeling that this music belongs in the ballet theater and not in the concert hall.

There can be little question about the musical value of Debussy's "La Mer," with which the concert concluded. Yet this was the one point at which we disagreed with M. Munch's reading. He adopted rather rapid tempi throughout the three sections, glossed over many interesting details in the inner voices and kept the dynamics at a relatively low level. The result was a tone painting of the sea as heard from a distance instead of on the beach, where the waves could pound on the ear with more exciting effect.

NEW LONDON, CONN.
DAY
FEB 17 1950

CHASTISES MUSIC CRITICS

Says So-Called 'Music Masters' Ignored Concert Program Advice

To the Editor of The Day:

The recent Boston Symphony concert at Palmer Auditorium provided ample proof that the old preaching "do as I tell you but not as I do" is still being consistently adhered to. When the program was first announced it was stated that the purpose of the advance announcement was to permit those unfamiliar with the compositions to be performed to avail themselves of the recorded versions.

It seems that not only the general audience but our local "music-masters" as well failed to heed the suggestion. A perfectly beautiful rendition of Ravel's Noble and Sentimental Waltzes went completely unapplauded (except for me). Not that the audience did not like the work, but simply because no one realized that it had come to an end. Several people in front of me turned their heads to take a good look at the musically uninitiated jackass audacious enough to defy the general silence. Whereupon my wife asked me to stop applauding. With this unexpected and unprecedented silence Mr. Munch gave the signal to his men to go into the last number, La Valse. Lest someone should be contemplating a dissenting opinion, let me reassure him that the Noble and Sentimental Waltzes and La Valse are entirely separate and unrelated works, a fact which was clearly designated on the program.

My words are not intended to offend the general public which faithfully attends these grand musical events irrespective of adverse weather conditions, but they are meant to be an indictment of the local musical savants who seem to derive their greatest pleasure from standing at the front door or in the lobby accepting homage from the less musically educated.

Of particular embarrassment to the person responsible for it was the announcement in Monday's Day that the Boston orchestra was to open the program with Schubert's Unfinished Symphony. Perhaps the evening's experience proved to this gentleman that the great C-Major Symphony and the Unfinished are not the same work.

I would like to direct my final comment to the erudite critic who reviewed the concert in Wednesday's Day. Mr. Guerster made particular mention that Mr. Munch conducted the very difficult and intricate Jeu de Cartes of Stravinsky without a score. It is a little difficult to believe that Mr. Guerster was even present at the concert, for, if he were, he certainly would have noted that the Stravinsky work was the only composition in which Mr. Munch made use of the conductor's score.

ALBERT C. AMATO.
48 Blinman street,
New London, Conn.,
Feb. 17, 1950.

NEW YORK, N. Y.
TIMES
FEB 18 1950

MUNCH CONDUCTS BARBER OVERTURE

Leads Bostonians in 'School for Scandal' — Wagenaar Directs Own Symphony

By OLIN DOWNES

Charles Munch opened the concert of the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall with Samuel Barber's brilliant and genial overture, "The School for Scandal." The overture was not intended by the composer as a curtain-raiser in the theatre. It is conceived rather as an evocation of the spirit of Sheridan's play. This spirited overture never made a stronger impression than it did yesterday, not only because of its inherent worth, but because of Mr. Munch's exhilarating performance.

Bernard Wagenaar conducted personally the performance of his Fourth Symphony, heard for the first time in this city. It is a compact work, though the composer subdivides it in five short movements, which to a certain extent possess thematic relationship. The movement which is the most expressive is the fourth, the Adagio, because of the charm of its melodic line and the simple but artistic instrumentation.

Modern in Idiom

The liveliest movement, and one, naturally, with more contrast, is the third, which would correspond to a scherzo. The symphony is, of course, modern in idiom, by a modern-minded composer. To our mind it has little substance and much of it, despite the pleasing workmanship, is inconsequential. It is, however, to be said that this composition, which Mr. Wagenaar conducted with dignity and authority, was well received by the audience. The composer was repeatedly recalled.

There followed what one might call a Stravinsky cocktail, in the form of the score composed for performance by the American Ballet in 1937—the "Jeu de Cartes." In the ballet the dancers are cards in a poker game. The Joker is the plotter who believes he can turn into any card at will. He is at length outwitted and defeated by a royal straight flush in hearts.

The music is in three parts, which are not separated. It is witty and amusing, up to a certain point, after which there is too much of it for performance with- ous repetitions of sections and ous repetitions of selections and figures. Five minutes less of it would be, we believe, the ideal proportion for a slight, not particularly original but amusing score.

Concludes With "La Mer"

Mr. Munch finished this concert with Debussy's "La Mer." With his conception of the work we do not agree. He holds the first two movements way down, perhaps to make more impressive the brilliant last part. But the earlier movements have more color and juice in them than that.

Both of the two last movements were hurried, and this is a particular disadvantage to the finale, which under these circumstances loses the significance and proper proportion of certain pages, fails to co-relate itself as closely as it should to the thematic material of the first part, and ends with excitement but not with grandeur. The score, of course, is such a masterpiece, and Debussy's instrumentation so magical, that it is certain to be successful with an audience, and became inevitably the climax of this concert.

NEW YORK, N. Y.
HERALD TRIBUNE
FEB 16 1950

CONCERT AND RECITAL

* * *

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Charles Munch, conductor; fourth evening concert of the season. The program:
Symphony in C major, No. 7.....Schubert
Jeu de Cartes.....Stravinsky
Valses Nobles et Sentimentales; La Valse.Ravel

With Stravinsky's ballet score, "Jeu de Cartes," and a set of waltzes and a waltz-inspired choreographic poem by Ravel, the second half of the Boston Symphony Orchestra's program last night under Charles Munch at Carnegie Hall had a certain unity of subject, along with diversity of mood. These works followed Schubert's last symphony in C major; its interpretation under Mr. Munch was memorable both for its general expressiveness and its straightforwardness; it realized the musical stature and the underlying momentum of the work with a persuasive directness, an absence of extraneous nuance.

Mr. Munch and his musicians were also understanding and sympathetic interpreters of the Stravinsky and Ravel works. Stravinsky's "Card Game," further described as a ballet in three deals, has had few concert performances here—the ballet itself was staged at the Metropolitan thirteen years ago. As a concert work, it is a series of generally engaging episodes, not marked by expressive profundity, but varied in mood and style, with some probably conscious retrospective glances towards earlier decades.

Much of its attraction lies in the scoring; this has an essential lucidity and subtle as well as pronounced range of hues which was well revealed in the playing of Mr. Munch's musicians; the musical medium was transparently clear throughout. Similar clarity characterized the playing of the "Valses Nobles et Sentimentales," with noteworthy finesse as well as contrast in a work which, while ingratiating in its details, has a certain lengthiness in relation to its musical content. Here there was admirable rhythmic nuance in addition to fine distinctions of mood and dynamics. The reviewer, unfortunately, could not await the close of "La Valse," which followed without a pause for applause. What he had opportunity to hear was strikingly dramatic, marked by memorable sweep and momentum besides the disclosure of the darker and ominous vein which underlies the tunes of Viennese savor.

NEWARK, N. J.
NEWS
FEB 17 1950

Boston Symphony

Orchestra Under New Conductor, Charles Munch, Gives Brilliant Performance at Mosque

BY CHARLES HAUFLER

Though it must have been said countless times that the Boston Symphony Orchestra sounds better every time it's heard, we must say it again and we believe it was never truer. Under its new conductor, Charles Munch, seen here for the first time at the Mosque last night in a Griffith Music Foundation concert, the orchestra was richer and more brilliant in its performing than ever.

Silver-thatched and otherwise not unlike the eminent Serge Koussevitzky, whom he succeeds, in appearance, Munch inspired his men to new miracles of tone. More so than most directors, he seems to merge with the orchestra and impart his strength to its efforts. His gestures are not mannered but blend naturally with the music he is conducting, and the effect is one of deep sincerity and understanding.

Delightful

The program was one of the best given here recently, every measure of it gratifying. It had a delightful start in the Water Music Suite by Handel. The sweet, old-fashioned airs were played with a charming lilt and gracefulness and the audience was fairly carried away by the vigorous bounce of the closing Allegro. The brasses and other winds did themselves proud and when the horns rose for a bow the plaudits were lusty.

The program then took a dramatic turn in Schumann's Fourth Symphony, in D Minor, one of that composer's finest efforts, frequently given to sad and intense effects. It was presented with such eloquence and power that the audience was profoundly stirred.

Throughout this work as well as the Handel, the orchestra gave evidences of its expressiveness and technical competence, tonal luster and fluency of rhythm that kept the listener in a constant state of admiration. But for sheer virtuosity, Newark has seldom heard anything to compare with its performance of the closing offering the Tschaikowsky Sixth Symphony.

It was really spectacular, with the orchestra executing tonal blasts you'd never think within its range exulting wildly in the militant Allegro and sinking to such a realistic note of despair in the final Lamentoso passage that the audience was too spellbound for immediate response. But when the applause got going it was a tremendous tribute to Munch and his musicians.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 18

Boner

To the Editor of THE EAGLE:—

Apparently your columnist does not "Happel" in at a harness racing meet often, else he is most unobservant. His reference to a "harness race horse in full gallop" on Wheaties advertising matter compares with Koussevitzky off key at your more famous festival.

For Mr. Happel's information, the Great Barrington edition of the Wheaties' horse is a pacer, in gait. Hope this isn't a fair sample of The Eagle's general knowledge of harness racing, concerning the merits of which columns have been printed.

FRANK N. WRIGHT.
Great Barrington.

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NEW YORK, N. Y.
HERALD TRIBUNE

Boston Orchestra

Wagenaar Symphony Heard: Composer on Podium

By Jerome D. Bohm

Charles Munch's program with the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon was given over entirely to modern music. Three works by contemporary composers, including Bernard Wagenaar's Fourth Symphony, which was given its first New York performance under the composer's direction, and Samuel Barber's Overture "The School for Scandal" and Stravinsky's "Jeux de Cartes," preceded Debussy's "La Mer." The Stravinsky work had been played at last Wednesday's concert.

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NEW YORK, N. Y.
HERALD TRIBUNE
FEB 20 1950

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LIVINGTON, N.J
HERALD
2/22/50

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By JERRY KRUPNICK

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Concertgoers at the Mosque sat enraptured over Munch's mellow and bright conducting as he led his orchestra through Handel's "Water Music Suite", Schumann's "Symphony No. 4 in D Minor" and Tchaikovsky's famous death-bed "Symphony No. 6 in B Minor, Pathetic."

Unlike Koussevitsky and Leonard Bernstein, previous conductors of the famed orchestra, Munch received more love than respect from his musicians. He literally lived the music being played through a combination of hand and body movements that were more feeling than pyrotechnical. His men responded with the affection of children with parent complexes, striving mightily to please the maestro and smoothly succeeding in drawing tender little smiles of approval for their efforts.

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The old-fashioned, sweet, "Water Music" was a fit introduction into this neo-dynamic era of Munch mastery. An aid that has lightness and warmth, it was given a kid glove treatment that soothed and completely succumbed the audience. When he had reached the final allegro movement, they were wholeheartedly willing to join the orchestra as it shouted its tonal voice of triumph and listeners joined with Munch in saluting the woodwind and brass sections with fond praise.

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But, as Al Jolson has been given to saying, the audience ain't heard nothin' yet. It was in the tragic 'Pathetic" that the fire and sadness and mellow beauty that Munch has succeeded in benighnly evoking from his cohorts came to the fore. Probably better known for the theme of its first movement which was popularly known as "The story of a Starry Night", the symphony is unusual in its melodic contrasts and requires masterful changes in mood in order to succeed.

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Schuman, who still finds time to compose despite his duties as president of Manhattan's Juilliard School of Music and director of publications for music publishers G. Schirmer, Inc., did not quite want to say his latest work was his best: "I have no stepchildren; if I favorited one work, it would feel hurt." But he had tried to compose his work "on the highest musical plane, exploiting the virtuosity of the violin and not just showing it off." The concerto had he said, a good deal of melody—and melody is the bread and butter of music.

Last week Boston symphony-goers got to hear the concerto too. What they heard was quite different from the somewhat eclectic *Symphony No. 3* of Schuman they had first heard twelve years ago—and rewarded with "practically silence," as Schuman remembers it. A man who used to compose with one ear to Hindemith and Roy Harris (his teacher), the other sometimes to Atonalist Alban Berg, Schuman seemed to have found a little more of a style of his own at 39.

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~~RECORD~~
Inquirer
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NEW YORK, N. Y.
HERALD TRIBUNE

Boston Orchestra

Wagenaar Symphony Heard; Composer on Podium

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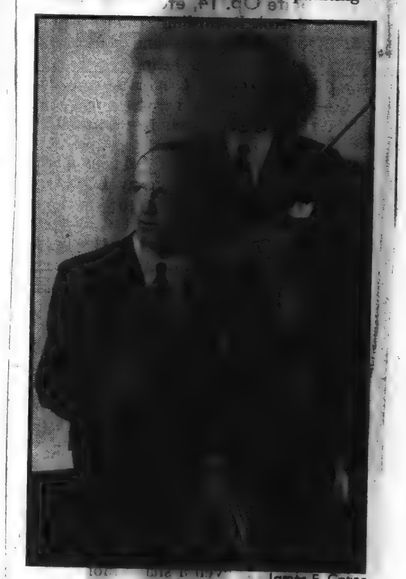

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[88]

MUSIC

Casadesus Piano Soloist in Mozart and D'Indy Works at Symphony

By CYRUS DURGIN

Yesterday's concert by the Boston Symphony Orchestra was one of the most satisfying thus far this season. The music performed was good and some of it had the added virtue of relative familiarity. (It's nice, every so often, to listen in comfort and ease, with nothing new to absorb!) And in the matter of performance, the whole afternoon was a triumphant blend of musicianship and virtuosity.

Robert Casadesus, one of my favorite pianists, was the soloist for Mozart's C major Concerto (K. 467), and the keyboard artist for Vincent D'Indy's Symphony on a French Mountain Air. Conductor Charles Munch began the program with Schumann's Fourth Symphony, and included on it the Introduction to D'Indy's opera "Fervaal."

Mozart's spirited little Concerto was rather badly placed. Played by a considerably reduced orchestra, and coming after the full-bodied romanticism of the Schumann Symphony, it sounded anemic. It also sounded out of tune, where the woodwind instruments were involved, because they could not get down to the pitch of the piano.

But Mr. Casadesus, an ideal Mozart player, brought to the solo part his marvelous technique, which makes every note evenly articulated, and his wonderful sense of style, which makes every phrase graceful and stand in relation to its context. Just as fine was his performance of the demanding if not so exposed solo part in D'Indy's fresh air music. Here again style and technique and a superb sense of rhythm combined to make the most of what the composer had written. No wonder Mr. Casadesus was received with tumultuous enthusiasm. He well deserved it.

Schumann and D'Indy found Mr. Munch at his vivid best as interpreter. It all sounded rich and warm, and at the same time beautifully clear. Nothing was forced, nothing submerged, nothing twisted out of shape. The music was there as each composer had set it down, but sounding with the luminous tone and the expressive passion peculiar to this orchestra and conductor.

The Symphony on a French Mountain Air must be underrated, for it is played less frequently than it deserves. Actually this is a score of major size and importance, splendidly wrought, fresh in what it has to say and of a gloriously poetic, rhapsodic nature. Now that Mr. Munch has revived it for us, perhaps he will tackle D'Indy's "Summer Day on the Mountain" next season.

In polyandrous Tibet, it is reported that a girl marries all of her mate's brothers as well as her mate.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Yesterday's Symphony Concert was one of the most satisfying and gratifying of the season. The orchestra enjoyed the distinguished assistance of Robert Casadesus, pianist, who was heard both in Mozart's C Major Concerto (K. 467) and in d'Indy's Symphony on a French Mountain Song, a performance of which at the regular concerts was long overdue. The introduction to d'Indy's opera "Fervaal" preceded the latter in what was apparently its first Symphony Hall performance, and the Fourth Symphony of Schumann began the concert.

Mr. Munch's remarkable re-creation of the Schumann has been commented upon in these columns. Though this was the first performance at a Friday-Saturday pair this season, it had been heard on two other occasions. Mr. Munch's revitalizing of this work is on a par with his treatment of the Mendelssohn "Reformation" Symphony two weeks ago. Even though Schumann's Symphony is vastly superior as a composition, it eludes the average conductor, both because of the awkwardness of the instrumentation and the highly personal character of the music. Mr. Munch possesses the key to unlock its eloquence, and what might easily be a doubtful work becomes a commanding one.

It had been announced that Mr. Casadesus would play the C Minor Concerto of Mozart, a truly remarkable piece that we seldom get a chance to hear. But the C major has its special charm and beauty and the performance was a delight—save for one thing: once more a soloist's piano was not quite high enough in pitch to meet the orchestra on its own ground. This discrepancy was even more glaring in the d'Indy. Something must and should be done about this. It happens all too often.

The introduction to "Fervaal" is mystical and one can understand why the opera has been compared to "Parsifal," it is anything but operatic in the conventional sense. The performance was of an appropriately elevated character. The "Symphnie Cevenole," as it is sometimes called, is one of the masterpieces of French music. Superb in its construction and craftsmanship, it abounds in felicitous musical ideas and runs the gamut of musical effects, from quiet poetry to frenzied excitement, a little too frenzied in yesterday's performance, which bordered here and there on the raucous. In this one respect d'Indy deserved better of his interpreters, but, in the main, everything was quite as it should be. And now that Mr. Munch has made a beginning with d'Indy, let us hope that he will give us more. He is an unjustly neglected composer.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conductor, gave the 16th program of the 69th season in Symphony Hall yesterday afternoon. Robert Casadesus, pianist, was the soloist. The program:

Symphony No. 4 in D minor, Op. 120 — Schumann
Concerto No. 21 in C major (K.467) — Mozart
Introduction to "Fervaal." — d'Indy
Symphony on a French Mountain Air — d'Indy

By RUDOLPH ELIE

It seems to me a remarkably pleasant custom this, of having our symphony soloists do two concerti on the same program. Yesterday's concert would have been memorable for the Mozart alone, but d'Indy's fine "Symphony on a French Mountain Air" for orchestra and piano gave it additional impact and fulfullment.

Doing two works for soloist and orchestra on the same program, indeed, seems the only proper way to solve two problems that have long wanted the solution. These are 1, bringing out new works of dubious audience success yet making it all worth the effort for the soloist by letting him follow up with a standard repertoire favorite (as in the case of Isaac Stern a fortnight ago), and 2, reviving the smaller, choicer works of the repertoire that may enchant but do not bring down the house, again allowing the soloist to follow up with something that will (as was the case yesterday).

In any event, it is impossible to convey how much extraordinary concerted music lies fallow today. Yesterday's Mozart Concerto—not heard here for 13 years!—is but one of a score or more of surpassing beauty, and there are, besides, dozens of others of infinite charm from the baroque, classical and early romantic eras. Pairing them with familiar works seems the only feasible way to hear them; no virtuoso can be blamed for hesitating to do, for instance, a Hummel concerto when he knows it's not going to really put him over, nor can symphony management afford today's big fees for some engaging trifle.

Mozart's C major Concerto is under no circumstances an engaging trifle; on the contrary, of them all, it seems to me to have one of the most exalted of all the Mozart slow movements. It must be said that Robert Casadesus (who has recently recorded this week on LP) is an absolute master of the Mozart style. His performance yesterday was of crystalline clarity, of grace, finish, elan and communicative power. He plays as if he were at once a part of the instrument and of the music itself; a performer, in short, of great stature. But—there goes that old "but" again—it is my regrettable duty to complain once again about that bogey that has plagued us hereabouts for years, the bogey of one pitch for the orchestra, another for the piano.

Unless my ears deceived me terribly, the piano was a good eighth of a tone flat. If you don't hear these things it is a small matter; if you do it is as irritating as a fingernail on a blackboard. And it is an old story in Symphony Hall, far too old, and it does seem the time has come either to use only those pianos that can be tuned to 444 (or whatever it is nowadays) or get the woodwind players a new set of instruments that can be tuned down to 440. Those missing four degrees have damaged so many symphony concerts I have lost count.

It didn't seem so bad in the "Symphony on a French Mountain Air," which is a particularly excellent and profitable work by a much underestimated composer. Here the piano keeps on a generally high dynamic plane and is so vigorously integrated with the orchestral fabric (in contrast to the solos and tuttis of the Mozart) that the tonal discrepancies are not so painful.

This, too, is a neglected work—12 years since last done here—and though its roots in Wagner and Franck are easily perceived it is a thoroughly entertaining and stimulating piece. It is notable, too, in its closing movement, as the source of Irving Berlin's "This Is the Army Mr. Jones," which may or may not be useful information.

The concert opened with Schumann's Fourth Symphony, which I have had previous occasion to discuss (and I was again impressed yesterday with it), and as a quietly beautiful interlude there was d'Indy's Introduction to "Fervaal," exquisitely played. The program next week offers Haydn's D major Symphony No. 104, Milhaud's Fourth Piano Concerto in a first performance by Zadel Skolovsky, and Saint-Saens' Third Symphony, with E. Power Biggs as organist.

Post Mar BO

SYMPHONY DEFICIT AT $139,000

Increase Blamed on Reduction in Royalties

BY ROSE WALSH

Good music is a costly pleasure these days, for although legacies to the amount of $80,000, the largest sum in any one year, were left to the Boston Symphony Orchestra this past year (Miss Fanny P. Mason's bequest was $50,000), there still remains a deficit of $139,000, just $38,000 more than the previous year.

ROYALTIES DROP

Such was the information revealed at yesterday's annual meeting of the Society of Friends of Boston Symphony by Oliver Wolcott, chairman of the substantial organization, at a delightful afternoon program in Symphony Hall. A big drop in record royalties accounts for part of the loss but Henry B. Cabot, head of the trustees took the optimistic view that their financial problem is not as serious as that of other orchestras adding, "our great assets are people such as yourselves and people who take tickets regularly."

The meeting held a pleasant surprise for the more than 800 "Friends," many of them on the elderly side in the form of a State Department educational program sound film showing picturesque Tanglewood, Symphony's spacious, summer Music Centre at Stockbridge. Excellent pictures of the orchestra in rehearsal, Dr. Koussevitsky directing; glimpses of the students at work and at play, and interesting views of the gardens and surrounding countryside particularly pleased the patrons who have been unable to make the trip to the Berkshires.

Before joining the guests at tea, Dr. Charles Muench conducted the orchestra in a brief concert.

Symphony Friends

Reports Given By Trustees Of Orchestra

Three important events took place yesterday afternoon in Symphony Hall at the sixteenth annual meeting of the Society of Friends of the Boston Symphony Orchestra.

A new motion picture of activities at the Berkshire Music Center, produced last summer at Tanglewood by the Department of State's Office of International Information, was given its first Boston showing.

Oliver Wolcott, chairman of the Society of Friends, was reelected to this position for the ensuing year.

Charles Munch conducted the Boston Symphony Orchestra in a short program consisting of Samuel Barber's overture, "The School for Scandal," and Ravel's "Valses Nobles et Sentimentales" and "La Valse."

Prior to the showing of the Tanglewood film, Hamilton MacFadden, its producer, told of some of the difficulties involved in its production. He had planned to make it in 1947, but his plans were interrupted when Congress decided to discontinue "The Voice of America" cultural program. When this program was reinstated, he was able to carry his plans through. The film will be exhibited extensively abroad. Its spoken commentary will be translated into 30 languages.

Mr. Wolcott gave a brief outline of the orchestra's financial situation. While the outlook is considerably brighter for the Boston Symphony than it is for other American orchestras, a deficit of $180,000 is expected this year. Radio and phonograph royalties have temporarily fallen off.

Henry B. Cabot, president of the Board of Trustees, told the meeting that the orchestra had benefited by several bequests during the past year that amounted to $80,000.

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OPENING RED CROSS CAMPAIGN last night were Annamary Dickey, Metropolitan Opera Company soprano, and Arthur Fiedler, who conducted a concert by 65 members of the Boston Symphony Orchestra.

Concert, Film Stars Thrill 3000 In 'Kickoff' Rally for Red Cross

By JOHN O'CONNOR

Headliners of the stage, screen and concert world pitched in on a completely "for free" basis at Symphony Hall last night to thrill an audience of close to 3000 frontliners who will carry the Red Cross' "Mercy in Action" message to 31 Greater Boston communities, beginning today, in a campaign for $1,244,746.

The program had its serious moments, with the need for success being pressed home by Gov. Dever, Mayor Hynes and other speakers.

Business Basis

But in its less serious moments, the "kickoff" rally could not help but be a tremendous success, with such performers as Arthur Fiedler and 65 members of the Boston Symphony Orchestra, Annamary Dickey, the beauteous soprano of the Metropolitan; Audrey Totter, the dark-haired Hollywood star, and Moaning Vic Damone, the bobby-soxers' current candidate for President.

Gov. Dever, while acknowledging the human values represented by the Red Cross organization, placed success of the appeal on a strictly business basis.

"We should remember," he said, "that it is wise as well as good to

(Continued on Page Eleven)

Stars Aid Rally For Red Cross

(Continued from First Page)

contribute generously to the helping hand whose assistance we may need very sorely in the future."

The governor warned that "tomorrow may be our turn. It may be our community which is ravaged by a great fire, immersed in a great flood or damaged and destroyed by a great storm."

NEED "INEVITABLE"

Mayor Hynes warned that if the campaign should fail and the Red Cross were forced to curtail some of its activities, "it would mean the weakening of one of our necessary safeguards against trouble in almost any form."

Presiding was O. A. Schlaikjer, general chairman of the drive, who declared: "The need for the services of the Red Cross is inevitable. We must heed that need. We must provide the funds, because without such funds those in need cannot be helped. Lives which should and can be saved may be lost. The victims of inevitable disaster will be left to suffer, and they may die. We shall support that faithful group of Red Cross trained men and women who form the nucleus of a vast army of volunteers also imbued with the spirit of the Red Cross."

The program closed with a dramatic presentation, "The Light," directed by Eliot Duvey of the Tribune Theater and epitomizing Red Cross services.

Col. Joseph G. Gavin was chairman of the rally committee, assisted by Louis J. Brems, Arthur T. Boyle, Ernest W. Gross, Ray D. Schofield and George W. Steffy.

The drive will continue throughout the month.

Symphony Meeting Party-Like

By BARBARA TIBBETTS
Traveler Society Assistant

MINKS AND MARY-JANES were trotted out for yesterday afternoon's annual meeting of the Friends of the Boston Symphony Orchestra at Symphony Hall. On the agenda was a motion picture of life at Tanglewood, showing activities of the Berkshire Festival and Music Center; a discussion of the orchestra's deficit; and a short concert by the B.S.O. under the baton of Charles Munch. Guest speakers included Hamilton MacFadden, assistant chief of the international motion picture division of the office of international information; George Judd, manager of the B.S.O.; Henry B. Cabot, president of the orchestra's board of trustees; and Oliver Wolcott, president of the Friends.

Definitely shown up in a new light at the meeting was culture, described by Mr. MacFadden as one of Washington, D. C.'s leading stepchildren in legislative thinking — which was new light enough except that he shed further original rays on the matter by asking one and all to write their congressmen to remedy the situation!

FOLLOWING THE PROGRAM, members of the Friends braced themselves with a cup of coffee in the gallery prior to departing for their respective homes and any prospective writing of letters to Washington, D. C. Pourers were Mrs. Lewis Perry and Mrs. Oliver Wolcott. Among those glimpsed in the gallery were Mrs. Charles Sumner Bird; Mrs. Franklin W. Hobbs chatting with Arthur Fiedler; Mrs. William Stanley Parker, quietly attired in a gray suit; Mrs. Robert Montgomery; Mrs. George Hawley with Miss Mabel Daniels; Mrs. Elizabeth Sprague Coolidge, Boston's most inveterate backer of things musical; Mrs. Allan Forbes, distinguished in a brown ensemble and wearing a hat fashioned of beige wool and taffeta; and Mrs. John Teele.

Others noted were Mrs. F. Hartwell Greeneff Mrs. Henry C. Endicott with her daughter-

(Bachrach Photo)
MRS. LEWIS PERRY

in-law, Mrs. Henry Endicott; Mrs. Alexander Steinert, topping her beige crepe dress with sables; Mrs. William Dana Orcutt; and Mrs. Jasper Whiting—not on the trail of Hamilton MacFadden and ready, if need be, to storm the portals of national government with him in defense of culture!

PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAR 2- 1950

BSO Deficit May Reach $180,000

Tanglewood Film Given First Showing In Boston

BOSTON — The Boston Symphony Orchestra expects a deficit of $180,000 this season.

Oliver Walcott, chairman of the Society of Friends of the Orchestra reported at the group's 16th annual meeting yesterday that the deficit would be above that of the 1948-49 season partly because revenues from radio and phonograph record sales have decreased.

Prior to the formal meeting in Symphony Hall Manager George E. Judd introduced Hamilton McFadden of the State Department Office of International Information motion picture department who gave an unofficial first showing of the 20-minute film made at Tanglewood last summer.

Mr. Walcott, who was unanimously re-elected chairman, reported on the brighter side of the deficit that ticket sales are increasing and several bequests have been received including one of $50,000.

Boston Symphony Friends Hold 16th Annual Meeting

The Society of Friends of the Boston Symphony Orchestra held their 16th annual meeting at Symphony Hall yesterday afternoon. Henry B. Cabot presided, and a report of the orchestra's financial situation was delivered by Oliver Wolcott, chairman of the society.

This season the deficit is expected to be about $180,000, according to Mr. Wolcott, who unanimously was reelected chairman. This figure will be higher than that for the season of 1948-49 due partly to the facts that revenues from radio and the sales of phonograph records have decreased. The brighter side of the picture is found in the fact that ticket sales are up, and several bequests have been made to the orchestra, including one of $50,000 by the late Miss Fannie Mason.

Before the business meeting, Manager George Judd introduced Hamilton McFadden, associate chief of the motion picture department of the State Department's Office of International Information. Mr. McFadden described the documentary film made at Tanglewood in the Berkshires last Summer, which then had an unofficial showing.

This film is one in the annual series presented in foreign countries by the OII, not in theatres but before miscellaneous gatherings of people. These films have spoken commentaries which are translated into 30 languages.

Following the meeting, Charles Munch conducted the orchestra in Samuel Barber's Overture "The School for Scandal" and, by Ravel, the Valses Nobles et Sentimentales and "La Valse." Tea was served in the Huntington av. upper foyer.

Then came the great event of the day, the great election. Henry B. Cabot, president of the Friends, first announced that despite the financial situation the Friends were still a happy family; no changes of policy were in the making; the subscription list remained the highest in the country; the trustees, unlike those in some other cities, never had to think of popularizing or interfering in any way with the programs. And then he said that nominations were in order for a treasurer. A great hush fell over the audience, as Mr. Wolcott, for years our beloved treasurer, sat on tenterhooks on the stage.

Somebody popped up. "I re-nominate Mr. Oliver Wolcott," he cried. "Second the motion!" chanted the audience in unison. "Any brave man care to nominate another?" inquired the chairman. Silence. "The motion has been made and seconded that Mr. Wolcott be elected treasurer," said the chairman. "All in favor say 'aye.'" "Aye," thundered the audience. "Those opposed?" Utter silence. "It is a vote," said the chairman. Five and 11/16th seconds had elapsed to lower last year's world's record by a full second.

THE ROVING EYE

By RUDOLPH ELIE

The Great Election Sets a New Record

Heavens, said I to myself, the very thought of it appalling me, what if he should lose? What if somebody should propose a new candidate from the floor? What if that new candidate got in? Would the organization, hitherto so well knit, so bound by a common purpose, so dedicated to a common goal, fall apart? Would there be schisms?

I hastened up to Symphony Hall brooding on the matter, for a Friend of the Boston Symphony orchestra no more fails to attend the annual meeting of the Friends of the Boston Symphony orchestra than he fails to lay aside as substantial a sum as he can for its maintenance. And it developed immediately that this year there was to be an added attraction in addition to the great election, the little speeches, the music and the tea and cakes.

War Films Favorite

For, on the stage of the hall, was suspended a large movie screen. It seemed we were to see the American premiere of the movie made last summer at Tanglewood by the State Department's Office of International Information. A brief encounter before the preview with Hamilton MacFadden, assistant chief of the International Motion Picture division of the OII, turned up the fact that this 20-minute film was one of a score or more made each year by the State Department for free distribution all over the world.

Between 100 and 180 million people see these films every year, said Mr. MacFadden, who began his career hereabouts as manager of the Harvard Glee Club and was busy producing plays and movies until he joined the government in 1945. They're not in competition with the commercial movie interests, he explained, but are shown in little halls, open air meetings and anywhere at all to peoples of other lands. They eat them up, too, Mr. MacFadden added, some of them attracting audiences in the thousands. "The war documentaries are by all means the greatest favorites," he said, "with 'The Fighting Lady' by far the biggest draw."

He, however, favors more films of a cultural nature, and stated in his little pre-preview speech to the audience that while other peoples are well aware of our mechanical ingenuity, our mass production, our power and so forth, they sneer at our culture. But trying to convince Congress of the need for setting forth our culture, he said, is a hard nut to crack.

The film, in any case, turned out to be a neat if not remarkable bird's eye view of the doings at Tanglewood, with excellent rehearsal shots of the orchestra in its shirt sleeves, of student activities, of the various departments in action and, at the end, a full-blown concert with chorus and all. And overall was the presiding personality of Serge Koussevitzky, who proved himself as photogenic a trouper as Sir Cedric Hardwicke.

Receipts Down

After this came the financial statement by Oliver Wolcott, treasurer of the Friends. Things weren't so good, he said. The deficit this year would be $139,000; the record war, now fortunately ended, had cut into their royalties by $50,000, and things were difficult. They had had, however, legacies of $80,000, $50,000 of it from the late Fanny Mason, and a bit of horizon blue might develop when and if the government relaxes its taxes on symphony orchestras, which is a possibility of the future. Radio receipts were also down, and the fact that the Pops wouldn't be broadcasting this year would cut into the orchestra's income.

YONKERS, N. Y.
TIMES
MAR 7 - 1950

Boston Symphony At Center Mar. 16

The Boston Symphony Orchestra will make its third appearance in Westchester County on Thursday evening, March 16 at the County Center. The conductor will be Charles Munch who assumed his new duties as conductor just last fall. Since the Boston Symphony was founded in 1881, it has had nine conductors, three of them natives of France and Mr. Munch follows in the steps of a great predecessor, Serge Koussevitsky, who held the post for 25 years.

Charles Munch, first coming to the United States in December, 1946, when he made his intitial American appearance conducting the Boston Symphony Orchestra as guest, is a native of Strasborg Alsace, where he was born in 1891. Mr. Munch has made his remarkable reputation as conductor for the most part in France where he has led the Paris Symphony Orchestra, the Lamoureux Orchestra, and the Straram Orchestra. He was the founder of the Paris Conservatory Orchestra. Last tautumn he took the Orchestra Nationale de la Radiodiffusion Francaise on a goodwill tour of America.

The program will include: Haydn, Symphony No. 104, 3 excerpts from Romeo and Juliet by Berlioz, Beethoven VII, Symphony.

The concert is thefifth in the Mrs. Julian Olney Series at the County Center.

PROVIDENCE, R. I.
JOURNAL
MAR 8 - 1950

MUSIC

Boston Symphony Gives 2nd Concert at State Auditorium

By WILLIAM DINNEEN

The Boston Symphony Orchestra presented the second concert of the current series last night at the State Auditorium in Providence under the baton of Richard Burgin, associate conductor of the orchestra.

Experiments with staging improved the sound of this concert as compared with the first concert, cutting down a feed-back through the ventilators and helping in some other ways. The orchestra was seated entirely on one level.

The program:

Haydn ..... Symphony in G major, No. 88
I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito
Brahms. Variations on a Theme by Haydn. Op. 56a
Bach . Passacaglia and Fugue in C minor (Orchestra by Ottorino Respighi)
INTERMISSION
Shostakovitch .... Symphony No. 1, Op. 10
I. Allegretto; Allegro non troppo
II. Allegro
III. Lento
IV. Allegro molto

This was the 303rd Providence concert and our guess is that the Boston Symphony will remember it for a long time to come. It had a mystical sense of the unheard-of heard about it.

In the Shostakovitch the piano turned out to be out of tune both with itself and with the orchestra in the Scherzo, truly a wry joke, and the pianist played very, very quietly in the fourth movement. In the fourth movement the upper tympani was off tune somehow, and with a solo pattern to repeat three times.

And at the end something happened which I have never seen before. The audience startèd to applaud as Mr. Burgin closed the book on Shostakovitch, became self-conscious and stopped, leaving everything in neutral. Truly an evening to remember!

The Respighi setting of the Bach "Passacaglia" is still controversial. There were those in the audience who expressed violent sentiments about it, which is a good sign. It is truly a virtuoso setting in the grand manner, and it is equally true that it shows Respighi knew practically nothing about the instrument for which it was originally written. As far as this corner is concerned, there the matter rests. Except for one curious confusion which developed at the very end of the Passacaglia. Mr. Burgin and the orchestra made the most of the material and the setting at hand.

There were certain variations in the Brahams opus which seemed a bit hurried and angular to pianists in the audience, who always consider this their property, but the over-all effect given by Mr. Burgin was of sincere conviction and a desire to keep the classical image of Haydn in mind.

Haydn really appeared in all his glory in the opening symphony. The tone was magnificent, the tempos relaxed and gracious, and Mr. Burgin conducted in a straightforward manner which was eloquent in its restraint.

There was some small thing hovering over this 303rd concert in Providence. Mr. Burgin deserved better treatment all around!

Col. Mar. 4

MUSIC

Skolovsky Soloist in New Milhaud Concerto at Symphony Concerts

By CYRUS DURGIN

The novelty this week at the Boston Symphony Orchestra concerts is the new Fourth Piano Concerto of Darius Milhaud, which the French composer finished last August in California. The soloist is Zadel Skolovsky, a young artist of Russian parentage and Canadian birth, who makes his Boston debut on these occasions. Charles Munch begins the program with two items of Haydn: the unimportant Overture to the forgotten opera "The Uninhabited Island," and the last and great Symphony in D Major No 104. For finale there is Saint-Saens' spavined old warhorse, the Third Symphony, whose organ part is performed by E. Power Biggs.

It would be pleasant to report that Milhaud, one of the finest of the middle-aged generation of French creative musicians, has produced a fine and solid or even a great work in his Fourth Piano Concerto. The truth, however, seems to be in the other direction. It is a busy, busy piece, rhythmatically alive all the way, and at beginning and end having the jiggling jocularity of Milhaud's "Scaramouche" Suite, which these sections in a way resemble. But I found my attention wandering in the course of the slow movement, which doesn't say much or get anywhere except into a cul de sac of somewhat tortured dissonance.

The best things about the Concerto are its lively and sustained rhythmic buoyancy and the bright, sparkling colors of the orchestration. Also the fact that the piano part has a certain grotesque life of its own that compels attention except, as aforesaid, in the slow movement.

This solo part must be very tricky, and Mr. Skolovsky, who has what seemed to be a big, resourceful technic, was equal to its demands. It would be nice to hear this gifted pianist again in a better piece that would show off more of his talent. For the present one can only compliment him on his navigation of an exacting duty, and to add that he was cordially received by the Friday audience.

Mr. Munch gave both Overture and Symphony brisk performances that were nicely within the Haydn style, clear, balanced, and at the same time having a subtle interpretive distinction that came from the special qualities of Charles Munch. As for Saint-Saens' Symphony, he worked wonders upon it, making that perfumed slow movement sound fresh nad passionate, and the knock-'em-dead finale, bursting with its imposing organ chords, its booming drums and crashing cymbals, sound like really important music. As a matter of record it was with this work, which he conducted here as guest in 1946, that Mr. Munch showed us what a superb conductor he is.

The organ blended well with the orchestra, and Mr. Biggs treated his part impeccably. Incidentally, it was said that the piano which Mr. Skolovsky used would be brought up to the Boston Symphony's unusually high pitch of 444 vibrations per second. Perhaps some improvement was made, but this was difficult to tell, owing to the dissonant character of Milhaud's Concerto.

PAWTUCKET, R. I.
TIMES
MAR 3 - 1950

Pianist To Present NewMilhaudWork

Skolovsky Pays Cash For Right To Play It With Boston Symphony

BOSTON (UP) — A new piano concerto by famed modern composer Darius Milhaud gets its world premiere today by a young pianist who paid in cash for the privilege.

Pianist Zadel Skolovsky, who plays the new concerto with the Boston Symphony Orchestra, commissioned the work from Milhaud last March.

"I have the greatest personal satisfaction in bringing new music before the public," Skolovsky said.

The idea of an individual performer financing a composition for himself is somewhat unusual, though various orchestras and foundations have made commissioning a common practice.

"There's a great mutual advantage in this sort of arrangement," Skolovsky said. "There is financial gain to the composer and also to the artist who gets exclusive rights to perform the composition for a stipulated time.

"The bonus is that the public is getting a new work of art it might not otherwise have had. There is a definite added incentive to the composer.

Skolovsky declined to say how much he paid Milhaud, now teaching at Mills College in Oakland, Cal. Fees on similar commissions have ranged from $1000 to $2000.

However, he said he felt it was a good investment.

"I believe in it very much," he said. "Milhaud feels it's his best

Mar 4

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 19th program of the 69th season in Symphony Hall yesterday afternoon. E. Power Biggs, organist, was the assisting artist in the following program:

Overture to "L'Isola Disabitata": Haydn
Symphony No. 104 in D.....Haydn
Concerto No 4 for Piano and orchestra Milhaud
Symphony No. 3 in C minor Saint Saens

By RUDOLPH ELIE

An abundance of musical riches for every taste marked this fine concert, the whole set forth with vigor, elan and authority.

The only new thing on the program was Darius Milhaud's Fourth Piano Concerto, being given its first performance by a splendid pianist also making his first appearance here. It must be said that the new work is a rather curious affair that for all its attractiveness, its liveliness and overall spirit, nonetheless conveys more than a little of the atmosphere of contrivance.

It is not, of course, too easy to get to the bottom of the matter in one hearing, yet the Concerto doesn't seem too reluctant to give up its secrets the first time out. The first movement alone offers real problems to the listener for here Milhaud, rather than treating the piano as a solo instrument, integrates it almost wholly with the orchestra in a swiftly paced, rhythmically urgent and generally polytonal improvisation that never quite establishes any mood at all.

Its idiom doesn't seem too difficult, which is to say it is not harmonically obscure to ears educated to a reasonable degree of contemporary alertness, nor is its melodic material, fragentary although it is, any more angular or spare than is seemly. It is merely that the composer, setting up a tension, maintains it inexorably to the end, offering little contrast either in material or dynamic level. The first movement, in short, seems like the perpetual motion of a vast cluster of insects whirling but remaining fixed in relation to the ground.

The second movement is a vast improvement. Here the composer creates mood; a slightly ominous mood in a fantastic vein, but one at once effective and evocative in the interplay of imaginative orchestral textures with the piano. And the finale, again a swife movement in an improvisational style, has humor and good healthy abullience. Oddly enough, though the whole does not represent a new departure for this most talented composer, it somehow doesn't "sound" like him; had his name not been on it I am sure I never should have guessed whose it was. Be that as it may, Zadel Skolovsky played it with confidence, with security and style; it would be a pleasure to hear him in a work that would offer more opportunity for appraisal. And it may be added, with much blowing of the trumpets, that the piano was in tune with the orchestra, at last. How this miracle was achieved I am at a loss to explain.

I cannot remember ever having heard Haydn realized so perfectly as Mr. Munch realized him yesterday in the great D major Symphony. I thought at first, with his treatment of the adagio introduction, that it might be mannered and, if I may use the expression, whooped up. On the contrary, as the work progressed through the andante, the graceful menuetto (with its miraculous trio) and the whirling finale, it was little short of a revelation. The orchestra, achieving a light, utterly crystalline tone, never played better in all its life.

There are few symphonies in the repertoire that are quite so hilariously inflated, so grandiloquent and so filled with rodomontade as Saint Saens' organ symphony. Yet there are few that, if taken as unseriously as this one should be, are so completely entertaining. The organ thunders, the tympani beat out ferocious tattoos, trombones assault the heavens, four hands on a piano do grand arpeggios and violin players rush their fingers up and down the fingerboards in lightning figurations, pausing only, in the slow movement, to play an offertory. It is all spectacle, all melodrama, and all fun, and Mr. Munch gives it what are known as the works.

Next week we are to hear Mozart's Overture to "The Marriage of Figaro" and the G minor Symphony, Lukas Foss' "Song of Anguish" and excerpts from Berlioz' "Romeo and Juliet"

detective in "He Walked by Night."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The piece which first sold Charles Munch to some of us was the C minor Symphony of Saint-Saens (with organ), which he conducted here as guest four years ago. Here was a piece that had come to seem distinctly "old hat," a sort of relic, and Mr. Munch brought it back to life. Since he has become the regular conductor we have seen him perform a similar feat with the "Reformation" Symphony of Mendelssohn. Nor are these achievements merely a matter of pepping up; it is a more complicated process than that.

Anyway, Mr. Munch is repeating the Saint-Saens at this week's Symphony Concerts, with E. Power Biggs at the remodeled Symphony Hall organ. No more than before could he rid the slow division of its hint of smugness or the final movement of its Lisztian bombast. Nevertheless, the piece made good, even absorbing and exciting listening and brought down the house. Whatever you may say of Saint-Saens, he knew his business and this Symphony is a masterly piece of musical construction, with salient musical ideas and the whole attractively served up for orchestra.

The current program begins with Haydn, both unfamiliar and familiar, and continues with the Fourth Piano Concerto of Milhaud in its first performances. Zadel Skolovsky, a pianist new to Boston, was the soloist. The Haydn items are the Overture to the opera "L'Isola Disabitata," hitherto unheard at the Symphony Concerts, and the last and finest of the Symphonies, No. 104, which we had not heard for eight years and which was doubly welcome in Mr. Munch's splendid reading. The operatic Haydn, long an unknown quantity in this part of the world, is beginning to get a little recognition. If the whole of this one-act opera is as good as the Overture, it should be worth our while to hear it. We can credit Mr. Munch with yet another valuable addition to the orchestra's repertory.

Modern composers who write concertos take a considerable chance. The first performance can always be arranged and possibly a few others by the same artist. But how about subsequent ones? In this particular case Mr. Milhaud may not fare too badly. His concerto is definitely on the attractive side. The first movement is full of life and good spirits, there is a striking slow movement, slightly on the macabre side, and a finale that is a sort of perpetual motion for the pianist with the orchestra playing a very minor role. How difficult the work is technically would be hard to say merely from listening to it, but it seemed to give Mr. Skolovsky no particular trouble. He played the Concerto as though he enjoyed doing it and it is safe to say that most of the audience enjoyed hearing him. He was well received.

Lukas Foss Cantata at the Symphony

'Song of Anguish' Première With Composer on Podium

By Harold Rogers

Lukas Foss yesterday afternoon conducted the Boston Symphony in the première of his own work, "Song of Anguish," a Biblical cantata for baritone and orchestra. Marko Rothmüller was the soloist.

A composer is generally too realistic to expect immediate and worldwide approval of his work. All he asks is that his listeners give him an unbiased hearing. Without an open mind the concertgoer does an injustice both to the composer and to himself.

Compared to the music turned out by our contemporary extremists, Lukas Foss has created a rather conservative score, emphatically expressed, set to a text selected from the Book of Isaiah. The verses are chosen mainly from the fifth and sixth chapters, opening, "Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness," and closing, "Then said I, Lord, how long? And He answered, Until the cities be wasted without inhabitant, and the houses without man, and the land be utterly desolate."

* * *

Foss chose these verses, he said, because they are descriptive of our present-day problems. So it is natural that his score would have an Old Testament flavor with modern-age overtones. Chaotic conditions which Isaiah prophesied were depicted musically as already taking place.

Foss gave us more of a lamenting Jeremiah than an Isaiah. The moods were sometimes melancholic, often turbulent, but with doom pervading throughout. Though Isaiah has these characteristics, he is also one of the greatest optimists of the Old Testament. But there is no optimism in Foss's score. It is probable that in the allotted time he could do no more than paint a one-sided portrait.

What he did paint, however, was done with good, economical craftsmanship. There is no doubt that he said exactly what he intended to say. Mr. Rothmüller's interpretation was vocally fitting, pontifical in pose, dramatic in tone. His enunciation was not always clear.

Charles Munch opened the concert with a scintillant reading of Mozart's overture to "The Marriage of Figaro." The Mozart Symphony in G minor, No. 40, which came next, had a few negligible troubles in tempo (the Andante began a bit too fast), but was otherwise crisply done, eminently satisfying.

* * *

Last of all we heard three excerpts from Berlioz' Dramatic Symphony, "Romeo and Juliet"—the love scene in the Capulet garden, the Queen Mab scherzo, and the Capulet ball. Mr. Munch, who has so ably championed Berlioz this season, is giving us brilliant readings that impress us with the genius of this controversial figure, "the father of the modern orchestra."

In these excerpts particularly can one clearly see how Berlioz was paving the way for Wagner's harmonies and Tchaikovsky's sentiment. It is hard to believe that this music is now 111 years old. Berlioz was at least half a century ahead of his time.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program begins with Mozart (the "Figaro" overture and G minor Symphony) and ends with Berlioz (excerpts from the "Romeo and Juliet" Symphony.) Between these extremes, and they are extremes in more senses than one, comes Lukas Foss' "Song of Anguish," for baritone and orchestra in its first performances, with Marko Rothmueller as the soloist.

Mr. Foss has reverted to the practice of an early day: The writing of solo cantatas, as opposed to choral ones. His specialty, however, is Biblical cantatas. His second, the "Song of Songs," was introduced by Dr. Koussevitzky three years ago. The piece heard yesterday, and to be repeated tonight, was composed a year earlier, or when Mr. Foss was 23. The two works are completely different, and it seems to me that Mr. Foss has been more successful in finding suitable musical expression for the dire prophecies of Isaiah than for the raptures of Solomon.

The excerpt from the Book of Isaiah that he has chosen is a long one and he has reordered the words to suit his purpose. The text begins "Woe unto them that call evil good and good evil" and ends "And the land be utterly desolate," and all that lies between is in the same vein, as are the long orchestral prelude, the interludes and postlude. Mr. Foss set out to write a gloomy peice and he has done so with results that are, in the main, impressive.

The conducting of the new work fell to the composer, who is no tyro at the business, and his fellow-members of the orchestra gave him all that he asked for. Mr. Rothmueller, a singer of Yugoslavian origin and Central European training, who has been in this country a little over a year, proved to be the ideal interpreter for Mr. Foss' music. His voice is powerful enough to be heard against Mr. Foss' elaborate (and resourceful) orchestration; he caught the mood of the music, while the clarity of his diction was nothing short of extraordinary.

Mr. Munch did well by Mozart, if not quite as well as he had done by Haydn the week before. Berlioz's Love Scene might have been a shade more romantic, but the other excerpts came off splendidly. The "Queen Mab" Scherzo was gossamer-light and the ball at the Capulets' house turned out to be a very orilliant affair, the tumult on the stage provoking answering one in the auditorium.

MUSIC

Memorable Conducting by Munch at Symphony; New Cantata by Lukas Foss

By CYRUS DURGIN

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WHITE PLAINS, N.Y
HERALD
3/10/50

Boston Symphony Will Play In Hub

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Wi[illegible]
Or[illegible] under
M[illegible] will play
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CHARLES MUNCH

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MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 18th concert of the 69th season in Symphony Hall yesterday afternoon. Marko Rothmueller, baritone, was the soloist. The program: Overture to "The Marriage of Figaro" . . . Mozart Symphony in G minor (K. 550) . . . Mozart "Song of Anguish" . . . Lukas Foss Excerpts from "Romeo and Juliet". Berlioz

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Yesterday it was Mozart and Berlioz with a new work by Lukas Foss for good measure, and on the whole I should say that it was a good measure. For it is becoming increasingly evident that this 28-year-old composer, who as the pianist of the Boston Symphony has both a security and a working atmosphere few composers have ever enjoyed, is capable of bigger things once he finds the proper creative credo.

Like so many American composers, whose musical vocabulary is enormous but whose ideology is written word. Where other Americans composers have turned to Sandburg or Lincoln or Jefferson or any number of other grass roots philosophers, Mr. Foss—who has also found inspiration in Sandburg—here leans heavily on a Biblical subject, and a desperately gloomy subject at that. The result was pretty much a bore muddled (and this seems to be the generation of muddled ideologies in every field), he seems overly preoccupied in the stimulation of the if not exactly a failure. This beating of breast, tearing of hair and pouring of ashes upon the head with all its attendant wailing is unseemly for a man of his age.

The result as music, however, was a brilliant success, and it is the music that here really concerns us For Mr. Foss has found a means of orchestral expression that is remarkably right and appropriate for this day and age. He is entirely uninfluenced by the Boulanger style of wrung-dry counterpoint in the dissonantly linear fashion. He has found an essentially melodic style that is tonal but explorative. It evokes an original musical world of its own that seems a natural extension of the world created by Mahler. It has movement, which is to say it has powerful rhythmic impulse without the motorical fussiness of, say Milhaud. It is uniform in character and individual without any eccentricity. It creates atmosphere and is always expressive, exploiting the instruments of the orchestra but never over-exploiting them idiosyncratically. It is, in fine, music of imagination and real creative urgency.

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I find Mr. Munch's touch with Mozart something extraordinary. His differentiation of the poles-apart character of the Overture to "The Marriage of Figaro" and the great G minor Symphony was masterly; for the one it was all wit, verve and sparkle; for the other it was of the heart, never lugubrious or despairing, never labored or sententious. Tragedy is read into this work by musical commentators, but Mr. Munch understands that it is not tragic at all in a personal sense, but in a world sense; and more in sorrow than in anger at that.

The Berlioz, containing as it does in the Queen Mab scene perhaps the greatest orchestral scherzo ever composed, simply cannot fail to bring down the house, even when it is less sensitively done than the conductor did it yesterday, and it brought to a close another satisfying concert. The orchestra is out of town next week but returns on March 24 to do an Overture by Pi-ket, Strauss' "Don Quixote" with Samuel Mayes as cello soloist, and Bartok's Concerto for Orchestra. Richard Burgin will conduct. I forgot to mention above that Lukas Foss conducted his "Song of Anguish" and again revealed himself a conductor with authority, skill and finesse.

Lukas Foss Cantata at the Symphony

'Song of Anguish' Première With Composer on Podium

By Harold Rogers

Lukas Foss yesterday afternoon conducted the Boston Symphony in the première of his own work, "Song of Anguish," a Biblical cantata for baritone and orchestra. Marko Rothmüller was the soloist.

A composer is generally too realistic to expect immediate and worldwide approval of his work. All he asks is that his listeners give him an unbiased hearing. Without an open mind the concertgoer does an injustice both to the composer and to himself.

Compared to the music turned out by our contemporary extremists, Lukas Foss has created a rather conservative score, emphatically expressed, set to a text selected from the Book of Isaiah. The verses are chosen mainly from the fifth and sixth chapters, opening, "Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness," and closing, "Then said I, Lord, how long? And He answered, Until the cities be wasted without inhabitant, and the houses without man, and the land be utterly desolate."

Foss chose these verses, he said, because they are descriptive of our present-day problems. So it is natural that his [illegible] have an Old Testament flavor with modern-day [illegible] Chaotic conditions [illegible] prophesied were depicted [illegible] ally as already taking place.

Foss gave us more of a lamenting Jeremiah than an Isaiah. The moods were sometimes melancholic, often turbulent, but with doom pervading throughout. Though Isaiah has these characteristics, he is also one of the greatest optimists of the Old Testament. But there is no optimism in Foss's score. It is probable that in the allotted time he could do no more than paint a one-sided portrait.

What he did paint, however, was done with good, economical craftsmanship. There is no doubt that he said exactly what he intended to say. Mr. Rothmüller's interpretation was vocally fitting, pontifical in pose, dramatic in tone. His enunciation was not always clear.

Charles Munch opened the concert with a scintillant reading of Mozart's overture to "The Marriage of Figaro." The Mozart Symphony in G minor, No. 40, which came next, had a few negligible troubles in tempo (the Andante began a bit too fast), but was otherwise crisply done, eminently satisfying.

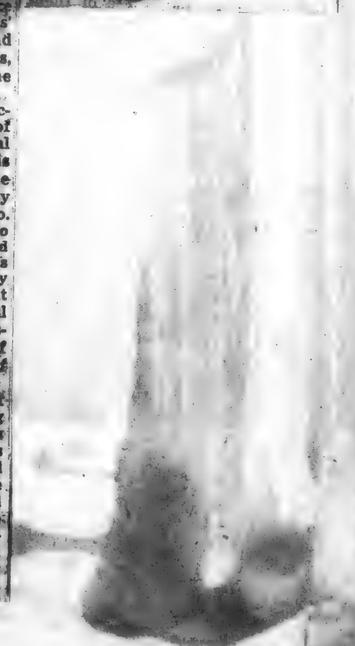
Last of all we heard three excerpts from Berlioz' Dramatic Symphony, "Romeo and Juliet"—the love scene in the Capulet garden, the Queen Mab scherzo, and the Capulet ball. Mr. Munch, who has so ably championed Berlioz this season, is giving us brilliant readings that impress us with the genius of this controversial figure, "the father of the modern orchestra."

In these excerpts particularly can one clearly see how Berlioz was paving the way for Wagner's harmonies and Tchaikovsky's sentiment. It is hard to believe that this music is now 111 years old. Berlioz was at least half a century ahead of his time.

results that are, in the main, impressive.

The conducting of the new work fell to the composer, who is no tyro at the business, and his fellow-members of the orchestra gave him all that [illegible]. Rothmuellen, a singer of [illegible] Slavian origin and Central European training, who has been in this country a little over a year, proved to be the ideal interpreter for Mr. Foss' music. His voice is powerful enough to be heard against Mr. Foss' elaborate (and resourceful) orchestration, yet caught the mood of the music, while the clarity of his diction was nothing short of extraordinary.

Mr. Munch did well by Mozart, if not quite as well as he had done by Haydn the week before. Berlioz's Love Scene might have been a shade more romantic, but the other excerpts came off splendidly. The "Queen Mab" Scherzo was gossamer-light and the ball at the Capulets' house turned out to be a very brilliant affair, the tumult on the stage provoking answering one in the auditorium.



MUSIC

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WHITE PLAINS, N.Y HERALD 3/10/50

Boston Symphony Will Play In Hub

Making its third appearance in Westchester, the Boston Symphony Orchestra, under direction of Charles Munch, will play in the County Center Thursday evening.

CHARLES MUNCH

The concert, which is the fifth in the Mrs. Julian Olney Series, will include: Haydn — Symphony No. 104; three excerpts from Romeo and Juliet By Berlioz, and Beethoven's No. II — Symphony.

Munch assumed his new duties as conductor last Fall. When he first came to the United States from France in 1946, he made his initial appearance at the helm of the Boston Symphony Orchestra as a guest conductor. He has led the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra.

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony program begins with Mozart (the "Figaro" overture and G minor Symphony) and ends with Berlioz (excerpts from the "Romeo and Juliet" Symphony). Between these extremes, and they are extremes in more senses than one, comes Lukas Foss' "Song of Anguish," for baritone and orchestra in its first performances, with Marko Rothmueller as the soloist.

Mr. Foss has reverted to the practice of an early day. The writing of solo cantatas, as opposed to choral ones. His specialty, however, is Biblical cantatas. His second, the "Song of Songs," was introduced by Dr. Koussevitzky three years ago. The piece heard yesterday, and to be repeated tonight, was composed a year earlier, or when Mr. Foss was 23. The two works are completely different, and it seems to me that Mr. Foss has been more successful in finding suitable musical expression for the dire prophecies of Isaiah than for the raptures of Solomon.

The excerpt from the Book of Isaiah that he has chosen is a long one and he has reordered the words to suit his purpose. The text begins "Woe unto them that call evil good and good evil" and ends "And the land be utterly desolate," and all that lies between is in the same vein, as are the long orchestral prelude, the interludes and postlude. Mr. Foss set out to write a gloomy piece and he has done so with re-

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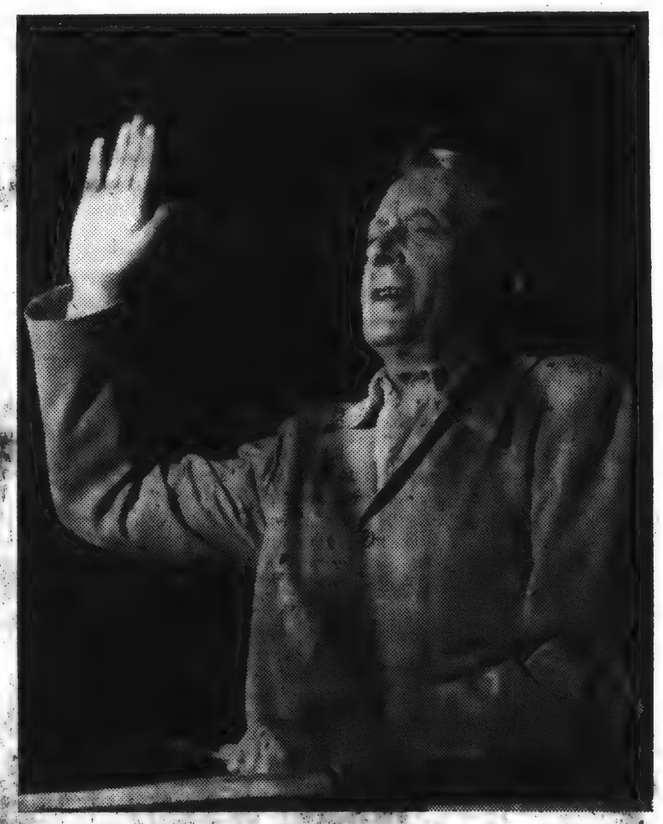
NEW HAVEN, CONN.
REGISTER
MAR 12 1950

'CANDID CONDUCTOR

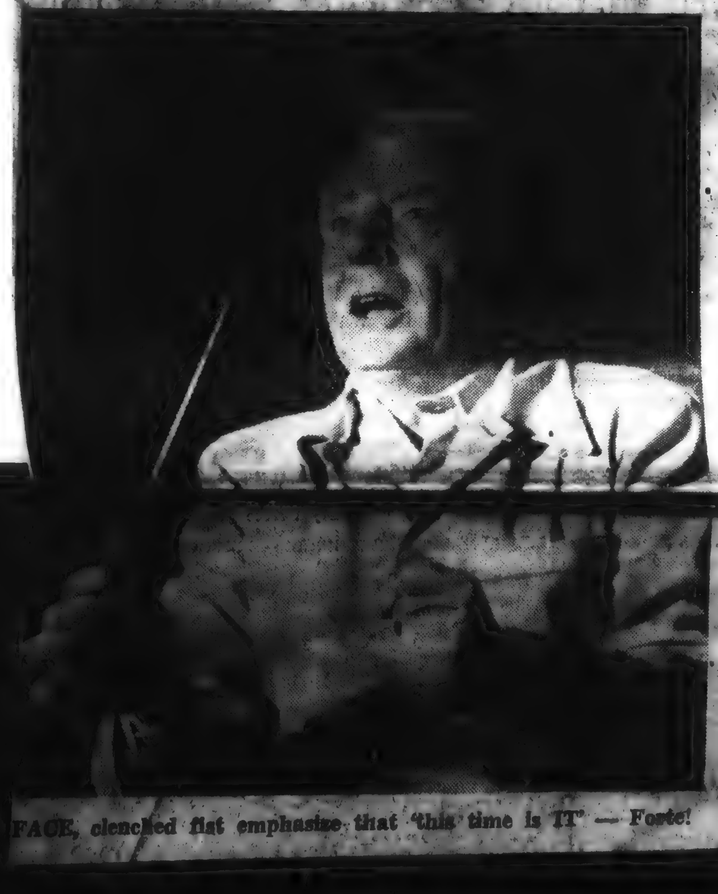
Charles Munch's Aversion To Be Photographed Led To These Remarkable, Unposed Stroblight Pictures Taken By Gilbert Friedberg At Rehearsal Of The Boston Symphony Orchestra Which Will Perform At Woolsey Hall On Tuesday

MUNCH is genial as he signals for "attention" prior to the downbeat.

SMILE gives way to concentration; left arm is commanding.

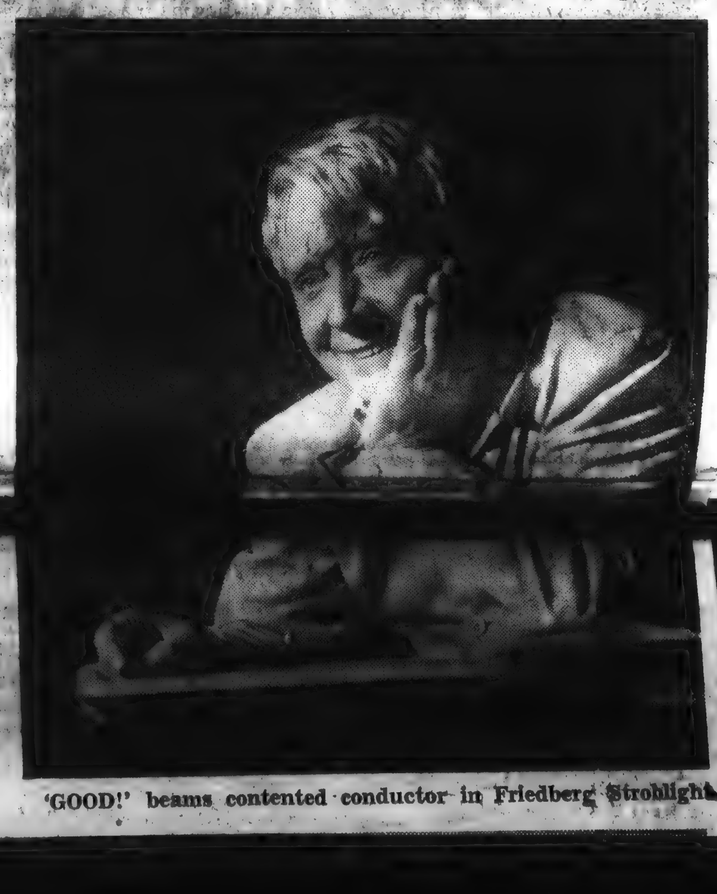


'NO', he growls, halting orchestra with traffic cop wave.



FACE, clenched fist emphasize that 'this time is IT' — Forte!

'CRESCENDO, crescendo, fortissimo!' demand both lips and mane.



'GOOD!' beams contented conductor in Friedberg Stroblight

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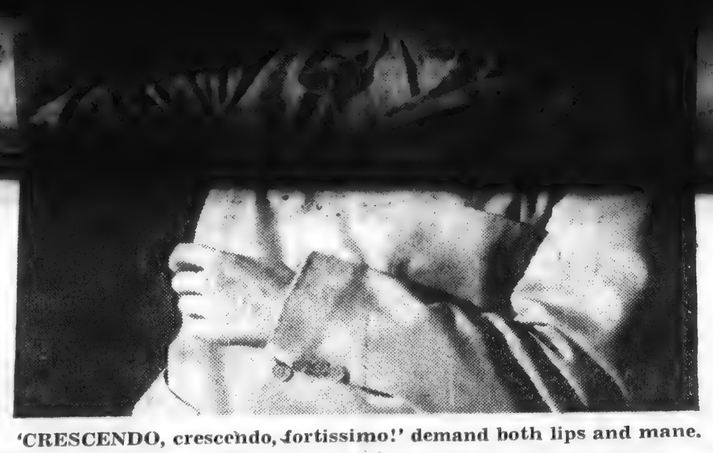

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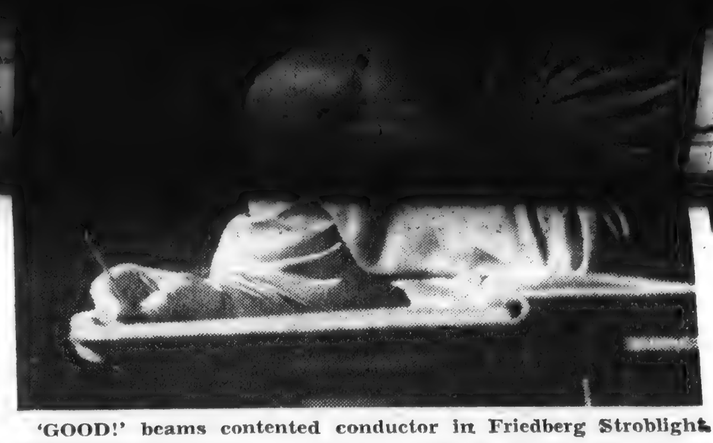

'GOOD!' beams contented conductor in Friedberg Stroblight.

OFFSTAGE, in a John Brook photo, Mr. Munch thoughtfully reconsiders a score.

IN Woolsey Hall, leading Boston Symphony, Charles Munch is capable of looking as restrained as this—sometimes.

Music, Theater — Novelties Fron

Odd Concerto

The Ondes Martenot is an electronic instrument invented 22 years ago by Maurice Martenot. It has captivated the imagination of France's leading composers. Oliver Messiaen, Darius Milhaud, Arthur Honegger, Florent Schmitt, Jacques Ibert, and Charles Koechlin have written for it.

The Martenot has a clavier seven octaves long. Slightly below and to the left of the clavier are a dozen buttons, similar to organ stops, which control the various timbres of the instrument. This panel also accommodates a lever which, in effect, serves the Martenot as a bow serves a violin—that is, it controls the attack, release, phrasing, and dynamics.

The instrument is capable of a wide range of timbres. Besides those to which the western ear is cultivated, the Ondes Martenot can produce Tibetan, Indian, Cambodian, and Japanese effects, some of which are percussive in nature.

By Emile Vuillermoz

PARIS

AMONG RECENT musical events of varying quality, we have been favored with an experience which stands out from the usual run: a Concerto for Ondes Martenot and orchestra by André Jolivet. It was an event of some importance.

Progress in the musical art has always been conditioned by progress in instruments. It is not the composers who create new musical tools so as to express themselves with more eloquence; it is the manufacturers of instruments who imagine and produce more and more ingenious sound machines.

Primitive man, in the cave age, must quickly have discovered the pleasure of percussion, either clapping his hands in time, or beating out a rhythm with his foot on the ground, or knocking two pieces of flint or of hollow wood together. This is the drummer's equipment which historically must have preceded all other orchestral instruments.

Later the murmurs of breezes, or the whistling of a storm through a narrow orifice, must have made curious seekers turn toward wood instruments. A hollow bone, a hollow reed, enabled an ingenious artisan to obtain all sorts of harmonious sighs by taming human breath and compressing it through a tube. The wind instrument section was thus born.

Finally, one fine day, a hunter, listening to the odd moan of his bowstring when an arrow was loosed, discovered what could be done with this nervous vibration. And so string instruments found their originator.

Since then, from century to century, these three families have been perfected, and have remained the essential elements of our great orchestral formations, and the history of composition has followed step by step that of the production of the machine tools that have hollowed out and made use of sound phenomena and revealed the secrets of a more and more knowledgeable sound architecture. Thus the different methods of using a metallic string in the lute, the harp, the spinet, the harpsichord, and the grand piano created, between the sixteenth and twentieth centuries, harmonic styles that became more and more subtle.

The invention of a new instrument is a factor the consequences of which may have capital meaning. This is why we must salute the official entry of "wave" in-

John Brook

Ginette Martenot and Her Brother, Maurice Martenot, Inventor of the Ondes Martenot, Electronic Musical Instrument. A Concerto for Martenot and Orchestra by Andre Jolivet Has Recently Been Performed in Paris

struments into our symphonic concerts. Here they are, represented by their first concerto. This is not a masterpiece of composition. Mr. Jolivet has not found immediately the style and accent that suit this strange voice, made up of caresses and sobs, whose possibilities have yet to be fully exploited.

Arthur Honegger, in his "Jeanne d'Arc au Bûcher," was able to use waves with much skill, but his example was not followed. This great supernatural cry that comes from everywhere and from nowhere seems to emanate from a natural force and not from a man-made instrument. It is a sort of tamed whirlwind. It is therefore not easy to find a style adapted to its function.

Here we see how the instrument guides creative thought. "Musical waves" await the man who will make them speak their real language.

NEW HAVEN, CONN.
JOURNAL-COURIER
MAR 15 1950

Last Night's Concert

By E. C. R.

Boston Symphony Ends Season In Woolsey Hall

The seventh and final concert in the Woolsey Hall Concert Series was heard last night in Woolsey Hall. The second appearance of the Boston Symphony Orchestra, under the direction of Charles Munch, this season was a memorable one. Never has there been a director who has put himself more completely into his work than this man so reminiscent of his predecessor, Serge Koussevitsky. Evidence of his prodigious memory was manifest in that he used no score for either of the Haydn works presented before the intermission, or for the Brahms Symphony later in the program. And so intent did he become in this latter presentation that he at one time stepped right off the podium, while later he caught himself on a music stand just in the nick of time.

The Overture of "L'Isola Disabitata" was the opening selection by Haydn, a score rich in musical treatment. Haydn's "Symphony in D Major, No. 104" was the last of his compositions, beautiful, with its gaiety expressing love of life. This symphony was influenced by church music, reflecting Haydn's peasant religious background.

Guest artist was petite, blond, and beautiful Nicole Henriot, piano soloist. Looking exceptionally frail in her white chiffon dress, featuring a high neck and long sleeves, with a huge pleated skirt, this young lady proved to be pleasing to the eye as well as to the ear. Her animation and vigor combined with speed and brilliance to give a dramatic and expressive presentation. Her performance had a big dynamic framework suited to the French character of the Concerto for Piano and Orchestra, written by Ravel.

This work exemplified Ravel's concept of the Concerto as an entertaining display piece. It is a gay and brilliant work, with the piano well in the foreground, and its virtuoso gymnastics of the most tasteful variety. It is filled with delicate grace, ironic verve and a secret tenderness. At times it seemed almost weird, with harp, percussion and woodwinds all displaying themselves with florid coloratura runs. The French horn offered a gay and gracious solo, with a finale borrowed from jazz in moderation. This talented artist was called back six times to take her justly deserved acclaim and approval.

After intermission the Orchestra presented Symphony in E Minor, Op. 98, containing more of pure scholarship and austere intellectual spirit than Brahms' other symphonies. It opened in a naive childlike spirit, with voices of different pitch calling to each other. This was followed by a more triumphant character, with an agumentative stram. The slow movement was most beautiful, with horns and woodwind offering romantic mood. A broad chorale was played by the cellos through a soft tracery of orchestral pattern, with repetitions beautifully decorated with instrumental coloring making a most effective ending.

The audience was most reluctant to permit this final concert to come to an end, and called the popular conductor back again and again to receive his just acclaim.

NEW YORK, N. Y.
TIMES
MAR 12 1950

KOUSSEVITZKY CONDUCTS IN ISRAEL

By PETER GRADENWITZ

TEL-AVIV

WHEN Dr. Serge Koussevitzky, on the second night of his first visit to Israel, entered the concert hall of the Israel Philharmonic to listen to a subscription concert, the men of the orchestra and the audience sprang to their feet and gave the long-awaited maestro a rousing, minute-long ovation.

Moreover, the orchestra played Beethoven's "Eroica," which had been given a good workaday rendering on previous nights, with so spirited a performance that the sympathetic, youthful guest conductor from France, M. Charles Bruck, was astonished.

Top Form

A week later, Mr. Koussevitzky stepped on the platform to take over. To most listeners it seemed as if a completely different orchestra was playing under him. The strings had regained their beautiful warmth and sensuousness of tone for which the orchestra was rightly famous in former years, and the winds were on the top of their form.

The incredible youthfulness of the maestro and the enthusiastic response the men gave him were soon transmitted to the audience. Only Toscanini had had such an ovation as Koussevitzky got, with Leonard Bernstein a close follower in the favor of the Israeli public.

Mr. Koussevitzky had chosen two Russian symphonies for his first appearance, the Prokofieff Fifth and Tchaikovsky's Fourth; his following concert, which culminated in Debussy's "La Mer," included Bach's Third Suite, Beethoven's Seventh Symphony and Mussorgsky's "Khovanchina" prelude.

The Koussevitzky concerts began the second half of a hitherto none-too-eventful season, in which Paul Paray led stirring performances of virtuoso pieces of hackneyed music and mediocre renderings of classical works, and George Singer, Tel-Aviv batonist, excelled in a program of unfamiliar music including Janacek's Sinfonietta, Tchaikovsky's Second Symphony and two concert arias splendidly sung by soprano Josefa Schocken.

Two major Israeli works received their world premières in the frame of these concerts: Oedoen Partos' "Song of Praise" for viola and orchestra, superbly played by the composer himself, and P. Ben-Haim's Piano Concerto, with Frank Pelleg first-rate in the solo part.

"Song of Praise" is surely the most impressive symphonic composition to come thus far from an Israeli composer. It consists of a solemn and meditative prelude and a variation movement in sonata form, all based on one theme.

Concerto

Ben-Haim's Piano Concerto consists of three movements, entitled "Voices in the Night," "Vision" and "Dance." The somewhat long first movement is followed by a beautifully poetic slow movement, while the finale has a typical oriental, Eastern Mediterranean character.

Other local works played in the Philharmonic concerts were Yizhaq Edel's Capriccio and Dance and Marc Lavry's Israeli Dances.

There is much activity in the local I. M. C. M. groups, particularly after the rebirth of the Jerusalem branch, which opened with a combined orchestral-and-chamber program with music by Honegger, Bartók and the Jerusalem conductor-composer Arthur Gelbrun.

The Tel-Aviv Museum concerts presented ordinary fare, with only Frank Pelleg's Bach offerings and Klari Szarvas-Weissgerber's harp chamber music evenings as outstanding events.

Soloists

A visiting soloist, who appeared in recital and symphony, was Ida Haendel. Paul Loyonnet, the fine French pianist, payed a return visit, and the Italian pianist, Sangiorgi, gave some recitals. But hardly any event in the recital field gave so much pleasure as the evenings offered by the duo-pianists Vitya Vronsky and Victor Babin.

The opera, which had reached an acceptable standard some years ago, has deteriorated so much lately that its management has decided not to admit the local and foreign press to its performances any more, since the writers had been unanimous in their condemnation of its standard and repertoire.

The Israel Ministry of Education and Culture has appointed Mr. Pelleg, pianist, harpsichordist and educator, to serve as head of its music department. Mr. Pelleg is to form an advisory council, which will consist of the leading figures among composers, educators and musicologists.

HARTFORD, CONN.
TIMES
MAR 1

Munch Wins Great Ovation at Bushnell

Charles Munch and a changed Boston Symphony Orchestra took Hartford by storm last night.

It was a performance the Bushnell audience will long remember, for there were historic aspects to this debut of the French conductor who has taken over a musical organization Serge Koussevitsky had built into an almost perfect machine.

From the time Mr. Munch lifted his baton and converted what usually is played as a Haydn museum piece into a fresh, vibrant composition, there was no doubt the evening would produce excitement, dramatics and showmanship.

* * *

THAT'S WHAT Mr. Munch gave to a stirred audience with such vigor, intensity and theatricality as to earn him one of the heartiest ovations ever given to a new conductor here.

One performance is inadequate for a final impression either of the scope of the conductor's talents or of his effect on the orchestra. But, it was clear last night that a new and striking musical personality now ruled the famous Boston orchestra and that it had taken on something of the characteristics of the leader.

Gone was the stylization that comes to all orchestras once they reach their peak under discipline of a conductor whose methods and readings through the years had become theirs. Heard last night was a more sprightly and at times, bouncy orchestra, responding with a verve and enthusiasm to every gesture of the leader.

* * *

MUSICIANS may disagree as to whether this readjusted orchestra has been altered for the best. But, it gave a performance unsurpassed in virtuosity, both of the players and the conductor.

Haydn's Symphony in D Major, No. 104, became a lively, invigorated and refreshing work. Berlioz's Excerpts from Romeo and Juliet brought Shakespeare to the podium, with Mr. Munch making the most of the theatrical themes.

The Queen Mab movement's haunting eeriness showed the orchestra at its best. And the histrionics of the Great Feast of the Capulets pulled the audience out of its collective seat.

* * *

MR. MUNCH'S showmanship reached its heights in Saint-Saens' Symphony No. 3, in C Minor, with Edouard Nies-Berger, organist of the New York Philharmonic, at the organ.

The trombone at times matched the peals of the organ in this thundering piece which, like its predecessors, tingled the spine and climaxed a thoroughly exciting evening.

The Boston orchestra has always given as nearly perfect a performance as possible. Hartford never failed to enjoy its achievements.

* * *

LAST NIGHT the audience knew this famous musical organization had adjusted itself and liked what was happening to it. It played with a dash, a gusto and an esprit that could mean only that it had attuned itself to this tall, graying European who was bringing romanticism and showmanship to it.

The players and the conductor were enjoying themselves as they romped over the entire field of musical patterns, from soft, delicate motifs to the blaring crescendo of organ and trombone.

M. B.

NEW YORK, N. Y.
JOURNAL AMERICAN
MAR 16 1950

Boston Gives Final Concert

By MILES KASTENDIECK

Shades of a waning season came with the Boston Symphony's final Wednesday concert in Carnegie Hall last night. For it Charles Munch provided the first New York performance of William Schuman's concerto for violin and orchestra with Isaac Stern as soloist. Haydn opened and Saint-Saens closed the program.

A new Schuman shone through the concerto. Though he hit the old sawdust trail at the start, he followed it into Green Pastures. The arid measures of the first movement gave way finally in the long violin cadenza to more persuasive music. The "interlude" became a personal utterance. The finale reflected definite inspiration.

This is a violinist's piece. Schuman gives play to every facet of the instrument. His rhythmic melodies do not appeal quite so much as the more sustained lines, but the singing quality of the violin is nicely juxtaposed to the virtuoso element in violin playing.

Only a first-class violinist could cope with all demands. Stern achieved some distinguished playing, especially in catching the rhapsodic quality of the music.

The introspective character of the slow movement came as a surprise. Something must have moved the composer deeply, for this interlude is quite communicative. It is sad music with a melancholic tinge, rather beautifully spun out of the violin and the wood winds.

The program opened with an unfamiliar Haydn overture "L'Isola Disalitata" and the Symphony in D, No. 104. Munch drew some lovely textured sound from the orchestra especially in the andante of the symphony and gave a stately performance of the minuet. The finale fell a bit short of full realization of the "spirit" of Haydn.

Saint-Saens' Third Symphony fell happily on the ear. Not only did its easy-flowing melodies brighten up the atmosphere of the concert but they toned up the playing of the orchestra.

Munch conducted with loving care, ably assisted by Edward Nies-Berger at the organ. If one missed a certain sharp urgency and pointing up here and there during some of the concert, the performance of the Saint-Saens transformed everything in the brilliance of its coda.

NEW YORK, N. Y.
WORLD-TELEGRAM
MAR 16 1950

Music

Stern Excels In New U. S. Violin Score

By LOUIS BIANCOLLI.

Young Isaac Stern gave a brilliant send-off to William Schuman's new violin concerto with the visiting Boston Symphony in Carnegie Hall last night.

With Charles Munch pacing the performance as if every note of the concerto throbbed with life, the gifted fiddler rose to new heights of technical and expressive power in one of the snaggiest scores ever composed on either side of the Atlantic.

This is a kind of Isaac Stern week(for the 29-year-old virtuoso will have been featured soloist in and out of New York every day through Sunday. **After four days of his bowing marathon, Mr. Stern was still going at his strongest last night.**

Has Tricky Hurdles.

Mr. Schuman certainly gave him a job to do. The concerto bristles with tricky hurdles all the way; there are intervallic leaps that call for trapeze-jumping fingers. A fast sequence towards the end would crack anybody's knuckles but young Stern's.

The crowd didn't take very kindly to the score last night, which was understandable. It isn't the kind of music that can be gulped down at will. It makes few compromises in melodic style, and on the score of harmony and rhythm it gives no quarter at all.

It is strong music, however, tightly put together, and varicolored in orchestration. There are tough places where the violin tries to unroll a carpet of melody under a mass of weighty furniture. That Mr. Stern succeeded is to his credit, rather than to Mr. Schuman's. I'd like to hear this score again.

Confident Conducting.

Mr. Munch conducted the novelty as if there was no doubt in his mind that here at last was an American violin concerto worth pitting against anything of the kind Europe had to offer today. Mr. Stern didn't exactly remove that doubt.

Other listings included Haydn's "L'Isola Disabitata" overture and D Major Symphony (No. 104), and Saint-Saens' C Minor Symphony —with Edouard Nies-Berger joining the orchestra as solo organist in what amounted to a new lease on life for the underrated French classic.

NEW HAVEN, CONN.
JOURNAL-COURIER
MAR 14 1950

Conductor Hailed For Performance

Muench Is Warmly Applauded for Work In Bushnell Program

The Boston Symphony Orchestra, conducted by Charles Muench, was presented in the Bushnell Symphonic Series at the Memorial auditorium Monday night. The program:

Symphony In D Major, No. 104 Haydn
Excerpts, "Romeo and Juliet" Berlioz
Symphony No. 3, in C Minor Saint-Saens
Edouard Nies-Berger, Organist

When Charles Muench finally left the stage of the Bushnell last night, there could not possibly have been any doubt in his mind but that Hartford concertgoers had accepted him as a worthy successor to the great and good doctor, Serge Koussevitzky.

In a city where the coming of the former conductor of the Boston Symphony was annually regarded as an Olympian visitation, the first appearance of the orchestra's new head had long been looked forward to with curiosity. The enormous applause bestowed on Mr. Muench at the end of last evening's concert made quite plain that his musicmaking, as the Boston's latest imperator, will be received here as legal tender as long as he gives such enormous performances as this his first.

Mr. Muench is a man of moderate tallness, solid and with graying hair. His large hands cut loose figures in the air with a tremendous, galvanic vigor that jerks him continually to his toes and causes his hair to rise like an agitated crest. He watches every section of his orchestra like a hawk, pointing a long arm and finger at any individual player whose services he needs, and rewarding good playing with a warm and ready smile.

Flair For the Showy.

Easily the most marked characteristic of Mr. Muench's musicmaking, both in the reading and the performance, is its intensity. This was apparent in the burning tone, the drive, the great rhythmic vitality all across last night's program. And there was no better evidence that the program itself. No conductor would pile the ornateness of Saint-Saens on the gaudiness of Berlioz, if he did not have a love for flamboyant music. Perhaps Mr. Muench was only trying to knock our hats off with such perfervid, high-Romantic fare, because it was his first appearance here. But the huge zeal with which he played the two works certainly also bespoke a conductor who has a predilection for rich, dramatic, showy concertizing, as well as a great flair for it.

This was also indicated, in a less happy way and a negative one, in Mr. Muench's unrewarding excursion into Haydn, with which the evening opened. The conductor gave Haydn two left feet, both with wooden shoes on. It was dull, stomping Haydn, made tasteless by the very intensity and zeal which were to be employed by Mr. Muench so effectively and so properly, in the "Romeo and Juliet" excerpts and the "Organ" Symphony.

Vivid, Not Refined.

Of a piece with the picturesqueness which Mr. Muench draws from a score is the vehement rather than refined performance which he solicits. For while Dr. Koussevitzky was a great hand at showy musicmaking himself, the former Boston conductor exacted far greater precision of playing than Mr. Muench accepted last evening. Certainly the latter does not have to tolerate a nightful of such coarse performance. The Boston Symphony always has played fine as silk. So it seems plain that what Mr. Muench wants first and foremost is the vivid, rather than the polished effect. Well, the Boston players can give him that too. But it came as a jolt last night to those who all their musical life had heard the orchestra in its former, vast refinement.

This lack of refinement, both of playing and of spirit, was what made the Haydn graceless and tedious. But the gusty grandeurs of the big moments in the Saint-Saens, and in so handsomely reinforced by Edouard Nies-Berger, the Berlioz, the caressing subduction of the tenderer sections of each, and the great vividness of Mr. Muench's skills as a whole, are going a long way, in fact already went a long way last night, to make the Boston's new leader a tremendously stimulating and effective conductor.

—T.H.P.

NEW YORK, N. Y.
POST HOME NEWS
MAR 16 1950

Music...

Isaac Stern Plays Schuman Concerto

By HARRIETT JOHNSON

The perplexities of the modern world are constantly finding an outlet in musical expression and William Schuman's Concerto for Violin and Orchestra, performed for the first time in New York last night, is a good example. There are portions of tranquility in this music, too, and the "Interlude" (andantino) remains serene for a considerable time. But for the most part the work expresses a disturbed, unresolved anxiety.

Isaac Stern, who, besides being one of our greatest fiddlers, is probably the most energetic of them all, performed the work in collaboration with the Boston Symphony Orchestra in Carnegie Hall. Charles Munch conducted the concert which represented the fifth Wednesday night visit of the Bostonians to New York this season.

Mr. Stern gave the work a beautifully modulated performance, tonally rich and suave, and replete with sensitivity and nuance. Mr. Munch and his ensemble supplied the utmost in support. Actually the orchestral fabric is of prime importance and the solo instrument sings as a part of it, never as a virtuoso voice going off on its own tangent.

Schuman's concerto, like a jet-propelled plane, has plenty of impact. Where it drives is hard to tell on first hearing. Its content appears to be more pure energy than inspired thought. But what the composer says provoked my intellectual curiosity to the point of being eager for another hearing. An involved composition of this kind needs to be heard more than once in order to really sink in.

Saint-Saens Symphony No. 3 in C Minor for orchestra and organ completed the program which opened with a Haydn overture and the composer's Symphony in D Major, No. 104.

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 16 1950

CONCERT AND RECITAL

* * *

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Fifth concert of the New York evening series; conductor, Charles Munch; soloist, Isaac Stern, violinist. The program:

Overture to "L'Isola Disabitata".....Haydn
Symphony No. 104, in D major.....Haydn
Concerto for Violin and Orchestra
William Schuman
First New York performance
Symphony No. 3, in C minor, Op. 78
Saint-Saens
Organist, Edouard Nies-Berger

Bostonian's Finale

William Schuman's violin concerto was the novelty in the Boston Symphony Orchestra's last concert of its 1949-'50 evening series in Carnegie Hall, where Charles Munch began the program with two works of Haydn and closed it with the third symphony of Camille Saint-Saens. The soloist yesterday for the first performance of the new concerto in the composer's native city was Isaac Stern, who had played it for the first time in public with Mr. Munch's orchestra in Boston on Feb. 10.

In this concerto, Mr. Schuman has been particularly successful in producing an idiom which is lyric and contemporary; the long-breathed theme which occupied a considerable part of the first movement has a generous melodic line, but does not suggest romantic retrospectiveness. He is unusually discerning in his scoring and his general treatment of the solo instrument; the orchestra is not only an accompanist, but the violin is usually in the foreground; the violinist is not called upon to strive against odds.

Up to the cadenza, the first movement gives a sense of saliency and continuity, as well as of variety of mood. This sense of continuity is dispelled to some extent in the cadenza which, while an effective vehicle for technical virtuosity, seems to mark a halt in the unfolding of Mr. Schuman's musical ideas. The lightly scored second movement is consistently melodic in character, and effectively contrasted with the scherzo-like character of the opening of the finale; here the delicacy of the scoring for the violin is strikingly combined with unusual and imaginative use of wind timbres. The rest is generally brusquer, more episodic and, at a first hearing, less communicative, but the work as a whole, despite some unevenness, is a ponderable contribution to modern concerto literature. Mr. Stern's playing was admirable both on technical and interpretative grounds, and especially in its impression of entire comprehension of the composer's style and intentions. The tone had consistent volume, clarity and color.

Mr. Munch and the orchestra gave the unfamiliar Haydn operatic overture a reading that was both forthright and clearly wrought, with due expressive contrast between the agitated mood of the allegro and the serenity of the intervening allegretto near the close. The performance of the Haydn symphony in D major, No. 104, known as the "London" symphony, was full toned and spirited, but not lacking in lucidity and nuance. For reasons of time, the reviewer had to miss the latter half of the Saint-Saens symphony; the interpretation of the first movement, with Edouard Nies-Berger playing the organ, emphasized the best points of the often eloquent while variable score in a brilliant and well integrated performance which also told of the virtuosity of the orchestra.

NEW YORK, N. Y.
TIMES
MAR 16 1950

STERN THE SOLOIST IN SCHUMAN WORK

Violinist Appears With Boston Symphony at Carnegie Hall Playing New Concerto

William Schuman's Concerto for Violin and Orchestra, a sincere, moving, original work, received its first New York performance last night at Carnegie Hall at the hands of those who offered its première recently in Boston—the soloist Isaac Stern and the Boston Symphony Orchestra, under Charles Munch.

It cannot be said that the audience was especially enthusiastic, but it listened to the half-hour work with intense interest, and the concerto won enough adherents to sustain the applause while the composer, the conductor and the soloist came out for three bows.

Whether the work is a complete artistic success, or whether it will win its way into the repertoire are matters that remain to be seen. But there can be no questioning that it is an honest attempt to give expression to the perceptions of an intensely musical man who is sensitive both in the susceptibility of his feelings and in his external responses to his environment.

One of the factors that may have troubled some listeners was that there were many passages when there seemed to be little relationship between the music the soloist was playing and what was going on in the orchestra behind him. But it seemed the very point of the concerto that there should be disparity between the opposed forces.

Pretty clearly the concerto was a study of the individual, as represented by the solo violin, to maintain his integrity and balance—his personal music, so to speak—in the face of a harsh and often overbearing surrounding milieu.

That milieu seemed to be the large, twentieth-century city. Mr. Schuman is too sophisticated a musician, and too individual an auditor, to be interested in reproducing the common noises of the city. But surely some of the sounds of the second movement must have been suggested by tugboat whistles and one got the impression of factory whistles in the finale.

It was in the more lyrical second movement that the violin part and the accompaniment seemed most in sympathy. But there were passages elsewhere of union, for while the individual may often be in opposition to his environment he is also molded by the same forces that create it.

Mr. Stern played t. work with complete conviction and intense personal feeling. Its technical difficulties and the difficulties of coordination with so original an orchestral setting did not seem to trouble him. He had the skill to surmount them as an accepted part of his interpretation. Even those who were cool about the work itself stepped up the applause when Mr. Munch and Mr. Schuman insisted that the violinist stand out alone for the third bow.

The other selections on the program were more conventional. To start with there were two Haydn works, the overture to his opera "L'Isola Disabitata" and the London Symphony in D major, No. 104. Neither were given especially distinguished readings. But Mr. Munch and the orchestra, assisted by Edouard Nies-Berger at the organ really gave a rousing performance of Saint-Saens' Third Symphony, which may not be great music, but which at least is seldom heard and which makes a fine show-piece for a virtuoso orchestra.

R. P.

OSSINING, N. Y.
CITIZEN-REGISTER
MAR 17 1950

3,500 Hear Boston Symphony Orchestra In White Plains

The Boston Symphony Orchestra, under the direction of Charles Munch, presented a thrilling concert before an audience of 3,500 in White Plains last night. The program was the fifth event in the Mrs. Julian Olney concert series.

Mr. Munch opened his program with a delightful reading of the Haydn Symphony in D Major, No. 104. All of the spontaneity and gayety of this music was emphasized, without losing sight of its gracefully lyric vein. The lucid orchestration was evident in every note. At times there was a soft tenderness to his interpretations-almost a wistful quality, and in contrast, a wonderfully virile statement of dramatic material. While the symphony as a whole was played gently, and with rather a lilting quality, Mr. Munch never failed to make the most of harmonic and contrapintal richness in the score.

The most exciting interpretation of the evening was that accorded excerpts from "Romeo and Juliet" by Berlioz. Mr. Munch included the "Love Scene," which Berlioz himself described as the best piece of writing he had ever done. Certainly it is enchanted music, with soft sensuous melodies and a delicacy and purity of expression. Mr. Munch's quiet control of his orchestra had breathtaking results.

The "Queen Mab" scherzo which followed, revealed Berlioz's orchestration at its very best. Mr. Munch demonstrated with the greatest skill the composer's wizardry in this field. It was a sensitive and magical interpretation, in which Mr. Munch was able to spin a dazzling gossamer web of irridescent hues which resulted in complete enchantment.

The program also included the sections "Romeo Alone," "Melancholy," "Concert and Ball," and "Great Feast at the Capulets." The sparkling gaiety of the dance themes and the festive quality of this music, provided interesting contrast to the pensive mood which had preceded it. It was a remarkable performance.

Mr. Munch closed his program with the Beethoven Symphony No. 7 in A Major. It was a captivating reading which highlighted the rhythmic contrasts, melodic beauty, and dramatic harmonic treatment. Under Mr. Munch's baton, the music fairly danced along—capricious or solemn, as the case might be. He is quick to realize the utmost potentialities of the score, and there is not a note which escaped his careful scrutiny and evaluation. He performs this task with a sensitive understanding of the inner meaning of the music and the results he achieves are wonderful testimonies to his love and devotion to his art.

PORTCHESTER, N. Y.
ITEM
MAR 17 1950

Boston Symphony Heard By 3,500 At County Center

By RUTH K. NOLAN

The Boston Symphony Orchestra, under the direction of Charles Munch, presented a thrilling concert before an audience of 3500 in White Plains last night. The program was the fifth event in the Mrs. Julian Olney concert series.

Mr. Munch opened his program with a delightful reading of the Haydn Symphony in D Major, No. 104. All of the spontaneity and gayety of this music was emphasized, without losing sight of its gracefully lyric vein. The lucid orchestration was evident in every note. At times there was a soft tenderness to his interpretations-almost a wistful quality, and in contrast, a wonderfully virile statement of dramatic material. While the symphony as a whole was played gently, and with rather a lilting quality, Mr. Munch never failed to make the most of harmonic and contrapintal richness in the score.

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[97]

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

Berlioz' Wizardry Shown By Boston Symphony Orchestra

By RUTH K. NOLAN

[illegible] program was [illegible] Mrs. Julian Olney [illegible] opened his program [illegible] reading of the [illegible] in D Major, [illegible] of the spontaneity [illegible] music was em[illegible] losing sight of [illegible] The lucid [illegible] was evident [illegible] Mr. Munch [illegible] soft tenderness [illegible] almost [illegible] quality, and in contrast, [illegible] statement of [illegible] drama. While the sym[illegible] a whole was played [illegible] with a rather lilting [illegible] Mr. Munch never failed [illegible] the most of harmonic [illegible] contrapintal richness in the [illegible]

[illegible] most exciting interpreta[illegible]n was that accorded the "Ex[illegible]s from Romeo and Juliet," [illegible] Symphony, Opus 17 by [illegible]. Mr. Munch included the [illegible] Scene," which Berlioz him[illegible] described as the best piece [illegible] he had ever done. Cer[illegible] is enchanting music, with [illegible] sensuous melodies and a [illegible] and purity of expression [illegible] symbolic of young love. Mr. [illegible]'s quiet control of his or[illegible]stra resulted in breathtaking results.

The "Queen Mab" scherzo which followed revealed Berlioz's orchestration at its very best. Mr. Munch demonstrated with the greatest skill the composer's wizardry in this field.

The program also included the sections depicting Romeo alone; Melancholy; Concert and Ball; and the Great Feast at the Capulets. The sparkling gaiety of the dance themes and the festive quality of this music provided interesting contrast to the pensive mood which preceded it. It was a remarkable performance.

Mr. Munch closed his program with the Beethoven "Symphony No. 7 in A Major, Op. 92." It was a captivating reading which highlighted the rhythmic contrasts, melodic beauty, and dramatic harmonic treatment. Under Mr. Munch's baton, the music fairly danced along — capricious or solemn, as the case might be. He is quick to realize the utmost potentialities of the score, and there is not a note which escapes his careful scrutiny and evaluation. He performs this task with a sensitive understanding of the inner meaning of the music he plays, and the results he achieves are wonderful testimonies to his art.

The final concert in the Olney series this season will be presented on May 10 by Ljuba Welitch, soprano of the Metropolitan Opera Association.

Mrs. Olney announced plans for her 18th season next year. For the first time, the concert series will be devoted entirely to instrumental concerts, with four out of the five programs featuring outstanding pianists.

The series will open with a program by the Concertgebouw Orchestra from Amsterdam. It will also include a joint program by the Little Orchestra, and Casadesus, the French pianist. Solo concerts by pianists will include those by Alexander Brailowsky, Clifford Curzon, and Arthur Rubinstein.

In addition to the regular series, Mrs. Olney will present three special attractions. These will be concerts by Kirstin Flagstad, Ezio Pinza, and a performance by the Sadler's Wells Ballet.

MOUNT VERNON, N. Y.
ARGUS

Boston Symphony Plays Before 3,500 At The County Center

By RUTH K. NOLAN

The Boston Symphony Orchestra, under the direction of Charles Munch, presented a thrilling concert before an audience of 3500 in White Plains last night. The program was the fifth event in the Mrs. Julian Olney concert series.

Mr. Munch opened his program with a delightful reading of the Haydn Symphony in D Major, No. 104. All of the spontaneity and gayety of this music was emphasized, without losing sight of its gracefully lyric vein. The lucid orchestration was evident in every note. At times there was a soft tenderness to his interpretations-almost a wistful quality, and in contrast, a wonderfully virile statement of dramatic material. While the symphony as a whole was played gently, and with rather a lilting quality, Mr. Munch never failed to make the most of harmonic and contrapintal richness in the score.

The most exciting interpretation of the evening was that accorded exeerpts from 'Romeo and Juliet" by Berlioz. Mr. Munch included the "Love Scene," which Berlioz himself described as the best piece of writing he had ever done. Certainly it is enchanted music, with soft sensuous melodies and a delicacy and purity of expression. Mr. Munch's quiet control of his orchestra had breathtaking results.

The "Queen Mab" scherzo which followed, revealed Berlioz's orchestration at its very best. Mr. Munch demonstrated with the greatest skill the composer's wizardry in this field. It was a sensitive and magical interpretation, in which Mr. Munch was able to spin a dazzling gossamer web of irridescent hues which resulted in complete enchantment.

The program also included the sections "Romeo Alone," "Melancholy," "Concert and Ball," and "Great Feast at the Capulets." The sparkling gaiety of the dance themes and the festive quality of this music, provided interesting contrast to the pensive mood which had preceded it. It was a remarkable performance.

Mr. Munch closed his program with the Beethoven Symphony No. 7 in A Major. It was a captivating reading which highlighted the rhythmic contrasts, melodic beauty, and dramatic harmonic treatment. Under Mr. Munch's baton, the music fairly danced along—capricious or solemn, as the case might be. He is quick to realize the utmost potentialities of the score, and there is not a note which escaped his careful scrutiny and evaluation. He performs this task with a sensitive understanding of the inner meaning of the music and the results he achieves are wonderful testimonies to his love and devotion to his art.

HARTFORD, CONN.
TIMES
MAR 16 1950

New Criterion Fixed For Hartford Symphony

By CARL E. LINDSTROM

ONE of the most experienced founders of the presently constituted Hartford Symphony Orchestra once gave voice to the dictum: We defeat ourselves if we think in terms of rivaling the symphony orchestras which are regular visitors here.

A week or so ago I asked him whether he was of the same opinion still. He smiled and said No, he had come over to my way of thinking.

My way of thinking has always been a bit hard-headed due to the observation that when people buy tickets they want their money's worth. Altruism, civic pride or impulse may implement a musical cause temporarily, but for the long pull, music cannot escape being in competition for people's time as well as money.

It costs you an evening to attend a concert and sometimes that is a higher price than the amount on a passively written check. A poorly filled concert hall, even if the deficit is underwritten, does nothing to promote musical art.

Symphonic music cannot exist in Hartford if quality appeals to your purse and mediocrity to your charitable instincts.

The critic must learn to walk the tight-rope where local effort is concerned. He must be in favor of music; the more of it the better. If it is a home town product, it has every right to look to him for a reasonable degree of protection—not coddling, mind you, but encouragement, at the very least.

* * *

THE VERY FIRST concert of the re-established orchestra drew a favorable press. It was no strain on me to write my review; it never is, when you enjoy the concert. The next review was favorable and also easy; and the third, too. I hereby affirm that in spite of the fact that each succeeding concert has been reported in these columns as an improvement over its predecessor they have all been easy to write. However, if a scientist combining the attributes of mathematician and grammarian were to total up the adjectives which have been piled up one on top of the other, the sum might be somewhere up there in the stratosphere where dwell the superlatives usually reserved for the Boston Symphony. Please destroy any extant clippings.

The thing is here now and it's good. It is a fine orchestra and getting better rapidly. Its growth in musicianship has been far beyond any comparable projects.

There can be but one criterion and the time has come to recognize it. The Hartford Symphony Orchestra's public has already recognized it. That fine civic enthusiasm apparent at the beginning is no longer the sole motivation of the orchestra. People go to these concerts because they take home a return on the investment on their time and money.

Each concert turns out new devotees. Those who have heard both (let's leave critics out of it) declare that it is far superior to Springfield's longer-established orchestra. Responses on the nation-wide broadcast were spontaneous and enthusiastic. There is no sense of frustration here about the orchestras of Indianapolis, Dallas, Cleveland or Detroit.

* * *

A NATIONWIDE survey shows, according to Willard B. Rogers, president of the Symphony Society, that only 2 per cent of the population ordinarily manifests an interest in symphonic music. But where, as an experiment, it has been brought within reach of a wider public the response has been emphatic and enduring. "There is still a great mass of people unfamiliar with the symphonic classics and the field is almost unlimited."

Mr. Rogers feels that with a cultural project, one must look ahead. "An audience once established must be renewed. That is why we are working with the children—bringing to the schools demonstrations of the various instruments and an interpreter to explain their function in the orchestra.

"The Symphony Society is keenly aware of the splendid objective of the musical instruments campaign in behalf of the public schools," he said. "It is really of a piece with the orchestral program. Similarly, we cannot forget the tremendous importance of the work being carried on in our music schools.

"The time has come when we must keep our young musical talents at home in Hartford instead of sending them out to build up the orchestras of other cities. There should be no greater pasture than the one right here at home."

He pointed out that a symphony orchestra is essential to a city with pride. "Hartford has more and bigger parks than any other city its size but this alone does not make it great. Neither will thriving industries alone, nor fine educational institutions by themselves make a great city. The cultural element must be there or you have something considerably less than a fine and complete city."

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 19 1950

Munch at Carnegie

He Gives All-French Program With Boston Symphony

By Jerome D. Bohm

Charles Munch offered an all-French program at his final concert of the season with the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. The works performed were Berlioz's Overture to "Beatrice and Benedick" and three excerpts from the dramatic symphony, "Romeo and Juliet"; Ravel's Piano Concerto with Nicole Henriot as soloist, and Saint-Saens's Third Symphony in C minor, which had also formed part of Wednesday night's program.

Most conductors enjoy conducting Berlioz's music for the opportunities it provides for the display of virtuosity. But only a very few bring to it the profound musical discernment essential to a convincing realization of the French master's ideas. Mr. Munch is one of the two most perceptive interpreters of Berlioz now before the American public, the other being Arturo Toscanini, and his discourses of the "Beatrice and Benedick" Overture and especially of the more important excerpts from "Romeo and Juliet" provided some of the season's most pleasurable listening.

The amalgam of poetic insight and intensity in the Love Scene, the gossamer-like texture and rhythmic delicacy achieved in the "Queen Mab" scherzo and the incandescence with which the concluding episode, "The Great Feast at the Capulets," was unfolded were the accomplishments of a truly imaginative musician, one whose technical resources are the peer of his interpretative gifts. Only ears as sensitive as Mr. Munch's could obtain such exquisitely balanced sounds as he achieved in this music.

Highly impressive, too, was the performance of Ravel's Piano Concerto both by the soloist, Miss Henriot, and the orchestra. The Parisian pianist's technical equipment is a first-rate one, and she brought the essential brilliancy and elan to the corner movements as well as the required poetry to her traversal of the slow movement. Her touch is persuasive, and her tonal palette is a widely variegated one; these attributes were of great value applied in a work which makes many demands on the player in these respects. Mr. Munch and his excellent musicians supplied a flawlessly adjusted, stylistically impeccable accompaniment.

NEW YORK, N. Y.
TIMES
MAR 19 1950

MUNCH CONDUCTS FRENCH PROGRAM

Directs Boston Symphony in Berlioz, Saint-Saens, Ravel Works at Carnegie Hall

By OLIN DOWNES

Charles Munch and the Boston Symphony Orchestra held forth yesterday afternoon with a program of French music and presented it superlatively well: Berlioz, Saint-Saëns, Ravel, in the instance of this composer's piano concerto with Miss Nicole Henriot as soloist. If one recalls Mr. Munch's volcanic performance of the "Symphonie fantastique," by which he first made his quality known in this city, and joins to that impression his treatment of the overture to the Beatrice et Benedick and three of the "scenes" from the "Romeo and Juliet" symphony heard on this occasion, it is logical to conclude that Mr. Munch has a particular sympathy for the music of Berlioz.

We had not heard the overture so wittily and admirably interpreted before. And what a joy to hear the Romeo et Juliet music again! One can speak of the two last operas of Verdi, or of haunting and poignant pages in the "Romeo and Juliet" overture of Tchaikovsky, as inspired by Shakespeare, and the operas as masterpieces. But here, with Berlioz, one seems to hear the very accents of Shakespeare's enamoured pair.

When you listen to the love music, in the "Scene d'amour," you remember what was once said of Bernard Shaw's "Candida," that in writing of Marchbank's calf-love for Candida, Shaw had made us realize that perhaps this calf-love can be the purest and noblest passion a man can know. And so with the music that Berlioz wrote, after he had heard Henrietta Smithson act Ophelia and Juliet, after the glory of Shakespeare, though he still understood English imperfectly, had overwhelmed him.

Textual Accuracy Denied

According to a story that has been widely accepted, Berlioz said, "I shall make that woman my wife, and on the subject of that drama I shall write my greatest symphony," or words to that effect. Mr. Burke in the Boston Symphony program book reminds us that Berlioz himself denied the textual accuracy of the story. He did both things, he said, but he was too intoxicated with the beauty of the woman and the poignancy of the drama to be articulate or fully aware of his own subconcious reactions at the time.

Six years later he completed the score. His intoxication is in the "Scene d'amour", the pure passion of the young lovers, the ecstacy of the silent night. The Queen Mab scherzo is better known, and is a virtuoso feat for a modern orchestra. Mr. Munch did not attempt to astonish his listeners by the pace at which a modern American orchestra of the first rank can play this piece. He relied upon imagination, sincerity, and permitting the music with its enchanting fantasy and exquisite instrumentations to speak for itself. In the movement of Romeo's solitiude, followed by the crashing brilliant music of the ball in the home of the Capulets, he made use of the utmost brilliancies of the orchestra.

Miss Henriot played Ravel's piano concerto with superb bravura, exciting rythmical precision, and, especially, in the slow movement, with much beauty of tone color and eloquence of instrumental song. She has wonderful fingers, youth, aplomb, and the virtuoso spirit. The concerto is astonishingly clever and amusing in its parody of jazz, but there is poetry in it as well as humor and bravura, and its moods were captured in its performance. Miss Henriot was heartily applauded and recalled.

Saint-Saens Symphony

The concert ended with the old Saint-Saëns Symphony No. 3 for organ and orchestra. We had regarded it as a museum piece and were astonished, as Mr. Munch played it, by its feeling as well as form, its vitality, as well as organic strength. We can say, without exaggeration, that having heard the symphony many times—once in Saint-Saëns' presence, after he in his last years had superintended its rehearsal—yesterday we heard this historic symphony for the first at its full value. There was reason to feel as well as to admire the music. The first part is drama, instead of formulas. The development is remarkably cogent from beginning to end since the symphony is almost monothematic, stemming from a principle germinal theme.

As for the fake ecclesiasticism of the end, we have to accept it for what it is, a Liszt flamboyancy of the period. As a whole the symphony is much better than that. This performance reminded us again how terribly the composer is at the mercy of the interpreter. Only Mr. Munch, of such interpreters as we have heard, acquainted us with what it really is. We and the composers are and never can help being more or less at the interpreter's mercy.

Harrison, N.Y.
Citizen
3/24/50

Boston Symphony Heard By 3,500 At County Center

By RUTH K. NOLAN

The Boston Symphony Orchestra, under the direction of Charles Munch, presented a thrilling concert before an audience of 3500 in White Plains last week. The program was the fifth event in the Mrs. Julian Olney concert series.

Mr. Munch opened his program with a delightful reading of the Haydn Symphony in D Major, No. 104. All of the spontaneity and gayety of this music was emphasized, without losing sight of its gracefully lyric vein. The lucid orchestration was evident in every note. At times there was a soft tenderness to his interpretations-almost a wistful quality, and in contrast, a wonderfully virile statement of dramatic material. While the symphony as a whole was played gently, and with rather a lilting quality, Mr. Munch never failed to make the most of harmonic and contrapintal richness in the score.

The most exciting interpretation of the evening was that accorded exeerpts from "Romeo and Juliet" by Berlioz. Mr. Munch included the "Love Scene," which Berlioz himself described as the best piece of writing he had ever done. Certainly it is enchanted music, with soft sensuous melodies and a delicacy and purity of expression. Mr. Munch's quiet control of his orchestra had breathtaking results.

The "Queen Mab" scherzo which followed, revealed Berlioz's orchestration at its very best. Mr. Munch demonstrated with the greatest skill the composer's wizardry in this field. It was a sensitive and magical interpretation, in which Mr. Munch was able to spin a dazzling gossamer web of irridescent hues which resulted in complete enchantment.

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The program also included the holy,'3' "Conert and Ball," and "Great Feast at the Capulets." The sparkling gaiety of the dance themes and the festive quality of this music, provided interesting contrast to the pensive mood which had preceded it. It was a remarkable performance.

Mr. Munch closed his program with the Beethoven Symphony N 7 in A Major. It was a captivating reading which highlighted the rhythmic contrasts, melodic beauty, and dramatic harmonic treatment. Under Mr. Munh's baton, the musi fcairly danced along—capricious or solemn, as the case might be. He is quick to realize the utmost potentialities of the score, and there is not a note which escaped his careful scrutiny and evaluation. He performs this task with a sensitive understanding of the inner meaning of the music and the results he achieves are wonderful testimonies to his love and devotion to his art.

PROVIDENCE, R. I.
JOURNAL
MAR 23 1950

MUSIC

Third Veterans' Memorial Concert Is Given by Boston Symphony

By RUTH TRIPP

The Boston Symphony Orchestra, Charles Munch conducting, played the third concert of the season last evening at the Veterans Memorial Auditorium. Nicole Henriot, pianist, was the guest soloist, and the entire performance was brilliant.

The program included Mozart's Symphony in G minor, No. 40 (K550), Ravel's Concerto for Piano and Orchestra and Brahms' Symphony No. 4 in E minor, Op. 98.

The usual capacity audience was present with the pleasant anticipation which goes along with having a soloist on the program. What we heard in the Ravel Concerto far exceeded our expectations.

Nicole Henriot is a slight young lady of 20. She played with the poise of a veteran and the technique of a virtuoso. In the rapid toccata passages, she exemplified the precision of a perfectly functioning machine, but without the slightest suggestion of mechanical playing. She caught the humor of the Ravel score and the perfectly proportioned phrases were tossed back and forth between soloist and orchestra with the exhilaration of a fast tennis game. There was a freshness about the deliberate, singing phrases of the Adagio which was thoroughly delightful. Here she displayed a maturity far beyond her years.

The orchestra did a splendid piece of accompanying and never were we more completely aware of the brilliance of Ravel's great gift of orchestration. This performance was a memorable one. The soloist and orchestra were given an ovation.

The orchestra played the Mozart Symphony in G minor with extreme delicacy in the phrasing and perfect proportions in the pace and style. If we were to choose our favorite portion it would be the little Allegretto of the Menuetto. This was a gem. The brisk opening movement was refreshing and the playful themes of the last movement were gay and diverting.

Charles Munch, in the Brahms, subtracted himself so successfully from the scene of action that the listener was completely engulfed in the depth of the music. It is deep. As the orchestra responded to Dr. Munch's intellectual interpretation, it brought forth phrases we had not been aware of. It seemed almost a new work, in sections, and this because the tone color was so beautifully graded and the phrases so perfectly contrasted.

The orchestra played with its usual skill. The reeds seemed to have a special quality about their playing and the strings sang melodiously. It is a great organization at work under a great conductor.

BROOKLYN, N. Y.
EAGLE
MAR 18 1950

MUSIC

by PAUL AFFELDER

Boston Symphony, Munch Conducting, In Season Farewell Concert at Academy

Charles Munch and the Boston Symphony Orchestra bade a seasonal farewell to Brooklyn before a capacity audience at the Academy of Music last evening. Their program comprised Haydn's Symphony No. 104 in D Major—the so-called "London" Symphony — the overture to "Beatrice and Benedict" and three excerpts from the dramatic symphony, "Romeo and Juliet," by Berlioz, and the Beethoven Seventh Symphony.

Perhaps it was the mood we were in, but M. Munch, whom we admire greatly, seemed to lack a certain spark last night. All of his interpretations were correct and well played, but they were not performed with either the high polish or the dramatic tension that we are accustomed to hearing from this orchestra.

Some of the brightest moments were those in the light, witty "Beatrice and Benedict" overture, which is the curtain-raiser to Berlioz' operatic version of Shakespeare's "Much Ado About Nothing." Here the orchestra fairly sparkled with life and color. There was also considerable spirit in the fairy-like "Queen Mab" scherzo from Berlioz' other Shakespearean work, "Romeo and Juliet," but the other two movements—the Love Scene and the Ball Scene—sounded flabby and uninteresting.

French Treatment

The Beethoven symphony was subjected to some other unusual treatment. Most of it reflected the Gallic background of the conductor, which did not help this essentially Teutonic music. The first movement was entirely too fast and light-textured from beginning to end; besides, the rapid tempo adopted prevented the orchestra from playing the characteristic rhythmic pattern correctly and evenly. Things definitely changed for the better with the allegretto, which was performed with breadth and nobility. When we came to the scherzo, however, we again found ourselves being carried along on a fast current. Here is was not so detrimental, but for some unknown reason, M. Munch made a large cut in the score, omitting the second statement of the trio section and the final recapitulation of the main section of the scherzo. We've heard of cuts in many symphonies, but never in one by Beethoven. Once again, we returned to normal in the finale, which had ample briskness and energy without being rushed.

M. Munch and the orchestra will return for the customary five Friday evening concerts

NEW REPUBLIC
NEW YORK, N. Y.
MAR 20 1950

Charles Munch. There is a provocative parallel between Bernstein and the new conductor of the Boston Symphony Orchestra. Munch lacks Serge Koussevitzky's cool ability to know where he is and what the orchestra is doing every moment of the time. He lets himself be swept away by the orgiastic excitement of conducting, enticing his men into uncontrolled, rough playing that bears little resemblance to the suave, exquisitely balanced sounds they used to make for Koussevitzky. Yet on occasion, as in a recent performance of Schumann's Fourth Symphony, he is capable of a sane, essentially serene interpretation that is quite moving. Perhaps he is still ill at ease, and will relax later on. After all, it is no easy assignment to carry on after Koussevitzky's princely quarter-century.

CECIL SMITH

Mar 25 THE

MUSIC

Mayes Fine Symphony Soloist in "Quixote"; Burgin Is Conductor

By CYRUS DURGIN

Samuel Mayes, the Boston Symphony Orchestra's first cellist, is a fine soloist this week in the "Don Quixote" by Richard Strauss. Richard Burgin conducts these concerts which otherwise consist of Rossini's Overture "L'Italiana in Algeri" and the late Bela Bartok's Concerto for Orchestra.

The performances yesterday afternoon were remarkably satisfying. Mr. Burgin has never conducted better, and he gave an eloquent account of a program that is notably tricky and demanding. Mr. Mayes' playing of the cello part in Strauss' ever-fresh set of variations was both expert and musically technically poised and deeply expressive. This was not a "virtuoso" performance in the sense that it was merely spectacular. It was spectacular but only in the degree that Strauss thus had written the part. Most importantly it "sang" with grace and deep feeling and it was very sensitively adjusted to the ensemble.

Joseph De Pasquale, taking the viola portion that characterizes Sancho Panza, was an admirable partner for Mr. Mayes, for his work, too, was authentic in style, rich of tone and ingratiatingly phrased. As for Mr. Burgin's conducting of this favorite and familiar masterpiece, it was at once objective and personal, which is to say it was personal because it was Mr. Burgin's one way of doing it, and objective because it was free from mannerisms. All hands were justly and generously applauded at the end.

Bartok's Concerto, introduced in this December of 1944, and repeated late in the same month, had gone unheard since then—so often the fate of new music. Let us thank Mr. Burgin for restoring a score which may outlive us all. This Concerto—so-called rather than termed a Symphony because of the concerted treatment of sections of the orchestra — is a remarkably well-made piece, and for the later Bartok, unusually appealing.

The intellectual preoccupation and the rigorous dissonance that typified the later Bartok are here all but gone. The Concerto has tunes, and a progressively light mood; a folk-song character and a rhythmic liveliness almost of dancing. For my taste the work is one movement too long; the intermezzo-allegretto might be dropped out without harm to the whole.

Lest this sound Philistine, one hastens to add that the fourth movement seems to be superfluous. The Concerto aspect is served by the treatment of the instruments, while the surviving sense of symphonic structure is established by the first, second, third and fifth movements. That intermezzo is a sort of dalliance—though pleasant dalliance—along the way.

Bartok's work was brilliantly done. The orchestra was glittering of color, super-sensitively responsive and the whole texture was clear and the rhythmic patterns taut and energetic. As for Rossini's Overture—well it is simply a Rossini overture, light, bright, gay and tasty. And, of course, quite harmless—even at a formal symphony concert.

dragged unmercifully. Without rising to great interpretative heights, Mr. Mayes gave an admirable account of Don Quixote's music. It was always graphic and when need be, as in the finale, truly eloquent. If you consider its rich and deep humanity and take into account what a stupendous feat of musical imagination this tone poem is, you will immediately hail it as Strauss' greatest symphonic achievement. But if we are to believe that the best program music is that which requires the least explanation, "Don Quixote" falls short. Almost every measure has to be "understood" in an extra-musical sense.

As of 1897 "Don Quixote" was modern music. Today, the intricate program aside, it is plain sailing, and it is Bartok to which we have to adapt our ears. Actually, this Concerto, which Dr. Koussevitzky commissioned, and has proved a work of some celebrity, is not all of it taxing to the listener. There are portions that have almost a popular appeal, and you get the notion that Bartok could, if he had so desired, have made a piece that was frankly entertaining throughout. At least, it is always interesting and much of it has a sound, speaking now of orchestral tone, that is completely distinctive. Nor should we wait another [illegible] years before hearing it again.

assigned to the area to prevent traffic tieups.

Mar 25

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The Boston Symphony Orchestra is fortunate to have so able an associate conductor as concert-master Richard Burgin. Whether he is replacing his chief at a moment's notice or preparing his own program, which is the case this week, Mr. Burgin delivers the goods. You do not have the feeling of being obliged to put up with something a little less than the best. Mr. Burgin had planned to introduce to us the Austrian, Frederick Piket, but his "Curtain Raiser to an American Play" required too much preparation and for it was substituted, and to the audience's great delight, Rossini's Overture to 'L'Italiana in Algeri," unheard at the Symphony concerts since 1921. Rossini makes a good appetizer.

To continue the matphor, the rest of the current program runs to solid fare, Strauss' "Don Quixote" and Bartok's Concerto for Orchestra. In the Strauss the orchestra's present first cellist, Samuel Mayes, is making his initial appearances here in this important role, while Joseph DePasquale, the first viola, plays Sancho Panza to Mr. Mayes' Don.

By this performance the late Richard Strauss is more suitably memorialized than he was by the "Symphonia Domestica" earlier in the season. On that occasion Mr. Munch did not prove himself a Strauss man, while Mr. Burgin long ago established himself as such. If this was not a truly inspired performance of "Don Quixote," it was an extremely good one, much better than its predecessor under Dr. Koussevitzky's direction, which was

Nicole Henriot Plays Ravel Piano Concerto at Sunday Symphony

Nicole Henriot, that young French comet of the keyboard, returned to Symphony Hall yesterday afternoon to play the Ravel Piano Concerto with the Boston Symphony Orchestra. This concert, the fifth in the Sunday series, was conducted by Charles Munch. It began with Haydn's D major Symphony, No. 104, and ended with the C minor Symphony, No. 3, by Saint-Saens. E. Power Biggs was the organist for the last-named.

Miss Henriot, who made her debut here with the same orchestra more than a year ago, and then followed with a notably successful Jordan Hall concert last January, continues to be an amazing pianist. She is the sort of artist whose powers are spectacular, and whose musicianship is fabulous, especially when considered in terms of her age, which is 25.

The Ravel Concerto is one of those bright, jewelled pieces full of dash and color, that can sound like fireworks and no more, or, as yesterday, like musical fireworks. Miss Henriot tackled its intricacies —which often are of jet-propelled speed—as if they were nothing extraordinary for her, and perhaps they are not.

The greatest test in this Concerto is the song-like slow movement, which goes on at length without the orchestra. Here, too, Miss Henriot triumphed, playing the gracefully exfoliating section with a rich, elegant style and a native sense of expression which hardly could be bettered. No wonder, at the end, she was cheered as well as applauded, and recalled to the stage many times.

Mr. Munch again was in his best vein, and the afternoon was one of brilliance and high emotional temperature. The Haydn and Saint-Saens he had performed in the "regular" series within a few weeks. Yesterday's program will be repeated tomorrow night, except for the Haydn, which will give way to Mozart's G minor Symphony (K. 550).

C. W. D.

Numéro du 26 mars 1950

LA MUSIQUE

LA Société Philharmonique a présenté son soliste hebdomandaire en la personne de M. Nathan Milstein, le violoniste-virtuose bien connu. M. Milstein a fort bien joué le Concerto de Brahms, ce qui n'a surpris personne.

L'orchestre était dirigé par le bouillant maestro italien Victor de Sabata qui, avec des gestes évoquant Valentin le Désossé ou la Danse de Saint Guy, obtient souvent des effets intéressants. Son interprétation de la Suite de "Daphnis et Chloé" de Ravel a remporté un vif succès, grâce à un excellent travail de détail.

Le public, mis en appétit par une exécution brillante de l'ouverture à l'opéra "La fiancée vendue" de Smetana a vigoureusement manifesté pendant et après le concert son approbation du programme et des interprètes.

* * *

A l'affiche du concert donné semedi en matinée par l'orchestre de Boston, on pouvait lire six grands noms de la musique française: côté compositeurs, Berlioz, Ravel et Saint-Saëns; côté interprètes, Charles Munch, Nicole Henriot, Edouard Nies-Berger.

M. Munch est un des rarissimes interprètes qui puisse se permettre de donner des oeuvres d'une valeur relativement inférieure, sachant bien qu'il les transformera en chefs-d'oeuvre! Ainsi, par exemple, qui aurait pu croire que la Symphonie avec orgue de Saint-Saëns allait brusquement devenir une oeuvre d'une grande noblesse, inspirée, riche en idées mélodiques, rythmiques, harmoniques, impeccable dans sa structure? Brandissant sa baguette magique, Munch-Merlin a accompli cette métamorphose. M. Nies-Berger, tenant la partie d'orgue, s'est associé au triomphe de son chef.

Ce fut une joie d'entendre la ravissante Nicole Henriot dans le Concerto pour piano de Ravel. Jouant avec une technique vigoureuse, presque masculine, et une sûreté rythmique étonnante, Mlle Henriot sait également ponctuer ses phrases d'accents lyriques émouvants. Le tout constitue un ensemble de grâce et de beauté musicales en présence duquel on n'a ni le désir ni le pouvoir de rester insensible—ce qui fut amplement prouvé par la véhémence des applaudissements.

Edgar FEDER

Mar 25 THE BOSTON HERALD, SAT

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 19th program of the 68th season in Symphony hall yesterday afternoon. The soloists were Samuel Mayes, cello, and Joseph De Pasquale, viola. The program.

Overture to "L'Italiana in Alegri" Rossini
"Don Quixote," Op. ..... Strauss
Concerto for Orchestra ..... Bartok

By RICHARD ELIE

Yesterday was what might very appropriately be termed Richard Burgin day at the symphony. It was also Samuel Mayes' day and Bartok's day, too, but for the first time Mr. Burgin, in his capacity as associate conductor, clearly brought home to all concerned the fact that he is what his associates have always known: one of the most musicianly conductors in the field today.

The reason he is so hard to warm to is that he is not by any stretch of the imagination what might be called the glamorous conductor. He does not have the eloquent back possessed, for example by Koussevitzky, whose back is incredibly expressive. He does not have the handsomely proportioned back possessed by Munch, whose back is strikingly esthetic to the view. Nor does he have hands that gracefully or forcefully choreograph the music, or movements that of themselves convey meaning and significance.

On the contrary, he seems to conduct principally with his fists, and flails about with his jacket flopping every which way. But the fact of the matter is that he gets extraordinary results nonetheless. And these results are those of the composer and of no one else. Mr. Burgin is not creating or even recreating. He is setting forth, with devotion and certainly with a technical mastery entirely understood by the musicians before him, the specific directions of the man who created the music. He does not intrude himself; he neither exhorts nor "emotes" (if I may employ this barbarous term). He simply does his work with such utter conviction that even though he is not box office in a visual sense he still carries all before him.

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Amusement-

MUSIC

SYMPHONY HALL

Sunday Symphony

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By ELINOR HUGHES

The main excitement at yesterday afternoon's very excellent concert was the performance of Nicole Henriot in the Ravel Piano Concerto, which has not been heard here for two and a half years, when Jesus Maria Sanroma was the soloist. Miss Henriot's brilliant technique and first rate musicianship are certainly not news by this time, but I'll wager that she startled even her most ardent admirers by the skill and authority which she brought to this complex and fascinating work.

Ravel must have been in a mischievous mood when he opened this concerto with the crack of a whip—startling the uninitiated into thinking that someone's violin string had just broken! The Gershwinesque flavor of the first and third movements, with their intricate cross rhythms and percussive effects, is extremely exciting and alive, while the lovely second movement, with its melodious piano solo at the opening and oboe solo at the end, provides a serene and unexpected contrast. Miss Henriot interpreted the varying moods with as perfect understanding as her inspired fingers carried out the composer's intricate technical demands. No wonder she received an ovation, including bravos, from the audience and the orchestra, who were as appreciative of her skill as they were amused by her scurrying on and off the platform.

Mr. Munch began the concert with an eloquent and moving performance of Haydn's Symphony in D major, No. 104, last in the set of six symphonies he wrote during his final visit to London. Like all Haydn's best work, it has a way of making other composers seem a bit redundant, for he always says what he wants to say, clearly and beautifully, and then stops. Concluding the afternoon's pleasures was Saint-Saen's Symphony No. 3 in C minor, with E. Powers Biggs at the organ. This massive work, unashamedly lush and romantic in the Victorian tradition, was conducted by Mr. Munch on the occasion of his first visit to Boston. At that time it was praised more for the nobility of the conductor's interpretation than for its contents, and the same verdict will be brought in here. The orchestra, with Mr. Biggs rendering eloquent assistance, gave it a rich, full-bodied performance, and the audience was most enthusiastic.

The final concert in this series takes place on April 16.

[100]

Mar 25 THE

MUSIC

Mayes Fine Symphony Soloist in "Quixote"; Burgin Is Conductor

By CYRUS DURGIN

Samuel Mayes, the Boston Symphony Orchestra's first cellist, is a fine soloist this week in the "Don Quixote" by Richard Strauss. Richard Burgin conducts these concerts, which otherwise consist of Rossini's Overture "L'Italiana in Algeri" and the late Bela Bartok's Concerto for Orchestra.

The performances yesterday afternoon were remarkably satisfying. Mr. Burgin has never conducted better, and he gave an eloquent account of a program that was notably tricky and demanding. Mr. Mayes' playing of the cello part in Strauss' ever-fresh set of variations was both expert and musianly, technically poised and deeply expressive. This was not a "virtuoso" performance in the sense that it was merely spectacular. It was spectacular but only in the degree that Strauss thus had written the part. Most importantly it "sang" with grace and deep feeling, and it was very sensitively adjusted to the ensemble.

Joseph De Pasquale, taking the viola portion that characterizes Sancho Panza, was an admirable partner for Mr. Mayes, for his work, too, was authentic in style, rich of tone and ingratiatingly phrased. As for Mr. Burgin's conducting of this favorite and familiar masterpiece, it was at once objective and personal, which is to say it was personal because it was Mr. Burgin's one way of doing it, and objective because it was free from mannerisms. All hands were justly and generously applauded at the end.

Bartok's Concerto, introduced in early December of 1944, and repeated late in the same month, had gone unheard since then—so often the fate of new music. Let us thank Mr. Burgin for restoring a score which may outlive us all. This Concerto—so-called rather than termed a Symphony because of the concerted treatment of sections of the orchestra — is a remarkably well-made piece, and for the later Bartok, unusually appealing.

The intellectual preoccupation and the rigorous dissonance that typified the later Bartok are here all but gone. The Concerto has tunes, and a progressively light mood; a folk-song character and a rhythmic liveliness almost of dancing. For my taste the work is one movement too long; the intermezzo-allegretto might be dropped out without harm to the whole.

Lest this sound Philistine, one hastens to add that the fourth movement seems to be superfluous. The Concerto aspect is served by the treatment of the instruments, while the surviving sense of symphonic structure is established by the first, second, third and fifth movements. That intermezzo is a sort of dalliance—though pleasant dalliance—along the way.

Bartok's work was brilliantly done. The orchestra was glittering of color, super-sensitively responsive and the whole texture was clear and the rhythmic patterns taut and energetic. As for Rossini's Overture—well it is simply a Rossini overture, light, bright, gay and tasty. And, of course, quite harmless—even at a formal symphony concert.

dragged unmercifully. Without rising to great interpretative heights, Mr. Mayes gave an admirable account of Don Quixote's music. It was always graphic and when need be, as in the finale, truly eloquent. If you consider its rich and deep humanity and take into account what a stupendous feat of musical imagination this tone poem is, you will immediately hail it as Strauss' greatest symphonic achievement. But if we are to believe that the best program music is that which requires the least explanation, "Don Quixote" falls short. Almost every measure has to be "understood" in an extra-musical sense.

As of 1897 "Don Quixote" was modern music. Today, the intricate program aside, it is plain sailing, and it is Bartok to which we have to adapt our ears. Actually, this Concerto, which Dr. Koussevitzky commissioned, and has proved a work of some celebrity, is not all of it taxing to the listener. There are portions that have almost a popular appeal, and you get the notion that Bartok could, if he had so desired, have made a piece that was frankly entertaining throughout. At least, it is always interesting and much of it has a sound, speaking now of orchestral tone, that is completely distinctive. Nor should we wait another [illegible] years before hearing it again.

assigned to the area to prevent traffic tieups.

Post Mar 25

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The Boston Symphony Orchestra is fortunate to have so able an associate conductor as concert-master Richard Burgin. Whether he is replacing his chief at a moment's notice or preparing his own program, which is the case this week, Mr. Burgin delivers the goods. You do not have the feeling of being obliged to put up with something a little less than the best. Mr. Burgin had planned to introduce to us the Austrian, Frederick Piket, but his "Curtain Raiser to an American Play" required too much preparation and for it was substituted, and to the audience's great delight, Rossini's Overture to "L'Italiana in Algeri," unheard at the Symphony concerts since 1921. Rossini makes a good appetizer.

To continue the matphor, the rest of the current program runs to solid fare, Strauss' "Don Quixote" and Bartok's Concerto for Orchestra. In the Strauss the orchestra's present first cellist, Samuel Mayes, is making his initial appearances here in this important role, while Joseph DePasquale, the first viola, plays Sancho Panza to Mr. Mayes' Don.

By this performance the late Richard Strauss is more suitably memorialized than he was by the "Symphonia Domestica" earlier in the season. On that occasion Mr. Munch did not prove himself a Strauss man, while Mr. Burgin long ago established himself as such. If this was not a truly inspired performance of "Don Quixote," it was an extremely good one, much better than its predecessor under Dr. Koussevitzky's direction, which was

Nicole Henriot Plays Ravel Piano Concerto at Sunday Symphony

Nicole Henriot, that young French comet of the keyboard, returned to Symphony Hall yesterday afternoon to play the Ravel Piano Concerto with the Boston Symphony Orchestra. This concert, the fifth in the Sunday series, was conducted by Charles Munch. It began with Haydn's D major Symphony, No. 104, and ended with the C minor Symphony, No. 3, by Saint-Saens. E. Power Biggs was the organist for the last-named.

Miss Henriot, who made her debut here with the same orchestra more than a year ago, and then followed with a notably successful Jordan Hall concert last January, continues to be an amazing pianist. She is the sort of artist whose powers are spectacular, and whose musicianship is fabulous, especially when considered in terms of her age, which is 25.

The Ravel Concerto is one of those bright, jewelled pieces full of dash and color, that can sound like fireworks and no more, or, as yesterday, like musical fireworks. Miss Henriot tackled its intricacies —which often are of jet-propelled speed—as if they were nothing extraordinary for her, and perhaps they are not.

The greatest test in this Concerto is the song-like slow movement, which goes on at length without the orchestra. Here, too, Miss Henriot triumphed, playing the gracefully exfoliating section with a rich, elegant style and a native sense of expression which hardly could be bettered. No wonder, at the end, she was cheered as well as applauded, and recalled to the stage many times.

Mr. Munch again was in his best vein, and the afternoon was one of brilliance and high emotional temperature. The Haydn and Saint-Saens he had performed in the "regular" series within a few weeks. Yesterday's program will be repeated tomorrow night, except for the Haydn, which will give way to Mozart's G minor Symphony (K. 550).

C. W. D.

THE BOSTON HERALD, "SA"

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 19th program of the [illegible] season in Symphony hall yesterday afternoon. The soloists were Samuel Mayes, cello, and Joseph De Pasquale, viola. The program:

Overture to "L'Italiana in Algeri" ..... Rossini
"Don Quixote," Op. ..... Strauss
Concerto for Orchestra ..... Bartok

By RICHARD ELIE

Yesterday was what might very appropriately be termed Richard Burgin day at the symphony. It was also Samuel Mayes' day and Bartok's day, too, but for the first time Mr. Burgin, in his capacity as associate conductor, clearly brought home to all concerned the fact that he is what his associates have always known: one of the most musicianly conductors in the field today.

The reason he is so hard to warm to is that he is not by any stretch of the imagination what might be called the glamorous conductor. He does not have the eloquent back possessed, for example by Koussevitzky, whose back is incredibly expressive. He does not have the handsomely proportioned back possessed by Munch, whose back is strikingly esthetic to the view. Nor does he have hands that gracefully or forcefully choreograph the music, or movements that of themselves convey meaning and significance.

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Amusements

Numéro du 26 mars 1950

LA Société Philharmonique a présenté son soliste hebdomandaire en la personne de M. Nathan Milstein, le violoniste-virtuose bien connu. M. Milstein a fort bien joué le Concerto de Brahms, ce qui n'a surpris personne.

L'orchestre était dirigé par le bouillant maestro italien Victor de Sabata qui, avec des gestes évoquant Valentin le Désossé ou la Danse de Saint Guy, obtient souvent des effets intéressants. Son interprétation de la Suite de "Daphnis et Chloé" de Ravel a remporté un vif succès, grâce à un excellent travail de détail.

Le public, mis en appétit par une exécution brillante de l'ouverture à l'opéra "La fiancée vendue" de Smetana a vigoureusement manifesté pendant et après le concert son approbation du programme et des interprètes.

* * *

A l'affiche du concert donné samedi en matinée par l'orchestre de Boston, on pouvait lire six grands noms de la musique française: côté compositeurs, Berlioz, Ravel et Saint-Saëns; côté interprètes, Charles Munch, Nicole Henriot, Edouard Nies-Berger.

M. Munch est un des rarissimes interprètes qui puisse se permettre de donner des oeuvres d'une valeur relativement inférieure, sachant bien qu'il les transformera en chefs-d'oeuvre! Ainsi, par exemple, qui aurait pu croire que la Symphonie avec orgue de Saint-Saëns allait brusquement devenir une oeuvre d'une grande noblesse, inspirée, riche en idées mélodiques, rythmiques, harmoniques, impeccable dans sa structure? Brandissant sa baguette magique, Munch-Merlin a accompli cette métamorphose. M. Nies-Berger, tenant la partie d'orgue, s'est associé au triomphe de son chef.

Ce fut une joie d'entendre la ravissante Nicole Henriot dans le Concerto pour piano de Ravel. Jouant avec une technique vigoureuse, presque masculine, et une sûreté rythmique étonnante, Mlle Henriot sait également ponctuer ses phrases d'accents lyriques émouvants. Le tout constitue un ensemble de grâce et de beauté musicales en présence duquel on n'a ni le désir ni le pouvoir de rester insensible—ce qui fut amplement prouvé par la véhémence des applaudissements.

Edgar FEDER

MUSIC

SYMPHONY HALL

Sunday Symphony

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Ravel must have been in a mischievous mood when he opened this concerto with the crack of a whip—startling the uninitiated into thinking that someone's violin string had just broken! The Gershwinesque flavor of the first and third movements, with their intricate cross rhythms and percussive effects, is extremely exciting and alive, while the lovely second movement, with its melodious piano solo at the opening and oboe solo at the end, provides a serene and unexpected contrast. Miss Henriot interpreted the varying moods with as perfect understanding as her inspired fingers carried out the composer's intricate technical demands. No wonder she received an ovation, including bravos, from the audience and the orchestra, who were as appreciative of her skill as they were amused by her scurrying on and off the platform.

Mr. Munch began the concert with an eloquent and moving performance of Haydn's Symphony in D major, No. 104, last in the set of six symphonies he wrote during his final visit to London. Like all Haydn's best work, it has a way of making other composers seem a bit redundant, for he always says what he wants to say, clearly and beautifully, and then stops. Concluding the afternoon's pleasures was Saint-Saen's Symphony No. 3 in C minor, with E. Powers Biggs at the organ. This massive work, unfortunately lush and romantic in the French tradition, was conducted by Mr. Munch on the occasion of its first visit to Boston. At that time it was praised more for the nobility of the conductor's interpretation than for its contents, and the same verdict will be brought in here. The orchestra, with Mr. Biggs rendering eloquent assistance, gave it a rich, full-bodied performance, and the audience was most enthusiastic.

The final concert in this series takes place on April 16.

mphony Preview

Thompson's Third For Week End

Randall Thompson, whose Third Symphony will be heard here for the first time when played by the Boston Symphony Orchestra at its week-end concerts in Symphony Hall.

"It is a commentary on modern music," said Randall Thompson, whose third symphony is being given its first Boston performance this week end by the Boston Symphony Orchestra, "that it often becomes so involved that only the virtuoso can play it. We don't lose in quality by writing clearly and simply. We gain."

"Simplicity," he continued in an interview at Symphony Hall, "is for me a foremost principle in art."

Mr. Thompson, commissioned to write his third symphony by the Alice M. Ditson fund of Columbia University in 1945 when he was teaching at Princeton, found time to do no more than sketch in the first movement. Last year he completed the work between January and April while teaching at Harvard.

"I often worked as late as 3 a.m.," Mr. Thompson said. "After midnight I did little composing. But I found the early morning hours good for orchestrating."

* * *

Mr. Thompson's Third Symphony was first performed at Columbia University on May 15, 1949 by the CBS Symphony Orchestra under the direction of Thor Johnson. It was played in Rochester in December, 1949. Last week it was heard in Cleveland, played by the Cleveland Symphony under the direction of George Szell. The Boston performance under Charles Munch will be its fourth.

Mr. Thompson describes the symphony as "emotional progress from the mood of elegiac reflection through action and repose to exuberance and gaiety."

The first of the four movements is entitled largo elegiaco. "It is an elegy," he explained, "written at the close of the war for the pain and suffering that was ours in spite of victory." Unlike the usual first movement, it has the texture of a prelude. In sonata form, it has only one principal theme and one principal rhythm pattern.

"The second movement—allegro appassionato; calmato ma tristo—has been called a scherzo," remarks Mr. Thompson. "I had not thought of it as such, myself."

* * *

Lento tranquillo provides the tempo of the third movement. Written in the Greek mixolydian mode, it has folk melody flavor. "I am especially fond of Appalachian mountain and early English folk music," he says. "However, this movement is not based on any specific folk song."

Strong rhythmic figures and dynamic contrasts characterize the last movement, gay and scherzo-like in mood. The entire symphony takes a half hour to perform.

Randall Thompson feels strongly the responsibility of the artist to uplift. "An artist should be above his time, not of it," he said. "The multitudinous unresolved problems which face us today are no excuse for drenching the artistic message in pessimism. Anybody can groan and sigh. But the turmoil should no more drag down the artist than it should the preacher or the writer.

"This does not imply shallow optimism. It is right to recognize evil conditions and to have one's music reflect feelings about them That is only half the picture. We must also remember that man is a creature endowed with endless capacity to rise above these difficulties. If an artist is going to deal in truth, the overcoming is as important as the turmoil."

M. H.

MUSIC

Francescatti Violin Soloist; Munch Plays New Thompson Symphony

By CYRUS DURGIN

Zino Francescatti was violin soloist yesterday afternoon at the concert by the Boston Symphony Orchestra. He was heard in the Bach A minor Concerto, No. 1, and the Saint-Saens Concerto in B minor, No. 3, neither of which had been played at these concerts for more than 20 years. Charles Munch opened the program with Bach's Third Brandenburg Concerto; gave first local performance of Randall Thompson's Third Symphony, and finished the afternoon with a glittering and plangent reading of Dukas' "The Apprentice Sorcerer."

Mr. Francescatti is one of those violinists, not too numerous, who are both fiddling virtuosi and excellent ensemble musicians. His technic is poised and secure; his tone ample and clear but not big or oily; his sense of style is irreproachable, and he never attempts to run away from the orchestra.

Furthermore his manner of playing is unaffected and easeful. Now you might think that these qualities would make his work pallid or unobtrusive. Quite the reverse is true, for this manner lends his playing authority and the beauty of simplicity. I can imagine how a straining prima donna of the instrument would try to blow up the thin, quaint old Concerto of Saint-Saens. Not Mr. Francescatti. He played it "straight" —and so did Mr. Munch and the orchestra, making a few small cuts in the finale—and it sounded very nice. As for Bach, that is a masterwork, and such is how it was performed. Mr. Francescatti was applauded with remarkable enthusiasm by the Friday audience.

Randall Thompson received the same sort of reception when his Symphony had been concluded, and for the first time in memory this reviewer was certain he heard some cheers. Imagine! Cheers for an American composer!

This Third Symphony, finished about a year ago, is well made, scored for orchestra with a sense of color that is attractive but not dazzling; compactly conceived, and set in a largely diatonic idiom — with some overlaid dissonance—that is pleasant by its plainness. Yet Mr. Thompson seems to share a weakness of many composers of the day, in the fact that, apart from the second movement, and parts of the fourth, the Symphony does not seem to have consistent inner motion. Patterns begin and are ended; the rhythms become animated and die out, leaving no impression of sustained line.

All the same, this work is decidedly easy to absorb, and while it may not prove to be "big," it is neither dry nor trivial. The opening largo elegiaco, the slower part of the second movement and all of the lento tranquillo are emotional, and the finale ends with a satisfying explosion of volume. All hats must be off to the brass players, who achieved some incredibly refined execution of a long passage for their muted instruments, pianissimo.

The Brandenburg Concerto, played in its original form of two movements with intervening chords (and not with the Sinfonia of "Christ Lag in Todesbandon" added as slow movement) was a joy from start to finish. So was the entire concert, for that matter.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 20th program of the 69th season in Symphony Hall yesterday afternoon. Zino Francescatti, violinist, was the soloist. The program: Brandenburg Concerto No. 3 in G; Concerto No. 1 in A minor ..... Bach
Symphony No. 3 in A minor ..... Randall Thompson
Concerto No. 3 in B minor, Op. 61 ..... Saint-Saens
"The Sorcerer's Apprentice" ..... Dukas

By RUDOLPH ELIE

The thing that stands out in the music of Randall Thompson is absolute honesty. His Third Symphony, given its first Boston performance yesterday on a program featuring the exceedingly brilliant violin playing of Zino Francescatti, is an excellent case in point.

Mr. Thompson, now teaching at Harvard, is quoted in the program notes as having said "a composer's first responsibility is, and always will be, to write music that will reach and move the hearts of his listeners in his own day." I have been harping away at this very point myself so long that to find it in the mind of a working composer of Mr. Thompson's distinction and in a day when composers exhaust every brutal technical device to escape this responsibility, comes as a very grateful surprise.

It is more than likely the more progressive listeners will find this Third Symphony a little old fashioned, and in fact it is. Moreover, it is not a work informed with what might be termed transcendent creative vigor. Nor does it contain the richness of invention or the expressive power to sustain it through the conventional length of time it occupies. It is always a little suggestive of its influences, now Brahms, now Dvorak, now you don't quite know who. It is monophonic rather than fashionably contrapuntal, which is to say its emphasis is on accompanied melody, and is of extended texture rather than fashionably jagged or busy.

After his honesty, Mr. Thompson's melodic inspiration is by far his longest suit. Few of his contemporaries reveal so natural and so expressive a gift. This melos, too, is for the most part characteristically American, if there is such a thing. The slow movement is a splendid example of it; here, if anywhere, seems an indigenously American melodic conception, but the melodic ideas throughout are warm and charming. His next longest suit is craftsmanship; he uses his materials with impeccable taste. The result is a very well made symphonic work that, if it does not demonstrate great creative force, does actually reach and move the hearts of listeners of his own day. The composer was in the audience to see for himself that it did.

Zino Francescatti's violin playing is that of a consummate master. He appeared yesterday in two concertos (a delightful custom), the A minor Concerto of Bach and the B minor Concerto of Saint-Saens. In the Bach he achieved just the right quality of vigor and drive, doing the prolonged slow movement in a truly beautiful and reposed tone; in the Saint-Saens he achieved just the right combination of lushness and virtuosity, of romantic tenderness and high good spirits. He is, of course, one of the most technically accomplished violinists of the day—as witness the matchless set of harmonics in unison with the clarinet at the close of the andantino—but he is first of all a musical artist of immense sensibility.

A vigorous performance of Bach's Third Brandenburg concerto, marred at first by a rather heavy downbeat on Mr. Munch's part, and a most vivid traversal of Dukas' orchestral scherzo "The Sorcerer's Apprentice," lent additional joy to this fine concert. A complete reading of Bach's "St. John" Passion fills next week's program.

Third Symphony

Zino Francescatti Soloist In Bach, Saint-Saëns Works

By Harold Rogers

The older standards of criticism—that a work of art embody an idea, that this idea be beautiful, and that the work represent sound craftsmanship—may be open to attack by contemporary composers.

It is noteworthy that at least one composer is writing music that will measure up to these standards. Randall Thompson's Third Symphony, given its first Boston performance yesterday afternoon by Charles Munch and the Boston Symphony Orchestra, is a work that embodies an idea—several ideas, since each of the four movements has at least one.

These ideas, beautiful in various degree, are expressed consecutively as the noble sadness of an elegy, an exuberant defiance, a plaintive folk-style melody, and a cheerful dancing finale.

* * *

Before criticizing Mr. Thompson for not employing a style that is purely contemporary, it is well to recall that even Bach was considered 100 years behind the times by some of his contemporaries. In a recent interview, Mr. Thompson said that a composer should not be of his time—he should be above his time. It makes little difference whether Bach was 100 years behind or ahead; his work transcends all time.

Mr. Thompson's craftsmanship is sound because it is based solidly on principles that have been proved through the centuries. They are naturally conservative. It is logical to assume that if these principles were acceptable in the past and are still so in the present, then it is possible that they will continue to be acceptable and successful in the future.

While Mr. Thompson's symphony places no strain on the modern ear, it cannot be considered old fashioned. There are contemporary touches, threaded all the way through, especially in the close harmonies given the brass, that add interest and life. The audience yesterday accorded Mr. Thompson an enthusiastic reception. Time will tell whether he has written of his time, or above his time.

* * *

Mr. Munch's program, to be repeated this evening in Symphony Hall, is something of a potpourri. Employing the full string orchestra, he opened with a crystalline reading of Bach's Third Brandenburg Concerto.

Then the soloist, Zino Francescatti, appeared in Bach's Violin Concerto No. 1 in A minor, and displayed what may be called a phosphorescent tone, emitting light without heat. But it is an attractive light of many colors.

After the Thompson symphony Mr. Francescatti returned to the stage to play Saint-Saëns' Concerto No. 3 in B minor. This he tossed off with great ease, delightfully scaling the florid passages to dizzy heights. His handling of the arpeggios in harmonics was unusually accurate and impressive, as was his superb work on the upper reaches of the fiddle's G string. The audience recalled him again and again to the stage for applause.

Mr. Munch closed with a frenzied reading of Dukas' "L'Aprenti Sorcier." With his baton arm spinning, whether to the right or to the left, he churned the players to a frantic pitch. Sound poured out by the bucketloads. Symphony Hall was drenched in a flood.

BOSTON SYMPHONY

The program which the Boston Symphony Orchestra presented yesterday afternoon in Symphony Hall will be long remembered for three exciting events—the excellent violin playing of Zino Francescatti, a beautiful new symphony by Randall Thompson, and a new facet in the personality of Charles Munch, revealed for the first time.

The soloist, Zino Francescatti, was heard in two concerti, Bach's Concerto No. 1, in A minor and Saint-Saens' Concerto No. 3, in B minor, op. 61. At this date one can find little left to praise in this great violinist. He has everything that a great artist has and more. His clean, clear, bright tone is perfect for Bach and his musical taste almost made the run-of-the-mill Saint-Saens sound like brilliant music.

Randall Thompson's Symphony No. 3, in A minor, had its first local hearing yesterday. This work reveals anew a composer who is a superior craftsman, a true creative genius, and—heaven be praised—a contemporary composer who is not afraid of a good melody. The first three movements, sad in character, are not of the cloyingly sentimental variety but are of a lofty, noble and tragic sadness. Since the symphony was first sketched in 1944, when the fury of the second World war was at its height, it is easy to understand why the composer is so successful in conveying quiet sorrow in music so beautiful. However, the final movement ends on a high note of triumph and jubilation (inhibited one feels at times, perhaps) but lively and happy, nevertheless.

After the Saint-Saens' Concerto, Mr. Munch led the orchestra through Dukas' "The Sorcerer's Apprentice" in which was possibly the most rollicking performance of the piece ever heard in Symphony Hall.

Amusements

MUSIC

Munch Leads Glorious Performance of Bach's "St. John" Passion

By CYRUS DURGIN

[illegible] soundly moving occasion as the Good Friday performance of Bach's "St. John Passion" leaves one searching for the words adequately to describe it. For this dramatic narrative of the Christian condemnation, masterpiece [illegible] expressive, inventive resource and [illegible] beauty of expression. Furthermore, it was given a truly glorious performance and one that was reverential in manner.

This first season of Charles Munch as conductor of the Boston Symphony Orchestra will be remembered for many fine achievements, and high among them will be this revival of a score unheard here in these dimensions since the orchestra's Bach-Handel Festival of 1935. Mr. Munch's reading was at once intensely dramatic and devotional, a dazzling blend of poetic eloquence and devotional humility. In sum, it was an artistic revelation of [illegible] power, the magnitude of the Christian tragedy, the mastery of a superb musical equipment and the triumphant genius of Bach, the greatest creative musician who ever lived.

The first of Bach's five Passions, this according to the text of St. John, is smaller in scope than the vast "St. Matthew" Passion, but it is no less great in its musical quality and no less incandescent in the force of its expression. The soaring contrapuntal choruses, the intensity of the Evangelist's recitative, the awesome, other-wordly nature of Jesus' speech, the grace of the solo arias and above all, the overwhelming dedication and humility of those noble chorale, leave one humbled and silent.

Bach accomplished all this with the most modest of resources, his orchestra limited to strings and woodwinds. But with the overwhelming mastery of genius he was able, among other things, to make even the simple chords for harpsichord and organ devices of high eloquence.

The Harvard and Radcliffe singers, a small but well-selected chorus, had been superbly trained by Mr. Woodworth. They responded to Mr. Munch's demands with sensitivity and tonal beauty, although as in most choruses today, the tenors and basses were less resonant than one could have desired.

Mr. Lloyd covered himself with credit as he sang beautifully a long and very difficult role, and projected the German text with admirable clarity. Mr. Rothmueller, obviously a good musician, sang the utterances of Jesus with a peculiarly veiled tone that was absolutely right, but which was less suited, perhaps, not a defect, to his aria. It was a joy to hear not only the sterling voice but the meticulous phrasing of Miss Addison's rhythm and phrasing.

Miss Elias was a little broad of tone now and again, but in the main she sang well indeed. Mr. Hurshell voiced the lines of Peter and Pilate sonorously. Equally [illegible] were the nuances of Mr. Pinkham's work at the harpsichord and those of Mr. Zighera's playing of the viola da gamba. Mr. Biggs at the organ was another outstanding member of the ensemble. The reduced numbers of the Boston Symphony were impeccable.

Mr. Munch made a number of changes within the various numbers, and these included certain of the chorales. They did not do violence to the whole, however. It was requested in the program that there be no applause, and, thank Heaven, this was observed except for a little and quickly hushed handclapping at the very end. The "St. John" Passion will be repeated tonight.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 21st program of the 69th season in Symphony Hall yesterday afternoon. The program was devoted to Bach's "St. John Passion," in which the following were the guest artists: David Lloyd, tenor; Marko Rothmueller, bass; Adele Addison, soprano; Rosalind Elias, contralto; Edmond Hurshell, bass; Daniel Pinkham, harpsichord; Alfred Zighera, viola da gamba; E. Power Biggs, organ; the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

By RUDOLPH ELIE

It would be hard to think of an observance of Good Friday more elevated in spirit, more truly devotional and more sublimely beautiful than the performance at this 21st pair of symphony concerts of Sebastian Bach's "St. John Passion." There is no way of conveying the impact, musical and spiritual, this momumental work of art develops in the minds and hearts of its hearers during its two-hour traversal.

The pattern is familiar enough: the story of the Passion of Christ told by the Evangelist in recitative over instrumental cadences while surrounded by all the characters of the drama — the tumultuous, implacable crowds, the soldiers, the high priests, the dismayed Peter, the perplexed Pontius Pilate and Jesus himself, alone a symbol of infinite calm. Contrasted with the violent outbursts and emotional tensions of the narrative itself, as told in the recitative and in the great choral fantasies, are the incomparably beautiful lyric meditations interspersed throughout for solo voices and the reverent comments, as from a distant world, of the chorales.

It is how Bach orders this material, as well as how he illuminates it in the music itself, that remains an unceasing wonder. For although the St. John Passion is one of the weakest of the Gospels in its treatment of the Passion, Bach seized on the most striking aspect of it in its acute repertorial emphasis on the trial of Jesus, and in doing so made this a far more vivid experience than that of the more contemplative — and certainly greater — "St. Matthew Passion." Its characters are more impersonated, its crowds unrulier and more ruthless, its movement swifter and more contained.

Though the narrative itself contains musical beauties of indescribable effect, as witness the pictorial writhings of the melodic line on the word "scourge," and of the anguished adagio on the phrase "he went out and wept bitterly," the major miracles are contained in the choral effects and in the solo arias. I know of no more extraordinary a moment in all music than that of the bass aria "Betrachte, meine Seele" with its accompaniment for lute (harpsichord, here): no more sublime a moment than "Es ist vollbracht" with its viola da gamba obligato: no more exciting a moment than the chorus "Lasset uns den nicht zertheilen" with its syncopated off-beats: no more evocative a moment than the bass aria with the chorus whispering "wohin?"

This was, unquestionably, a very great performance of the work: perhaps the best one possible to English-speaking performers. Mr. Munch, with an extraordinary ear for the subtleties of the word—which we discovered so forcibly in Honegger's "Joan of Arc at the Stake"—conceives the work at once as a religious rite of extreme devotion and a musico-dramatic experience to be lived vividly. He never allowed theatricality, however; on the contrary, he sought always to keep his forces at a generally low dynamic level. The soloists, thus, never had a chance to display their voices as such, which, under the circumstances, was entirely appropriate.

They did beautifully nonetheless, David Lloyd, covering himself with honor in his brilliant conception of the Evangelist. His voice is remarkably expressive of poignancy and conviction, and is of the finest musical quality moreover. Marko Rothmueller's performance of the role of Jesus was not less than extraordinary, while his solo arias, though occasionally taking him out of his best range, were fine. Adele Addison, Rosalind Elias and Edmond Hurshell, all exceedingly accomplished, lent additional authority and beauty to the performance.

The chorus of the Harvard Glee Club and the Radcliffe Choral Society, meantime, much reduced for the occasion, never sang better in all its career. It fulfilled Mr. Munch's exceptionally exacting demands with utter unanimity, achieving exactitude of attack, perfect balance and, above all, a most beautiful tone quality in pianissimo. Alfred Zighera must be singled out, also, for his playing of the viola da gamba; such a tone can be heard rarely in a lifetime. It may be added that Mr. Munch made a few cuts in the score, dropping a few arias, chorales and some recitative, but in doing so adding to the overall impact of the work.

PROVIDENCE, R. I.
JOURNAL
APR 5 - 1950

MUSIC

Boston Symphony Heard in Season's Final R.I. Concert

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch conducting, presented its fourth and final concert of the current season in Providence last evening at the state Auditorium. The 305th concert in Providence ended a season of getting acquainted with Charles Munch and with the new auditorium. The verdict on both has been most favorable.

This concert marked the first time that a policy of making latecomers wait outside until the end of the number has been successfully applied at these concerts. The effect of unbroken continuity was most refreshing and it is hoped that the policy will be maintained vigilantly in coming seasons.

The program consisted of Handel's "Water Music" suite arranged by Hamilton Harty, and the Beethoven Symphony No. 7, Opus 92 before Intermission, with two Ravel works, "Valses Nobles et Sentimentales" and the "Daphnis et Chloe" ballet suit no. 2, ending the program.

The opening Allegro of the Handel set a brilliant tone for the evening which Mr. Munch maintained through the lovely "Air" and a really poetic interpretation of the "Hornpipe" to the final "Allegro" where the brasses showed to magnificent advantage. The brasses had a solo bow for it, too, which was certainly deserved.

Mr. Munch gave a spirited reading of the Beethoven Symphony No. 7. His tempo in the slow movement was more rapidly paced than some, emphasizing the dance quality of the work as a whole rather than using that movement as a rather somber contrast. Mr. Munch kept the rhythm emphasis of the work uniformly apparent, giving a sparkle to the third movement and making the fourth movement very exciting.

The French works which ended the concert and the season were presumably chosen to show Mr. Munch at his Gallic best. In the "Valse" series, however, Ravel apparently let the conductor down. The audience let it pass almost without applause, with considerable reason. It would seem that this work has not yet attained the status of a real classic, which leaves it in a twilight zone where the circumstances for which it was written no longer obtained and the gentle irony and disillusion running through it seem incredibly pale. The world of 1910 seemed somehow unreal as mirrored in this work in spite of Mr. Munch's efforts, which were heroic.

The "Daphnis et Chloe", written earlier, on the other hand, seems secure as a classic in the symphonic repertoire and it was given a brilliant reading and received an enthusiastic response, ending the concert and the season on a fine height. Mr. Munch received practically an ovation.

The concert was broadcast by station WPJB, the fm station of the Providence Journal Company.

Passion at Symphony

Harvard-Radcliffe Chorus Sings Bach Work Under Munch

By Harold Rogers

To mark the Easter season, Charles Munch has come forward with a superlative production of Bach's Passion According to St. John. Yesterday's performance in Symphony Hall was more than a superb concert; it was an exalting occasion. Mr. Munch prohibited applause, thus maintaining a religious atmosphere.

For this great work the Boston Symphony Orchestra is assisted by the Harvard Glee Club and the Radcliffe Choral Society, under the direction of G. Wallace Woodworth. The orchestra is supported instrumentally by Daniel Pinkham at the harpsichord; Alfred Zighera, viola da gamba; and E. Power Biggs at the organ.

Though composed circa 1723 and patterned after traditions long established, the St. John Passion is not limited to any epoch. It is one of the most inspired musical utterances of our western civilization.

* * *

Bach establishes a mood of dramatic intensity at the outset with a strongly accented melisma over a sustained pedal point. The singers, responding to Mr. Munch's baton, performed this chorus, as well as those that followed, with an incisive attack, clean enunciation, balanced phrasing, and neat release. Enough cannot be said for the excellent quality of the choral singing.

The recitatives, generally accompanied by a continuo of harpsichord and cello, were carried mainly by David Lloyd, tenor, and Marko Rothmüller, bass, heard respectively as the Evangelist and as Jesus.

Mr. Lloyd was in fine voice, displaying his usual limpid and ringing tone. When singing Mahler, Beethoven, or Bach, his German penetrates with difficulty the thickness of the orchestral fabric. In opera, however, his English or Italian is more successful.

Mr. Rothmüller's lowest notes have a way of dropping almost out of sight. But otherwise his voice is rich and well-controlled. His presentation of Jesus' words was humble and dignified, giving the correct air of strength, gentleness, and nobility.

Rosalind Elias, in her contralto aria, "Chains of bondage," displayed a tone unusual for its lushness and warmth. The woodwinds gave her excellent support. Adele Addison's lyric soprano held beautiful discourse with Georges Laurent's flute in her aria, "I follow in gladness." Edmond Hurshell as Pilate made impressive use of his booming basso.

* * *

One does not usually think of Bach as a dramatist; yet in several of his choruses he achieves strong effects of tension and suspense. There are the hysterical cries of the mob in the chorus, "Away with him, crucify him!" There are the soft, querulous cries of "Where? Where?" coming in unexpectedly while the bass soloist sings, "Haste, haste, poor souls ensnared in treason." There is the frenetic jabbering of the soldiers as they cast lots for Jesus' robe.

Though Mr. Munch deleted a few of the chorales, there were six magnificent ones included. He achieved dramatic pauses in two of them—"O mighty love" and "Thy name is shining on me." The a cappella chorale, "Ah! whence this hatred shown thee?" was set forth in poignant pianissimo. The manifold modulations of the final, "Ah! Lord, when my last end is come" resounded in an exultant tutti.

Oct 1950

SYMPHONY CONCERT

The performance of Bach's Passion According to St. John by the Harvard Glee Club, Radcliffe Choral Society, Boston Symphony Orchestra and assisting soloists in Symphony Hall yesterday afternoon was more than just another week end concert in the symphony series. It was a devout observance of Good Friday, sung with sincerity, and listened to solemnly by an audience which, for once, refrained from any applause either at the intermission or at the end of the program.

There were many people who contributed to the inspiring rendition of this seldom heard masterwork. Charles Munch was the obvious source of much of the inspiration on the part of the chorus, and he also held singers and orchestra together by an exact, and at times, a meticulous beat. There were five young soloists who sang with understanding and first-rate musicianship. David Lloyd sang the taxing part of the Evangelist, while the role of Jesus was interpreted by Marko Rothmuller. Edmond Hurshell took the parts of both Peter and Pilate. Adele Addison and Rosalind Elias were the soprano and contralto soloists.

Particularly praiseworthy was Mr. Lloyd's following of the dramatic lines of the narration, with an effective climax in the description of the severed veil of the temple. Mr. Rothmuller sang the words of Jesus with quiet dignity and an admirable sense of devotion. Miss Addison was particularly appealing in her final aria while Miss Elias and Mr. Hurshell each offered moments of telling interpretation of the text.

Also adding much to the beauty of the performance were the accompaniments on the harpsichord by Daniel Pinkham, on the organ by E. Power Biggs, and on the viola da gamba by Alfred Zighera. The final chorale, with the organ coming in full-voiced, provided a finale not likely to be forgotten soon.

The most impressive part of the afternoon, however, was the beauty of the choral singing. I have never heard the young members of the Radcliffe Society achieve such beautiful buoyancy of tone. In both the softer chorales and in the more dramatic passages the chorus was a tonal delight and it was equally capable in such precise matters as attacks, releases, and in German diction. The members of both organizations reflected the excellent preparation for this event by their director, G. Wallace Woodworth. With such intensive training, and with such dynamic leadership provided by Mr. Munch, it is no wonder that the inspired writings of the old Cantor of Leipsic were done with such full justice yesterday.

HARRY LAWTON.

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Apr 15 Her

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 22d program of the 69th season in Symphony Hall yesterday afternoon. The soloists were Jennie Tourel, contralto, and David Garen, tenor. The program:

Passacaglia and Fugue in C minor ..... Bach-Respighi
Kentucky Spring ..... Roy Harris
"Das Lied von der Erde" ..... Mahler

By RUDOLPH ELIE

Whatever else may be said about Roy Harris' "Kentucky Spring," yesterday receiving its first Boston performance as conducted by the composer himself, it is anything but pretentious.

Mr. Harris has evidently here sought what might be called musical entertainment of mood, the mood being an evocation of the sights and sounds of a southern springtime, the entertainment being the skill and wit employed in the contriving. On the whole I would say there is more skill than wit in the piece, and this skill is itself quite individual, which is to say that Mr. Harris' musical language is nothing if not personal.

"Kentucky Spring" takes the form of an orchestral scherzo with a long middle section of sustained nature (that begins to sag in interest somewhere along the line) and a series of dance-like episodes culminating in a pompous peroration consisting of a slightly disguised "My Old Kentucky Home." The melodic material, which also includes a few allusions to Stephen Foster, jumps about from instrument to instrument to give the whole a slightly patchy but not uninteresting character as these melodic fragments are engagingly hill billy. It is, in short, a lesser work that is frankly light in tone, and in a day when composers feel compelled to wrestle with mighty concepts, this is all to the good. I got the impression that the homespun Mr. Harris, appearing in what looked like a homespun tweed as blue as Kentucky fescue, didn't get anywhere near as much out of his piece as conductor as he put into it as composer, but it was a good, honest performance of an unimportant but not unattractive piece.

Richard Burgin, who has made Mahler's towering "Song of the Earth" his own, could hardly have had a more impressive pair of soloists than Jennie Tourel and David Garen. I find it hard, in listening to this immensely affecting work, to obscure the memory of the up-to-now ultimate performance of Bruno Walter with the Vienna Philharmonic as recorded for Columbia with Kerstin Thorborg and Charles Kullman the soloists. It is not that Mr. Burgin does not understand the work; it is simply that for all the compassion, the warmth and conviction of his reading, it fails to strike with the heart-rending impact that is in this meditation on the transitory joys of the world.

Miss Tourel herself, one of the greater vocalists of the day and perhaps the greatest interpretatively, soared over the whole in spirit. She characterized every subtlety, every luminous moment, every melancholy reflection of the poetry, doing so meanwhile in her most expressively beautiful contralto voice. David Garen, though often covered by the orchestral tone, was especially fine in the sections "Of Youth" and "The Drunkard in Springtime." His enunciation was also splendid, his tone quality excellent and his artistic comprehension very effective. Thus, despite the high order of the orchestral performance, this was largely a soloist's day.

It is so seldom we hear one of the Bach transcriptions that are so routine in other cities (and far be it from me to urge the custom here!) that Respighi's orchestration of the C minor Passacaglia and Fugue sounded pretty good. It is, granted, inflated and of dubious taste, but the thematic material is so grand it hardly matters. Mr. Munch returns next week with a program that includes Weber's Overture to Oberon, Honegger's Concerto da Camera for flute, English horn and strings, Thomson's "Louisiana Story" (the composer conducting), and three Wagnerian pieces.

'Kentucky Spring' Preview—Foss With

Harris to Conduct Own Music At Symphony Hall This Week

By Harold Rogers

Only a handful of American composers are writing in what may be called—at long last—a pure American idiom. Roy Harris is one of them and one of the best. Since a man's music is the expression of his individuality, pure American music will naturally proceed from the indigenous American.

Roy Harris is to contemporary American music what Carl Sandburg is to contemporary American letters. The two men, as a matter of fact, have much in common. Both are homespun characters, products of the West, speakers for the people. Both are genial, genuine, and unpretentious. They know what they want to say, and they say it simply, honestly, and with conviction.

* * *

Yesterday noon in Symphony Hall Mr. Harris took the Boston Symphony Orchestra through a rehearsal of his "Kentucky Spring," a composition equal in length to Prokofiev's "Classical" Symphony. He will conduct the first Boston performance of this work at the concerts Friday afternoon and Saturday evening.

Mr. Harris wrote "Kentucky Spring" on commission by the Louisville Symphony Orchestra. A year ago he conducted this group in the première. He enjoys writing on commission—so much so that he has written nothing that wasn't on commission since 1933.

"'Kentucky Spring' is not programmatic," Mr. Harris explained. "It is a pastoral—a large scherzo in four sections, though the word scherzo is somewhat misleading. The second and third sections would correspond to the first and second trios in a scherzo.

"In the first two sections I have tried to capture the mood of pantheistic spring—full of fantasy—not related to mankind in the sense of being related to the dance. I have tried to capture the nostalgia of spring, to get a clear quality from nature itself."

In the third section Mr. Harris tried to get the color of southern society. His grandfather was a Kentuckian. Twice in this work he quotes briefly from Stephen Foster's "Old Folks at Home," but the quotations are not literal melodically or harmonically. The casual listener may not even recognize them as quotations.

"The last section is of a dance nature," he said. "It begins with a long, puckish fugato. As it gathers momentum, it gets teeth in it, becoming saltier and saltier."

* * *

Mr. Harris's scores hold unusual interest from a visual standpoint. They are impeccably neat and accurate. The great amount of white space on the page indicates the economical nature of his instrumentation.

"I have tried to gain clear and precise colors instead of thickness of texture. In matters of orchestration, my first great lesson was gained from a study of Debussy's 'Afternoon of a Faun.' While studying in France I went through the works of the German romanticists, including Mahler and Bruckner. Then I got a score of the 'Faun' and was amazed by Debussy's simplicity. From then on I have tried to work for clarity."

But even though Mr. Harris's scores resemble Debussy's for economy and Beethoven's for architecture, his music is original, reminiscent of no other composer, no other school. It is an embodiment of American vitality.

John Brook

Roy Harris rehearsing the Boston Symphony Orchestra in his "Kentucky Spring," which he will conduct at the Symphony Hall concerts this week end.

950 Prog Apr 15

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Spring was wooed by the Boston Symphony yesterday afternoon, but that vernal season remained a bit coy, both within and without. On the program stood Roy Harris' "Kentucky Spring," which received its first Boston performance under the composer's direction. After intermission Richard Burgin, conductor of the current pair of concerts, offered Mahler's symphonic song cycle, "Das Lied von der Erde," last done at Symphony Hall, and also under Mr. Burgin's direction in 1943.

At that time, however, he substituted for Dr. Koussevitzky at short notice. This was his own show. Anyway, while not primarily concerned with spring save in one of its six sections, "The Song of the Earth" makes more than one reference to it. It is the beauty of the earth in spring that makes poet and composer so reluctant to part company with it.

Mr. Harris' tone poem, if that is the proper name for it, was commissioned by the Louisville Symphony and first performed by it just a year ago. There are two brief quotations from Stephen Foster, otherwise the composer was on his own. And when we judge him by the standards of Schumann, Wagner, Mahler and even Goldmark, his response to spring seems a bit cold and calculated. The spring we heard in his measures yesterday was closer to the Boston than the Kentucky variety.

We should be grateful to Mr. Burgin for giving us "The Song of the Earth," that we had heard only three times before, although it is one of the acknowledged masterpieces of the 20th century. Mr. Burgin is a devoted Mahlerite, he undoubtedly loves and feels this music. To transmit this affection and emotion is another matter, and there was the rub. The performance was a bit on the tepid side and I am afraid that the lion's share of the blame must fall not upon Mr. Burgin and the orchestra but on the solo singers. They were, to put it bluntly, not quite up to snuff.

In the previous performance here the exacting contralto part fell to Jennie Tourel, who has returned to it this week. Neither then nor yesterday did she seem the ideal singer for the music, which takes both greatness of voice and greatness of soul and imagination. On both counts Miss Tourel fell short. Equally demanding, and from a purely vocal standpoint, more demanding, is the tenor part. It was assigned yesterday to a well-intentioned young man of Czechoslovakian birth, Darid Garen, who had appeared in Tanglewood but not in Boston. This music requires a tenor who is also a poet, endowed with a voice of round and luscious quality. In this particular assignment the vocal organ of Mr. Garen seemed dry and unresonant. Moreover, with these small calibre singers Mr. Burgin must perforce keep Mahler's orchestra down. The afternoon began, by the way, with Respighi's inflated version of Bach's Passacaglia and Fugue in C minor. It was sonorously set forth.

RETAILING DAILY
NEW YORK, N. Y.
APR 13 1950

Cites RCA's Gains in LP Record Field

Barkmeier Restates Firm's Policy on 45 and 33 1-3 RPM Discs

RCA Victor is in the 45 rpm and 33⅓ long-playing record business to stay, Paul A. Barkmeier, vice-president and general manager of the record department, emphasized yesterday in a re-statement of the firm's policy.

Speaking at a press luncheon in the Hotel Warwick, New York, Mr. Barkmeier said that since the introduction of the 45 record a year ago the firm has built its manufacture and sales of the discs to a going rate of 30 million annually. He also said that more than 1 million 45 rpm turntables have been sold.

At the present time, Mr. Barkmeier declared, all major recording companies except two, and a large number of smaller manufacturers are now making the 45 rpm record, while more than 70 instrument manufacturers have incorporated the 45 rpm speed in their instruments.

Announcing RCA Victor's second list of 25 long play records, which will be available in retail stores by the end of April, George R. Marek, assistant to Mr. Barkmeier, stated that by July or shortly thereafter, RCA Victor plans to initiate simultaneous release of classical music on all three speeds.

Included in RCA Victor's second list of 25 long play releases are nine symphonies, 10 symphonic suites, four concertos, four sonatas, one instrumental quartet, two overtures, two symphonic poems, and one choral work, supplemented by a special release of six symphonic works recorded by Arturo Toscanini and the NBC Symphony Orchestra especially for the nationwide tour commencing tomorrow with a concert in Carnegie Hall, New York, and the debut recording for RCA Victor of Charles Munch and the Boston Symphony Orchestra.

MUSIC

Mahler's "Song of the Earth" at Symphony; Harris Leads Own Work

By CYRUS DURGIN

Gustav Mahler's "The Song of the Earth," Roy Harris' "Kentucky Spring" and the Bach Passacaglia and Fugue in C minor, as orchestrated by Respighi, make one of the most unusual programs of the season for the Boston Symphony concerts this week. Bach and Mahler are conducted by Richard Burgin, while Mr. Harris directs the first Boston performances of his own music. The soloists for "The Song of the Earth" are mezzo-soprano Jennie Tourel and tenor David Garen.

I can think of but one word, and that over-worked, to describe Miss Tourel's qualities of voice and musicianship: wonderful. Her easy and deeply expressive delivery of a very difficult part shone like a light through what was in general a rather tame performance of Mahler's great score. To be sure, a voice of bigger size and darker color would be ideal for this passionate music, with its contrasting moods of reflective melancholy, as in "The Lonely One in Autumn," of sheer delicacy in "Of Beauty" and of the deeply moving resignation of the wonderful last movement "The Farewell."

But voice alone is not enough for so rare an evocation of poetry as "The Song of the Earth." The finest musicianship and style are demanded, and those Miss Tourel gave us in fullest measure. No one will forget, very soon, the soaring emotion, as Miss Tourel sang it, of the climactic melody of the first movement, which begins with the impassionate outburst of 'O Herr Freund' and ends with the repeated 'Ewig' as well, upon the word 'Ewig' as the soul at peace in the prospect of seeing earth no more.

As Miss Tourel sang exactly, Mr. Garen was disappointing in his failure to be always accurate. A good many phrases were lost in the torrential orchestration. His voice is not quite robust enough to cope with Mahler's vocal line and more than once he was wide of the beat.

It is not ingratitude to make reservations about Mr. Burgin's conducting of the work, although it it not been for his devotion to Mahler we should not have had the performance of this unique and personal masterpiece. But the truth is "The Song of the Earth" requires the touch of the virtuoso conductor, more intensity, and a somewhat faster pace in the slow sections than Mr. Burgin mustered.

Yesterday's performance was very good, but inescapably bound to the earth which Mahler was writing about. For some reason the conductor was much on the slow side in his tempi even in the Bach Passacaglia. Perhaps this all indicated an off day, and the story tonight may be different.

[103]

TOLEDO, OHIO
TIMES
APR 20 1950

Music

Artisans And Artists

By FREDERICK J. KOUNTZ

IT WAS about a year and a half ago that Charles Munch, now conductor of the Boston Orchestra, and the National Orchestra of France concluded their memorable 2-night stand in the Peristyle of the Museum of Art. Those concerts were the occasion of our first acquaintance with Mr. Munch. They served also as an extraordinary opportunity to observe at first hand the matchless equilibrium which is developed out of the association of good French players with good French music.

Those who heard these concerts may recall that all the music of the two programs was French with the exception of a piece by Walter Piston which was composed for Mr. Munch and which was given its first playings in the National Orchestra's tour.

There is neither time nor space to recount now all the grandeurs of program material and execution which were displayed during those two evenings. But as an introduction to a consideration of the excellent qualities of contemporary French music—and its performance by Frenchmen—I should like to recall this particular exposition of Ravel's Daphnis and Chloe Suite No. 2.

Maurice Ravel, because of the almost miraculous perfection of his technique, has been called the Swiss watchmaker of modern music. To him conception and execution represented only a single creative process. He was craftsman and artisan first of all. Roland-Manuel, the composer's friend, once observed that "the methods of this musician, his technique, and indeed his entire art imply a process of voluntary research and a distrust of inspiration."

* * *

THE greatest marvel of the Daphnis and Chloe music is that, gorgeously and sensuously colored as it is, it never becomes sodden or cloying. And that is so because there was combined in Ravel's work the artistic intellect which restrains and tempers the senses and the consummate skill of a most expert craftsman.

Now I have heard this music played as if it had been intended to be sodden and cloying. It has been given on occasion the kind of sensual treatment that makes its tonal colors lurid; that overpowers the compactness and conciseness of its development by sheer power; that makes impossible an exposition of the remarkable, enlarging tension that Ravel has incorporated into the music simply because it takes no account of the balance which alone makes the tension and the wonderful climax possible.

Mr. Munch and his French Orchestra did not play the piece in this fashion. Rather they displayed the respect of artisans for the work of an artisan. They produced a gorgeous coloration that was not allowed to become lurid, a sensuosity that did not become heavy or overbearing because it was not primarily of the senses but of the intellect. And they developed a climax that was as final and conclusive as Ravel had created it. There simply could be no more.

As I noted last week, we have heard during the year a large number of French performers; Mr. Munch was here again in his new post with the Boston Orchestra; Paul Paray conducted the Pittsburgh players; we heard Andre Marchal, the organist, Pierre Fournier, the cellist, the pianists, Robert and Gaby Casadesus, the Lowenguth Quartet, and Francis Poulenc and Pierre Bernac. Not all of them conducted and played only French music. And, in the case of Mr. Munch at least, the pure French conception was lost to a degree in the fact that he was conducting a magnificent orchestra which had been brought to its present level of virtuosity by the direction over 25 years of another and stronger personality.

But, with this one exception, there were apparent in all their performances the inherent French qualities that are in Ravel's music, that make themselves known in various ways in the music of Faurse, of Debussy, of Roussel, of Florent Schmitt, of Roger-Ducasse, of a dozen other Frenchmen whose works are not so well known, even of Stravinsky whose French training is frequently stronger than his Russian heritage.

These qualities evolve, I believe, out of the French sense that artisanship is basic to, a prerequisite of all artistry. That is to say that, before one sets out to compose or to play publicly the compositions of another, one should first learn how. Thus the characteristic French teaching seeks to develop first the technique of composing, of playing, of conducting. And conversely the normal Frenchman does not assay composing or playing or conducting until he has learned the fundamental techniques of those professions.

To one who suspects that this is mere flatulence I need cite only the case of the Columbia Concert Trio which lately closed the Museum's Chamber Music Series. These young people played a trio by Beethoven and one by Brahms. It is questionable that their technique was secure enough, or even existed in sufficient degree, to deal with lesser music than this. And, if they had any technical security at all, there was no doubt that their instruction had not been such as to enable them to apply this security to Beethoven and Brahms. They simply didn't know. But presumably they had studied their instruments, studied music. Where they studied or with whom is not specifically important. What is very important is that they are more or less representative of a kind of teaching, of the absence of a kind of personal judgement and taste that are not at all uncommon among contemporary composers and players.

* * *

IT IS THE great gift, the heritage of French musicians that they learn how to express themselves before they begin to speak in the language of music.

It is a French correlary of this French theorem that with composers and players alike the matters of technique and personal inspiration are not separate entities of an art but are together in the art itself. Thus the soul and the heart are not exposed in themselves, in which state they are frequently incomprehensible, but through the intellect, in which manner they can communicate and be understood.

A keen sense of proportion is another mark of the French musician. Thus Poulenc says of French music, "We realize that sombreness and good humor and not mutually exclusive. Our composers too write profound music, but when they do it is leavened with that lightness of spirit without which life would be unendurable."

Harris Work at Symphony

Henry B. Sawyer

Services Tomorrow for Noted Financier

Services for Henry Buckland Sawyer, 79, of 274 Beacon st., Back Bay, noted Boston financier and trustee for a half century, who died Friday, will be held at Arlington Street Church at 2 tomorrow. Burial will be at Forest Hills Cemetery.

Mr. Sawyer, a native of Lowell, was treasurer and vice president of Stone & Webster, Inc., for 40 years, and a trustee of the New Haven Railroad for 10 years. He was a member of the Fall River Finance Commission and of the State Advisory Board of Education.

He was president and director of the New England Transportation Company and president of the Massachusetts Distributors. He was a member of Battery A, F. A., M. V. M., from 1896 until he retired as commander in 1906.

HENRY B. SAWYER

He was president of Hale House from 1900 to 1914 and founded Camp Hale, one of the first settlement house camps for boys in the United States. He was vice chairman of the Boston Red Cross committees in World War I and for three years was chairman of the distribution committee of the Boston Community Fund, shortly after it was started.

He leaves his wife, the former Georgia W. Pope of Boston; three children, Henry Jr., Avery and Mrs. Charles G. Mixter Jr., and nine grandchildren, all Brookline.

'Kentucky Spring' Heard With Composer Conducting

By Harold Rogers

While conversing about his "Kentucky Spring" a few days ago, Roy Harris said that it was an interlude, "a little grace piece," not to be considered among his more significant works. But Mr. Harris, when referring to his own writings, may be prone to understatement. True, his "Kentucky Spring" is not to be classed with his better symphonies, but it certainly has more significance than an interlude.

For Mr. Harris is a musical poet, and when he talks of America or things American, they naturally translate themselves in terms of poetry—American poetry. If Mr. Harris were to leave the word Kentucky out of his title, we might have some doubt as to the specific location of his poem, but we would have no doubt that he was speaking about springtime in America. It is pure American music—an expression we so dearly need in an age when it is so rare. For this reason it is significant, though we may later find it sandwiched between some of his more important works.

While a longer rehearsal period would doubtless have eliminated some of the rough edges, the piece went well when Mr. Harris took the Boston Symphony through it yesterday afternoon in Symphony Hall. This was its first performance since its première a year ago with the Louisville Symphony Orchestra.

A short work in four sections, it is mainly a vital, earthy expression of spring, though Southern society enters in the third section, and the finale is an out-and-out dance. This dance is interrupted at its height by a long fermata, then brought to a close with a short paean-like phrase, majestic and brilliant.

Richard Burgin opened the program with Respighi's orchestration of Bach's Passacaglia and Fugue in C minor. Through the application of a romantic Italian veneer, Bach was considerably remade in Respighi's image and likeness. The last half of the program was devoted to Mahler's "Das Lied von der Erde" with Jennie Tourel, contralto, and David Garen, tenor, as soloists.

Since the work is mainly a setting of "The Chinese Flute" by Hans Bethge, the form of the poetry tends to hold the composer within bounds that he would otherwise ignore. "Das Lied von der Erde" is long, true enough, but it does not sprawl as much of Mahler's output does.

Mr. Burgin and the singers gave the work a glowing sheen—like Chinese pagodas seen through a shimmering mist. It is music that could come to life and should come to life, but yesterday it lay dreaming, and it never awoke from its dream.

Munch Ends Fine Year With Boston Symphony

APR 29 1950

Special to The Hartford Times

Boston — Charles Munch and the Boston Symphony Orchestra gave its last concert of the Friday afternoon series yesterday afternoon in Symphony Hall. Every seat in the house was taken, and it seemed as if every subscriber and ticket buyer had made an effort to be present at this final concert to wish Charles Munch a fond and grateful au revoir until next fall.

The program was a good one, consisting of two symphonies, Beethoven's Sixth and the Brahms First. The audience wanted to take one good last look at Mr. Munch before he leaves for his Paris vacation, and he gave them a beautiful performance of these stock pieces to remember him by through the summer.

* * *

IN RETROSPECT, it seems proper at this time to take a close look at this year which has countenanced so many changes in this orchestra, an orchestra which is probably the best in America today and most certainly one of the greatest in the world.

Munch took on this job with great disadvantages. First, he was given an orchestra which was almost perfect. He was to keep it perfect. He was given a two-year contract which, to many candid observers, fairly screamed make good or else.

Second, he was successor to a king. Koussevitzky had vacated a place which seemed impossible to fill. Koussevitzky was the meat and whalebone of the orchestra, and whoever succeeded him did so at his own risk.

* * *

THE FIRST order Munch gave his men was to relax. Personality clashes between conductor and musician came to be a thing of the past. The gossamer thread and the sheet of steel is still there, but into the orchestra has crept a warmth and sensitivity of tone which the perfect orchestra lacked before.

There is a tone which is more integrated and balanced, and instead of a group of men struggling with alter egos, there is a blended unit of unmechanical individuals who are playing for their conductor and not pulling against him.

The fact that Munch was following Koussevitzky seemed rather to serve as an incentive to him than a drawback. After the first tense concert of the season, the comments in the corridors of Symphony Hall were diversified, but they all added up to one thing. Some said that Munch wasn't as colorful on the podium. Others said that they would never be able to get used to the new orchestra seating arrangement. Others said the orchestra sounded shop worn. Still others remarked that Munch had no oomph.

* * *

AFTER THE last concert of the season, the same people are expressing thoughts of another color. They have found out that Munch has a great deal of oomph, that they like the seating arrangement after all. They admit that Munch is as dynamic on the podium as anybody, and each remark is aptly punctuated with and I knew it all the time.

Charles Munch's sensitivity, humor, and profound musicianship has made itself felt very deeply in Boston. Right now he is the victor. He is in a position to call the cards from here on in, and this reviewer, for one, hopes he will.

F. S.

NATION
NEW YORK, N. Y.
APR 22 1950

Music

B. H. HAGGIN

AT ITS final New York concert of the season the Boston Symphony under its new conductor Charles Münch played the usual excerpts from Berlioz's "Romeo and Juliet"—but in an unusual order which violated the progression of programmatic sense to achieve a progression of increasing brilliance and excitement: first the *Love Scene*, then the *Queen Mab*, and finally the sequence from *Romeo Alone* to *Festivities at the Capulets'*. The performances revealed the orchestra as still the marvelously sensitive and beautiful-sounding instrument created by Koussevitzky, and confirmed the impressions of Münch I had got previously from his records and broadcasts: that he has no feeling for the correct measure in whatever he does—an acceleration, a retardation, a pause; which amounts to saying that he is preoccupied with the detail of the moment, unguided and uncontrolled by a feeling for continuity and coherence in the entire sequence of details. This showed itself not only on a large scale in the excessively whipped-up tempo in *Festivities at the Capulets'*, but even within single measures of the quiet opening section of the *Love Scene* (right after the introductory *Capulet's Garden*), each of which was not too small for a feverish acceleration and slackening of pace with expansion and contraction of sonority. And of the whipped-up *Festivities* one can say what a great musician said once of Münch's similar performance of the finale of Berlioz's "Fantastic" Symphony: "It's easy to make it exciting in double tempo; but the orchestra can't even play the notes correctly."

The one performance I heard over the air of Mahler's Symphony No. 8, in which Stokowski conducted the New York Philharmonic and assisting choruses and soloists, left me with the impression of failure on the gigantic scale of what was attempted in the work. The first part, the *Veni, Creator Spiritus*, was twenty-five minutes of frenetically apocalyptic ranting; the second, the final scene of Goethe's "Faust," was more agreeable, but went on saying pretty much the same thing over and over again for almost an hour, with no progression, no development, no emerging form.

The New York City Opera Company opened its spring season with Prokofiev's "The Love for Three Oranges"; and again statements like "I have a pain in the kidney" struck the audience—for reasons that eluded me—as terrifically funny, as did the humor that I found heavy, forced, and childish. The new work was Puccini's "Turandot," which impressed me again as the worst kind of trash, on which it was a sin to waste the cost of the elaborate production and the wear and tear on the singers' voices. Wagner would do less damage to the magnificently clear and powerful young voice of Dragica Martinis, who made her New York debut on this occasion, than the succession of high notes Puccini gives her to scream over the full orchestra as Turandot.

At the Y. M. H. A., I heard Bloch's Piano Quintet again after a number of years, and found that unlike some other works of his it had lost none of its power for me. It was played by Nadia Reisenberg and the Budapest Quartet; and I also had the pleasant surprise of hearing more agreeable tone and more sensitive phrasing from Roisman than on previous occasions.

On a Columbia LP record (ML-4216) are Haydn's Quartet Opus 64 No. 5 ("Lark") and the even finer Opus 76 No. 4 ("Sunrise"), beautifully played by the Budapest Quartet. The first, with treble drastically cut down, loses the unpleasant sharpness the sound had on 78; the second retains a little sharpness in loud passages, and is heavy in bass.

The Beethoven Sonata Opus 30 No. 2 for violin and piano performed by Szigeti and Horszowski (ML-2097) is much played and recorded, but a work I don't care for. Szigeti seems to have begun this recorded performance with the pinched, wiry, and quavering tone he often begins with, and also to have swung around toward the microphone in crescendos that come off the record explosive and ear-piercingly sharp, even with treble cut down. Tone and recorded sound are better in later movements; and the recording reproduces the balance of the two instruments in an excellent ensemble perfomance. The first side has a curiously whistling surface.

Beethoven's Violin Sonata Opus 30 No. 3, on the other hand, played by Spivakovsky and Cornman (ML-2089), is a work I am very fond of. It is played with less than the vitality it requires, but otherwise well; the recorded sound is well-balanced and, with treble cut down, agreeable. On the reverse side is a good performance by Spivakovsky of Bach's dull G minor Sonata for unaccompanied violin, which Szigeti, in the old Columbia set, made exciting with his style of performance.

An Allegro record (AL-19) offers Brahms's Piano Quartet Opus 26, a work I don't care for, well played by the New Friends of Music Quartet—Hortense Monath, piano, Bronislav Gimpel, violin, Frank Brieff, viola, and Jascha Bernstein, cello. The strings are well reproduced; the piano in the first two movements sounds shallow and far away behind the strings; in the last two its sound is properly placed and rounder. Surfaces are noisy.

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Munch Conducts Wagner

Thomson's 'Louisiana Story' at Symphony

By Harold Rogers

In the penultimate concerts of he week end series by the Boston Symphony Orchestra, Charles Munch has at last done what many of us had hoped he would do earlier. He has programmed Wagner. And he handles Wagner, as he does Tchaikovsky, by extracting the sentiment and discarding the slush of sentimentality.

Devoting the last half of his program to Wagner, Mr. Munch first played "Daybreak" and "Siegfried's Rhine Journey" from the first act of "Götterdämmerung." Perhaps the easiest way to present Wagner, since so many conductors do it, is to allow the various orchestral elements to merge in a sensuous flood. The listener either willingly becomes inundated, or he must struggle against it in an attempt to keep his feet on solid ground.

* * *

But when Mr. Munch conducts Wagner, the listener need not sink nor struggle. The orchestral elements maintain their individuality. We can trace the paths of the constantly weaving lines. Here again we have Mr. Munch's remarkable clarity, in the focus of which no confusion can exist.

"A Siegfried Idyll," Wagner's birthday gift to Cosima, is one of those songful, Arcadian expressions into which a conductor can easily inject a great amount of syrupy emotion. But Mr. Munch evaded such banal pitfalls. He did not eliminate the emotion; he established it on a higher plane.

Mr. Munch made the most of Wagner's grandiloquence in his exciting reading of the prelude to "Die Meistersinger." The colors were brilliant, the brasses blatant, and the tempos ebullient.

* * *

Virgil Thomson took the podium to conduct the first performance at these concerts of a suite from his film score to "Louisiana Story." While this atmospheric, uncomplicated music is properly programmatic, when divorced from the film action it has difficulty in standing alone. In the film it was exactly right, far more original in its treatment than most film scores. Background music seldom has the virtue of such a scholarly approach or such competent craftsmanship. Not often do film composers think in terms of the pastoral, the chorale, the passacaglia or fugue, as Mr. Thomson has in the construction of his four movements.

But when listening to this music in the concert hall, one has the sensation that he is still hearing the background music to a film. It is pleasant, entertaining, and of considerable interest, but of no great significance either as a concert piece or as American music. Mr. Thomson's score was too exactly suited to its original purpose to be transplanted.

* * *

The program also includes Weber's overture to "Oberon" and the Concerto in B minor for Viola, an arrangement by Henri Casadesus of an eighteenth-century composition. Though attributed to Handel, there is internal evidence, according to musicologists, that it was written by an Italian.

Joseph de Pasquale, who played this work at the concert last Sunday, was again the soloist yesterday afternoon. An unfortunate lapse of memory in the last movement upset his usual surety. But otherwise his tone was beautifully produced—rich, warm, and eloquent.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The Suite made from his music for the film "Louisiana Story" served yesterday to introduce Virgil Thomson to Symphony Hall. And not only did it grace this 23rd Friday matinee, it came close to saving it. Mr. Thomson, who has been shockingly neglected in these parts, conducted his orchestral suite, and displayed a practiced hand, receiving from the orchestra a fine response, and from the audience warm acclaim.

As I had occasion to regret yesterday, I did not see the film when it was shown here in Boston. From it Mr. Thomson has made a suite that stands on its own feet as music. And he has lent it a scholarly cast by assigning to the four movements such titles as Pastoral, Chorall, Passacaglia and Fugue. They would frighten some movie goers, but fortunately for them, these sections would not be so identified in the theatre. There are also subtitles which, with the program notes, make clear the score's intent. They are "The Bayou and the Marsh Buggy," "The Derrick Arrives," "Robbing the Alligator's Nest" and "Boy Fights Alligator."

Mr. Thomson has used some indigenous material and he has achieved the difficult task of writing music that is readily comprehensible to the average auditor without, however, condescending to him. In addition to its resourcefulness, its pictorial quality and its apparent suitability to its original purpose, this suite is expertly orchestrated. We were a long time making Mr. Thomson's acquaintance as symphonic composer. Perhaps now we can hear some of his other things.

Instead of the Concerto da Camera by Honegger, originally announced, the current program contains the B minor Viola Concerto attributed to Handel and played, as it was at last Sunday's concert, by the orchestra's first violist, Joseph De Pasquale. Mr. De Pasquale drew a blank in the last movement but managed to recover himself, and here his intonation was not all that it might have been. The first two movements, however, went well as regards tone, technique and interpretation, and Mr. De Pasquale once more proved his value to the orchestra. Except for the slow division, this concerto is routine 18th century stuff, regardless of its authorship.

The afternoon began and ended operatically. Mr. Munch started off with Weber's Overture to "Oberon" and ended with three Wagner excerpts: "Daybreak" and "Siegfried's Rhine Journey" from "Goetterdaemmerung," "A Siegfried Idyll" and the Prelude to "Die Meistersinger." In the Weber, Mr. Munch went in for excesses in the matter of tempo and dynamics, but it was nothing to what he did in the excerpts from "Goetterdaemmerung" and "Meistersinger." By token of these performances, he is far too excitable to be a good Wagner conductor. Goaded to a frenzy, the brass got out of control, and the rest had to fight to make themselves heard. The "Idyll" went better, though it was rushed here and dragged there and the reading of it could not be described as wholly felicitous.

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MUSIC

Munch Conducts Wagner —Virgil Thomson His "Louisiana Story" Music

By CYRUS DURGIN

Yesterday's concert by the Boston Symphony Orchestra had its ups and downs. It began with a tense, brilliant performance of the Weber Overture to "Oberon," with conductor Charles Munch at the top of his febrile form.

Then came the B minor Viola Concerto, attributed to Handel and edited by Henri Casadesus, with first violist Joseph DePasquale repeating the fine performance he had given of the work last Sunday.

All went well, and the slow movement sang in Heavenly fashion, until midway in the finale Mr. DePasquale evidently suffered a brief lapse of memory. But he quickly found his way again and the Concerto came to a spirited conclusion.

Interest began to wane during "Louisiana Story." This is the score for the similarly-titled motion picture, by the New York music critic Virgil Thomson, who conducted the first Boston performance of his own work.

Mr. Thomson orchestrates beautifully, in a manner like Ravel, but he doesn't have much to say except in the fugue which forms the last of the four movements. Otherwise, this score is merely a slickly-written tissue of modal cadences, repeated chords and rhythmico-melodic patterns, none of it at all original.

In a way, though, "Louisiana Story" is an ideal film score because you can absorb music and picture simultaneously, without using either eyes or ears. The orchestra seemed to play well for Mr. Thomson and he was cordially received.

The rest of the program was devoted to Wagner: "Siegfried's Rhine Journey" from "Goetterdemmerung"; "A Siegfried Idyll" and the Prelude to "Die Meistersinger." All three were disconcertingly played. The tone was coarse and often too loud, the balance shoddy and the brass badly strident in more than a few crucial places. Even "A Siegfried Idyll," which went a little better than the rest, was without distinction and much refinement. Mr. Munch seemed interested only in tension and sound, and Wagner's eloquence [illegible]

NATION
NEW YORK, N. Y.
APR 22 1950

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10+ -

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* * *

But when Mr. Munch conducts Wagner, the listener need not sink nor struggle. The orchestral elements maintain their individuality. We can trace the paths of the constantly weaving lines. Here again we have Mr. Munch's remarkable clarity, in the focus of which no confusion can exist.

"A Siegfried Idyll," Wagner's birthday gift to Cosima, is one of those songful, Arcadian expressions into which a conductor can easily inject a great amount of syrupy emotion. But Mr. Munch evaded such banal pitfalls. He did not eliminate the emotion; he established it on a higher plane.

Mr. Munch made the most of Wagner's grandiloquence in his exciting reading of the prelude to "Die Meistersinger." The colors were brilliant, the brasses blatant, and the tempos ebullient.

* * *

Virgil Thomson took the podium to conduct the first performance at these concerts of a suite from his film score to "Louisiana Story." While this atmospheric, uncomplicated music is properly programmatic, when divorced from the film action it has difficulty in standing alone. In the film it was exactly right, far more original in its treatment than most film scores. Background music seldom has the virtue of such a scholarly approach or such competent craftsmanship. Not often do film composers think in terms of the pastoral, the chorale, the passacaglia or fugue, as Mr. Thomson has in the construction of his four movements.

But when listening to this music in the concert hall, one has the sensation that he is still hearing the background music to a film. It is pleasant, entertaining and of considerable interest, but of no great significance either as a concert piece or as American music. Mr. Thomson's score was too exactly suited to its original purpose to be transplanted.

* * *

The program also includes Weber's overture to "Oberon" and the Concerto in B minor for Viola, an arrangement by Henri Casadesus of an eighteenth-century composition. Though attributed to Handel, there is internal evidence, according to musicologists, that it was written by an Italian.

Joseph de Pasquale, who played this work at the concert last Sunday, was again the soloist yesterday afternoon. An unfortunate lapse of memory in the last movement upset his usual surety. But otherwise his tone was beautifully produced—rich, warm, and eloquent.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The Suite made from his music for the film "Louisiana Story" served yesterday to introduce Virgil Thomson to Symphony Hall. And not only did it grace this 23rd Friday matinee, it came close to saving it. Mr. Thomson, who has been shockingly neglected in these parts, conducted his orchestral suite, and displayed a practiced hand, receiving from the orchestra a fine response, and from the audience warm acclaim.

As I had occasion to regret yesterday, I did not see the film when it was shown here in Boston. From it Mr. Thomson has made a suite that stands on its own feet as music. And he has lent it a scholarly cast by assigning to the four movements such titles as Pastoral, Chorall, Passacaglia and Fugue. They would frighten some movie goers, but fortunately for them, these sections would not be so identified in the theatre. There are also subtitles which, with the program notes, make clear the score's intent. They are "The Bayou and the Marsh Buggy," "The Derrick Arrives," "Robbing the Alligator's Nest" and "Boy Fights Alligator."

Mr. Thomson has used some indigenous material and he has achieved the difficult task of writing music that is readily comprehensible to the average auditor without, however, condescending to him. In addition to its resourcefulness, its pictorial quality and its apparent suitability to its original purpose, this suite is expertly orchestrated. We were a long time making Mr. Thomson's acquaintance as symphonic composer. Perhaps now we can hear some of his other things.

Instead of the Concerto da Camera by Honegger, originally announced, the current program contains the B minor Viola Concerto attributed to Handel and played, as it was at last Sunday's concert, by the orchestra's first violist, Joseph De Pasquale. Mr. De Pasquale drew a blank in the last movement but managed to recover himself, and here his intonation was not all that it might have been. The first two movements, however, went well as regards tone, technique and interpretation, and Mr. De Pasquale once more proved his value to the orchestra. Except for the slow division, this concerto is routine 18th century stuff, regardless of its authorship.

The afternoon began and ended operatically. Mr. Munch started off with Weber's Overture to "Oberon" and ended with three Wagner excerpts: "Daybreak" and "Siegfried's Rhine Journey" from "Goetterdaemmerung," "A Siegfried Idyll" and the Prelude to "Die Meistersinger." In the Weber, Mr. Munch went in for excesses in the matter of tempo and dynamics, but it was nothing to what he did in the excerpts from "Goetterdaemmerung" and "Meistersinger." By token of these performances, he is far too excitable to be a good Wagner conductor. Goaded to a frenzy, the brass got out of control, and the rest had to fight to make themselves heard. The "Idyll" went better, though it was rushed here and dragged there and the reading of it could not be described as wholly felicitous.

[105]

MUSIC

Munch Conducts Wagner —Virgil Thomson His "Louisiana Story" Music

By CYRUS DURGIN

Yesterday's concert by the Boston Symphony Orchestra had its ups and downs. It began with a tense, brilliant performance of the Weber Overture to "Oberon," with conductor Charles Munch at the top of his febrile form.

Then came the B minor Viola Concerto, attributed to Handel and edited by Henri Casadesus, with first violist Joseph DePasquale repeating the fine performance he had given of the work last Sunday.

All went well, and the slow movement sang in Heavenly fashion, until midway in the finale Mr. DePasquale evidently suffered a brief lapse of memory. But he quickly found his way again and the Concerto came to a spirited conclusion.

Interest began to wane during "Louisiana Story." This is the score for the similarly-titled motion picture, by the New York music critic Virgil Thomson, who conducted the first Boston performance of his own work.

Mr. Thomson orchestrates beautifully, in a manner like Ravel, but he doesn't have much to say except in the fugue which forms the last of the four movements. Otherwise, this score is merely a slickly-written tissue of modal cadences, repeated chords and rhythmico-melodic patterns, none of it at all original.

In a way, though, "Louisiana Story" is an ideal film score because you can absorb music and picture simultaneously, without seeing either eyes or ears. The orchestra seemed to play well for Mr. Thomson and he was cordially received.

The rest of the program was devoted to Wagner: "Siegfried's Rhine Journey" from "Goetterdaemmerung"; "A Siegfried Idyll" and the Prelude to "Die Meistersinger." All three were disappointingly played. The tone was coarse and often too loud, the balance shoddy and the brass badly strident in more than a few crucial places. Even "A Siegfried Idyll," which went a little better than the rest, was without distinction or much refinement. Mr. Munch seemed interested only in tension and speed, and Wagner's eloquence was lost in the process.

BOSTON HERALD APRIL 23

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 22d concert of the 69th season in Symphony Hall yesterday afternoon. The soloist was Joseph De Pasquale, viola; the guest conductor Virgil Thomson. The program:

Overture to "Oberon" ..... Weber
Concerto in B minor for Viola ..... Handel
"Louisiana Story" ..... Thomson
"Tristan" and "Siegfried's Rhine
A Siegfried Idyll. Prelude to Die Meistersinger ..... Wagner

By RUDOLPH ELIE

Virgil Thomson, with whom we are best acquainted as the distinguished music critic of the New York Herald Tribune, yesterday afternoon made his first Boston appearance in the role of composer-conductor as the season reached its penultimate concerts. It is a very becoming role, too.

While it is true that Mr. Thomson's most forceful role is that of the critic, exactly the same qualities that inform his musical reviews and articles is gratefully apparent both in his music and his capacity to set that music forth. These qualities are clarity of thought combined with exact but artistic terminology, extreme purposefulness, an assured sense of esthetic direction and a winning lack of pretense or bombast.

This music, from the notable documentary film "The Louisiana Story," was primarily designed to support the emotional identification of an audience in the revelation of real—as contrasted with Hollywood—character. Utilitarian music of this type cannot stand on its own as a rule: the ear, freed from the bondage of the all-sensory absorption in human events on a screen, instantly detects shallowness or mere fabrication.

Such is not the case with Mr Thomson's suite which, without its association, would be as effective as it is with it; perhaps more so. For its four brief movements, consisting of the antique forms of the pastoral, the chorale, passacaglia and fugue, are first of all musical. They strive for pictorial imagery, but in doing so evoke a purely musical atmosphere. They employ devices time-honored in the movie music field—the mysteriosos of the scene of the robbing of the alligator's nest, for example—but in doing so hold interest. Although it is not easy to know when the Cajun tunes leave off and Mr. Thomson's begin, the overall melodic conception is at once distinctive and persuasive, and far more indigenous than the straining for grass roots authenticity so obvious in such homespun essays as Harris' "Kentucky Spring."

As in his music, Mr. Thomson is wholly in command as a conductor. He uses his hands gracefully and authoritatively to achieve a style that is at once clear and forthright. Here again there is no pretense; he knows exactly what he wants and, for one who obviously has little time to develop a conducting technique, knows remarkably well how to get what he wants. It is true enough, I think, that Mr. Thomson is not in the first rank of American composers: his real gift is his brilliant critical perception and his remarkable prose style. But he is a very good one and, I would say, by far the most honest and the most assured.

The concert began with an electrifying performance of Weber's Overture to "Oberon," a piece that Mr. Munch made live as I have never heard it live before, and came to an end with a brilliant session of Wagnerian excerpts. No matter what new (to us) style Mr. Munch essays, he proves himself a conductor of universal comprehension; it is nearly impossible to trip him stylistically or esthetically. To be sure he was tripped up yesterday by a rather surprising number of performance flaws, none very important save a momentary accident in the finale of the Handel Concerto. This was otherwise splendidly set forth by Joseph de Pasquale, the orchestra's gifted solo viola, who introduced it at last Sunday's concert. It may not be the work of Handel, but it is an agreeable enough addition to the slim repertoire for viola.

Next week's concert, which brings the season to an end save for the Pension Fund performance of Beethoven's "Missa Solemnis" on April 30, offers Beethoven's Sixth and Brahms' First.

The First Season: Munch Wins Over a Strange City

By RUDOLPH ELIE

On Sunday afternoon, April 30, when Charles Munch reaches the last measure of Beethoven's "Missa Solemnis," he will have completed his first season as conductor and music director of the Boston Symphony Orchestra. He will have found it, I am sure, a most difficult and taxing season, one to try the patience and the endurance of a man much more used to the American scene than he. Yet, when he returns to France for his vacation in May he can take with him the assurance of us all that he has, when all is said and done, achieved the impossible: he has filled a gap that few of us really believed could ever be filled in so brief a time, if, indeed, it could be filled at all.

When he arrived in Boston last October no one was more aware than he of the delicacy of the situation. Here was an orchestra, recognized as one of the three or four greatest in the world. For 25 years it had been dominated body and soul by a man of immense complexity; a man of iron will, of passionate temperament, of imperious authority, and of musical genius of the first rank. This orchestra had been conditioned for years to play on its nerve; how, in view of Koussevitzsky's actual baton technique, it ever achieved what it did remains a mystery for he recreated music, never conducted it. And any man chosen to follow him, had he not Mr. Munch's own special equipment, would have reaped a whirlwind.

FUTURE DIM

Added to this Mr. Munch arrived at a time when the bloom, so to speak, was off the rose from a purely box office point of view. Koussevitzky, who had had his share of the financial worries and crises that, regrettably enough, dog the careers of all American symphony orchestras, resigned at a time when its financial status was at its highest peak. The wartime attendance had been at capacity for all series. There were profitable radio arrangements. Record royalties were still climbing, and there were, as always, the Friends of the Orchestra in the immediate background, willing and at the time more than capable of lending whatever support might be needed. Indeed, as a final gesture to Koussevitzky, they raised more than $150,000 as his personal gift to the orchestra.

Although the management was immensely gratified to note that the announcement of Munch's succession resulted in a complete sell-out of all the series offered, it noted with misgiving that record sales, as a result of Victor's war with the long playing field, were coming to a halt. (That record war cost the Boston Symphony Orchestra no less than $50,000 and led to the bitterest episode Mr. Munch has had to face.) It noted, too, that no radio sponsors showed any inclination to present the orchestra over the air. It noted further that there was still no sign of a levelling off in salaries or expenses. It realized, in short, that Mr. Munch's first season was going to result in a very substantial deficit and that the future was anything but happy.

Everything hinged, then, on Charles Munch. He had, for one thing, the very real internal difficulty of re-orienting the orchestra to his own style without ever allowing that difficulty to be detected or even suspected by the audience. It is no gratuity to Koussevitzky to state that he had to retrain the orchestra, to discipline it in the very special and highly technical matter of attack at an exact and clearly defined downbeat. I have watched him at rehearsal time and again holding out his left forefinger and bringing his stick down onto it with the exasperated (but never personal) admonition to begin at that instant and at no other. He could not improve the tone of the orchestra, which under Koussevitzky had a radiance and an emotional incandescence that may not be equalled, but he could, and did, refine, sensitize, more perfectly integrate and more perfectly balance it.

AUDIENCE CORDIAL

He did this not only through his immense technical command, his uncanny ear, his extraordinary memory (which allows him to commit the most complicated score to memory and so concentrate on listening to and observing his men) and his profound musicianship, but through his own personal approach to the men. They recognized his musical authority from the outset but, more important, they recognized that whatever he may say in the heat of a rehearsal, it would never be personal and that it would never be carried over into any contact off the rehearsal stage. The result was that the technical transition from Koussevitzky to Munch was so smooth and so effective an operation that today, seven months since the transition began, it is impossible to detect any major difference in the overall sound of this orchestra.

While Munch's accession was, from the very beginning notably successful internally, he was faced with the more difficult and equally important task of winning over an audience whose attitude, though certainly cordial, was in the nature of the thing, "show me." Here, it may be said, he had a longer haul, which was certainly to be expected. For the human element, which is to say the X factor of personality, of projection across that gulf that separates all performers from all audiences, of inter-person communication, is nothing to be hurried. It develops, if it develops at all, without haste; people need time to make up their own minds. It is yes and then again no; it it I think so, what do you think? It is well, almost, and at last it all crystallizes into a sort of wave of approval or disapproval, acceptance or rejection.

It seemed to me—tuning in on this wave—that the audiences recognized his great musicianship from the very start, but it was not until the ninth concert, when he did Tchaikovsky's Sixth, that I began to feel that the audience really took him to its heart as I had. That devotion, though still tempered with Boston reserve, has deepened since that time: Today, on the eve of his final concerts for this season, Charles Munch seems to have achieved one of the most difficult feats a man could be called upon to achieve, which is to be the king when the king isn't dead.

CONCLUDED NEXT SUNDAY

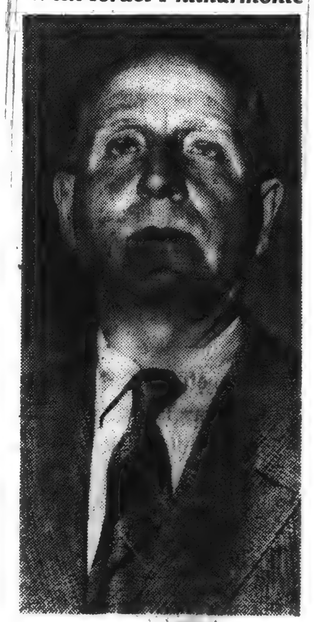
Boston Pops

A week from Tuesday the 65th season of the Boston Pops concerts will open at repainted Symphony Hall. Arthur Fiedler will direct on opening night. The Pops, according to long-standing traditions, provide music for varied tastes by a full symphony orchestra, with the added sociability of tables at which refreshments are served through the evening. Although "Pop" concerts of various sorts are now given across the nation, there has been nothing which quite duplicates the unique Boston Pops. Arthur Fiedler delves into the past and present for tuneful music in every likely category. The Pops will be given each night (including Sundays until the end of May). The opening program is typical:

Tuesday Evening, May 2, at 8:30 P. M.
"Television" March ..... Coates
Overture to "La Belle Helene" ..... Offenbach
Clair de Lune ..... Debussy
Salome's Dance ..... R. Strauss
Young Person's Guide to the Orcrestra ..... Britten
(First performance in Boston)
"Schatz" Waltzes ("My Treasure") from "The Gypsy Baron" ..... J. Strauss
Overture to "Tannhauser" ..... Wagnuer
Selection from "Kiss Me Kate" ..... Porter
Old Time Fiddlers' Square Dance Arranged by Burger
The Girl I Left Behind Me ..... Anderson

NEW YORK, N. Y. TIMES
APR 28 1950

Frenchman Resigns Post With Israel Philharmonic



Paul Paray
The New York Times

By The Associated Press.

TEL AVIV, April 27—Paul Paray, French conductor of the Israel Philharmonic Orchestra, said today he had resigned because big-name conductors were billed to lead the orchestra in its scheduled 1951 American tour.

M. Paray said he had been scheduled to direct the orchestra, but that the concert listings were changed for most of the large American cities, giving the baton to Serge Koussevitzky and other top American maestros.

The Frenchman will leave next Monday for Paris after having led the Israel orchestra for a year.

NORFOLK, VA. LEDGER DISPATCH
APR 27 1950

New Records--

Munch and the Boston

Charles Munch's new recording of Beethoven's Symphony No. 7 in A makes a superb long playing disk with plenty of resonance and fullness of ensemble, as well as clarity of the various parts and realistic reproduction throughout.

While this is another symphony in which Toscanini excels, Munch and the Bostonians play it with spirit and beauty. It is one of Beethoven's most cheerful creations, dancing from begining to end with a great variety of rhythms. Wagner referred to it as the "apotheosis of the danc," a description we shall not try to improve on.

This is a promising debut, but we hope that Munch will soon be given an opportunity on records to show what he can do with the French reperotry. This reviewer heard him conduct the "Symphonie Fantastique" of Berlioz some 18 months ago, and it was a hair-raising experience.

SPRINGFIELD, MASS. NEWS
APR 27 1950

Local Violinist Will Join Boston Symphony Orchestra

Gottfried Wilfinger, Member of Springfield Symphony, Takes Big Step in His Musical Career

GOTTFRIED WILFINGER

A few short weeks ago, Gottfried Wilfinger, a member of the violin section of the Springfield Symphony Orchestra, and a student at the New England Conservatory of Music in Boston, was washing dishes and doing any other odd jobs he could find to pay for his tuition. He cut his own hair. He economized right to the bone, because that was the only way he could stay in school.

This week, he learned that his sacrifices had not been in vain, for he has been accepted as a violinist with the Boston Symphony Orchestra.

At that the talented young musician, who has played many times with the Springfield Symphony, under the baton of Conductor Alexander Leslie at the Auditorium, almost missed his big chance. It was only at the constant urging of friends that he decided to audition for the Boston Symphony. He didn't think he was ready. The audition board thought otherwise, and now Mr. Wilfinger is well on the way toward a distinguished musical career.

Still in his early 20's, this young man has already made his mark in the musical world. A pupil of Richard Burgin, associate conductor of the Boston Symphony, he has appeared as soloist with the Philadelphia Philharmonic, and last year he played the Sibelius violin concerto at Tanglewood.

He has also appeared wit hthe Toronto (Can.) Symphony.

Mr. Leslie, music director of the Springfield Orchestra Association, which is now in the second and final week of its annual fund campaign, points to Mr. Wilfinger, and other Springfield Symphony musicians who have gone on to other, larger orchestras, as typical of the caliber of the talent represented in the local organization, and wished the violinist every success in his new venture.

He noted that anyone wishing to help further the advancement of the Springfield Orchestra Association may make their donations, by mail, or in person, to Friends of the Symphony, 49 Chestnut St.

Apr. 29

THE BOSTON HERALD, SA

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 24th program of the 69th season in Symphony Hall yesterday afternoon. The program:
Symphony No. 6 in F, Op. 68 . . Beethoven
Symphony No. 1 in C minor, Op. 68 . . Brahms

By RUDOLPH ELIE

And so, with Beethoven's Pastoral Symphony and Brahms' First Symphony, Charles Munch has come to the end of his first season as the conductor and music director of the Boston Symphony orchestra. It was a fitting conclusion to what has been an exceedingly interesting, stimulating and grateful year, and it resulted on the most prolonged audience demonstration of the season.

In an article on Mr. Munch's first season last Sunday, I said that it is impossible to detect any major difference in the overall sound of the orchestra so far. While this is essentially true, there are however a number of points that might appropriately be taken at this time, for the direction he is leading the orchestra in is certainly to be detected.

This direction is, first of all, towards clarity. His first move—with clarity and unity in mind—was to move the double basses from their Koussevitsky-esque position behind the violins to their present location behind the cellos and violas. The idea was that since the basses are more often than not doubling the cellos, a more perfect response could be obtained.

This has proved to be the case, but it has also lightened the body of string tone achieved by the first and second violins. The great, glowing masses of string tone with their emotionally incandescent sound, a sound that characterized the Koussevitzky orchestra, are now replaced by a firmer, more secure, more exact, more poised but a less persuasive quality.

There have been other, though less spectacular, changes in seating. The shift of the percussion from right to left has shifted the direction of its emphasis, which would not be noticed on records but which makes a quite different effect on the auditor customarily seated from season to season in the same seat. The horns have been moved into the right corner rear, where the horn tone does not bounce off the rear wall but emerges richer and fuller—as witness the finale of the Brahms.

However, the most noticeable change in the orchestral tone has been in the brasses. Here Mr. Munch has achieved what is known as the French style, which is bright, thin, very clear, very focussed, as contrasted with the broader German style. This, in combination with the lighter, more compact, more secco string style has given the orchestra what might be called its Munch sound, which is brilliant as contrasted with the Koussevitzky sound, which is juicy.

As for Charles Munch the interpreter, he has proved himself the master of every style he has so far essayed. The only serious criticism I can level at him is that he often whips up a tempo beyond practicability, losing the clarity, the balance, the proportion he so constantly seeks for a sense of nervousness or strain.

He is also so sensitive to sound he often judges dynamics more from his own situation in the middle of things than from the point of the listener at the far end of the all, a case in point being the "St. ohn Passion." Otherwise I feel we have all learned a very great deal, interpreatively, from this superb artist. He is, all said and done, a man of such dedication of purpose, of such musicianship and of such an informed musical spirit, that it is impossible to convey how appreciative we all are to have had him at this particular moment.

The audience yesterday, following a very brilliant performance of the Brahm's, recalled him with applause and bravos six times, which was eloquent testimony to the fact that he has been accepted body and soul. To have achieved this acceptance in one season, is, it seems to me, a very remarkable feat. Tomorrow afternoon Mr. Munch makes his final appearance of the season conducting, for the Pension Fund of the orchestra, Beethoven's "Missa Solemnis" with soloists and the Harvard Glee Club and the Radcliffe Choral Society.

Symphony Signs New Five-Year Contract With RCA-Victor

The Boston Symphony Orchestra yesterday signed a new five-year recording contract with RCA-Victor. Signatures were affixed at a ceremony on the stage of Symphony Hall following yesterday afternoon's concert by Henry B. Cabot, president of the orchestra's trustees, and Paul Barkmeier, vice president of RCA-Victor.

There was an interesting comparison of recording technics when parts of two records were played: Beethoven's Seventh Symphony, which is the first recording to be made with this orchestra by conductor Charles Munch, and the Introduction to Act 3 of Wagner's "Lohengrin," recorded by the orchestra under Dr. Karl Muck at Camden, N. J., Oct. 3, 1917.

Present at the ceremonies, which were followed by a buffet supper, were Charles Munch and Arthur Fiedler, conductor of the Boston Symphony Pops. The new contract will begin in November.

1950 Apr. 29

MUSIC

Munch Ends His First Symphony Season With Beethoven and Brahms

By CYRUS DURGIN

This week Charles Munch ends his first season as conductor of the Boston Symphony, and the 69th season of the orchestra. His actual final appearance will be made tomorrow afternoon when he conducts Beethoven's Missa Solemnis—the work with which Symphony Hall was opened in 1900—for the benefit of the pension fund.

This valedictory program of the "regular" series consists of two Symphonies, neither heard here recently, the "Pastoral" of Beethoven, and the First, in C minor, of Brahms. Thus this representation of two of the three most sacred "Bs" of music makes for a fitting and somewhat ceremonial program.

Mr. Munch was greeted with the familiar and pleasant Bostonian rite when he made his first appearance yesterday.

Both orchestra and audience rose to applaud him. At the end, when the tremendous final chord of Brahms' great Symphony barely had ceased to sound, the audience broke into handclapping and cheers, and stood applauding. Mr. Munch was called back to the stage time and again, and at each repetition the cheering grew louder. The conductor may feel satisfied that his first season has been a conspicuous success, and that Boston has taken him to its heart.

Apart from these ceremonials, there was further interest in this program, for Mr. Munch had presented neither work here before. His treatment of the "Pastoral," which proved a model of clarity, also reflected in high degree that quality of his which became evident early in the season: the fact that for him the orchestra plays with brilliance but without strain. This was a notably relaxed performance of Bethoven's essay in symphonic tone-painting, and yet it was perfectly proportioned and every nuance was observed. Perhaps best of all was that ease which characterized the second movement: you could almost feel the heated drowsiness of the brookside.

Brahms' First Symphony obviously is music that fires the Munch emotions, for it was done at a peak of excitement. Everything sounded "big," and very eloquent. In fact Mr. Munch rushed it a little here and there, and did not pause a second in the loud re-statement of the chorale melody in the last movement. But the musically significant detail of the whole afternoon was that the conductor dwelled not upon details but upon the whole, long line of each work.

A partial analysis of Mr. Munch's first season here will be found on the music page of Sunday's Globe.

For the rest, it is enough to say that over the season he has maintained the extremely high standards of the Boston Symphony, and has proved himself a conductor of first-rank musicianship, integrity and feeling. We shall look forward to his return in the Fall.

Cyrus Durgin, the Globe's drama and music critic, will leave shortly for Europe and will report to Globe readers on the Bach Commemorative Festival to be given in Prades, France, under the direction of Pablo Casals, world-famous cellist and Bach scholar. Mr. Durgin also will report on music and theatre in Madrid, Paris, Rome and London.

THE BOSTON DAILY GLOBE—FRIDAY, APRIL 28, 1950

"HOW'S THIS MR. FIEDLER?"—The conductor of the Boston Pops Orchestra handed his baton to "Bobby" as he gave the monkey a lesson in front of the new Pops sign on Symphony Hall. The monkey is owned by Alfred Fiorello.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The last Friday matinee of Charles Munch's first season as conductor of the Boston Symphony Orchestra ended yesterday in a blare of sound that to a frantically applauding audience was the same thing as a blaze of glory. Like so many final concerts in the Koussevitzkyan quarter century, this one concluded with the First Symphony of Brahms. No doubt the composer had in mind a somewhat less exciting peroration, but we have become so accustomed to this treatment of the coda that we would hardly recognize the music in more restrained terms.

It was, at that, a less orotund and magniloquent finish than the Koussevitzky one; and taken as a whole, Mr. Munch's interpretation was just and eminently Brahmsian, hopped up here and there, to be sure; but the work can stand a little gingering. If it was not quite so fine as his performance of the Fourth earlier in the year, neither is the Symphony itself of the same quality. By token of these two performances, and of the Violin Concerto played at a special concert in mid-season, Mr. Munch is a good Brahms man. And Boston likes its Brahms.

Boston also likes its Beethoven, and Beethoven was likewise represented yesterday, by the "Pastoral" Symphony. This was, in fact, a beautifully relaxed performance of music that is almost too relaxed. But that is the spirit in which it must be presented. A feverish "Pastoral" would be unthinkable. This gentle symphony, the earliest successful one written completely to a program, has its moments of tedium. Beethoven's brook, like Tennyson's, goes on forever. Mr. Munch found here just the right tempo, and this "Scene by the Brookside," was made as endurable as might be. We have heard more violent storms than this one, but I am not going to start chiding Mr. Munch for a lack of violence. It is something he achieves all too readily.

When Mr. Munch appeared on the platform yesterday, orchestra and audience rose in greeting. This spontaneous tribute was well deserved. The new conductor, placed in the most trying position one can imagine, has definitely made good, and we can all look forward eagerly to his second season, which will be the Orchestra's 70th, and should turn out to be something special. Yesterday's program will be repeated this evening and the season will actually end tomorrow afternoon with a performance of Beethoven's Missa Solemnis, with which Symphony Hall was opened on Oct. 15, 1900. A week from tomorrow the music column will contain a summing up of these significant seven months.

rays.

N Y Times Apr 29

BOSTONIANS RENEW PACT

Symphony, Pops Orchestra Sign With R.C.A.-Victor for 5 Years

Special to THE NEW YORK TIMES

BOSTON, April 28—Officials of the Boston Symphony Orchestra today signed a new five-year contract with R. C. A.-Victor for recording music by both the symphony and Boston Pops orchestras. It was a continuation of an association that began thirty-three years ago.

Before the formal signing of the contract, officials of both organizations listened to a reproduction of the first recording of the Boston Symphony, made by the Victor Talking Machine oCmpany in 1947. This followed the playing of an excerpt from the first recording made by the orchestra and its present leader, Charles Munch, who succeeded Dr. Serge Koussevitzky as conductor this season.

NEW YORK, N. Y.
HERALD TRIBUNE
Apr 1950

Boston Symphony Contract

Victor Red Seal Agreement Signed For 5 Years of Recording

The Boston Symphony Orchestra announced yesterday that it has made a new five-year contract with Victor Red Seal Records, which takes effect at the end of the present contract in November.

The new contract, signed yesterday by Henry B. Cabot, president of the orchestra, after the last afternoon concert of the regular season in Boston at Symphony Hall, covers both recordings by the full orchestra and by the "Pops" Orchestra.

The "Pops" Orchestra, under Arthur Fiedler, will record in the late spring and early summer in Symphony Hall. The full orchestra, under its former conductor, Serge Koussevitzky, will make recordings during the Berkshire Festival at Tanglewood, Lenox, Mass., which runs from July 8 through Aug. 13. The orchestra has already made several recordings under its present conductor, Charles Munch, and will make others after Mr. Munch's return from Europe in September.

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Munch Concluding First Season

Conductor Wins Acclaim At Final Friday Concert

By Harold Rogers

Charles Munch is bringing his first season as conductor of the Boston Symphony Orchestra to a resplendent close. His program for the final pair of week-end concerts is short and sweet, consisting of only two symphonies—the Beethoven Sixth and the Brahms First.

When Mr. Munch stepped on the platform to conduct this concert yesterday afternoon in Symphony Hall, both the orchestra and the audience arose to greet him. As the last notes of the Brahms were resounding, the audience again rose to its feet; this time showering him with bravos and applause. He returned to the stage at least half a dozen times to acknowledge the ovation.

Mr. Munch has a strong tendency, when gripped by the verve of the performance, to accelerate his tempos. This tendency was more noticeable and more commented upon at the beginning of the season than it is now. The seasoned concertgoer is no longer startled by what he has come to expect of the conductor.

But minor variations in tempo are of secondary importance when the performance is what may be called inspired. Then a tempo may seem to be correct at the moment of performance, though in retrospect it may not appear to be exactly right.

The music itself will often dictate its tempo. If the musicians lose their relaxation and the music loses its clarity, then it is being taken too fast. Mr. Munch overstepped the line of clarity several times yesterday, notably in the third movement of the Beethoven and in the Allegro non troppo portion of the final movement of the Brahms.

But the over-all effect in the Brahms was one of tremendous vigor and enthusiasm. The Beethoven "Pastoral" was handled with graceful refinement. And the audience response, as noted above, was wild and prolonged.

The concerts this week end will mark the last few times the orchestra will play on elevated platforms. Last Wednesday in a press conference Mr. Munch said that he preferred the orchestra to be "sur la même niveau"—on the flat.

Inscribing a circle in the air, he explained that the orchestra when arranged on the level sounded more as a whole, more as a unit. The brass and the timpani are too loud when elevated, he said as he frowned and placed his hands over his ears. "You cannot ask them to play mezzo-forte when the music is marked forte," he added.

The two exceptions to the "one level" rule will be the woodwinds and the cellos. These will be raised somewhat so as not to sound muffled to the listeners on the main floor. Those sitting in the balconies naturally have a better tonal perspective. Mr. Munch does not feel that the visual aspect of the orchestra is worth considering. The sound is the thing.

After the concert yesterday afternoon Mr. Munch, Arthur Fiedler, Henry B. Cabot, and six members of the trustees met on stage with the officials of the RCA Victor Company to sign new five-year contracts for the Boston Symphony Orchestra and the Boston Pops. These contracts will go into effect at the expiration of the present contracts in November.

Symphony Orchestra Signed for Records

SYMPHONY ORCHESTRA SIGNS NEW RECORD CONTRACT
Charles Munch, right, conductor of the Boston Symphony Orchestra, signs a new five-year recording contract with RCA Victor. Looking on are, left to right: Arthur Fiedler, conductor of the Boston Pops; Paul A. Barkmaier, vice president and general manager of RCA Victor's record department, and Henry B. Cabot, president of the orchestra.

Sounds reaching across 33 years were heard in Symphony Hall yesterday afternoon. They came from the first recording of the Boston Symphony Orchestra, made by the Victor Talking Machine Co. in 1917, with the orchestra crowded into the Camden laboratory. That disc was a wonderful achievement of music and science at the time—the first full symphony orchestra recording ever made in this country.

But it was listened to yesterday a little condescendingly by some gentlemen on the stage. They included Henry B. Cabot, president of the orchestra; Charles Munch, its present conductor, and some recording officials. An excerpt then was played from the first recording made by Mr. Munch with the Boston orchestra. The listeners on the stage looked better pleased.

After some brief explanatory remarks, Mr. Cabot then signed a new five-year contract with RCA Victor, effective in November, when the present one expires. It will cover both Boston Symphony and Boston Pops recordings. This continues an association which has seen many transitions—from laboratory recording in 1917, to hall recording in 1928; from the acoustic to the electrical process; from one speed to the present three—at 78, at 45 and at 33⅓ (the long play records).

Present at the signing of the new contract, besides Messrs. Cabot and Munch, were Arthur Fiedler, conductor of the Boston Pops; George E. Judd, manager of the orchestra, and from Camden and New York, representing RCA Victor, Mr. Paul Barkmeier, vice president and general manager; Richard A. Mohr, Alan Kayes, George Marek and Alan Steinert, president of the Eastern Company—RCA Victor distributors in this area.

Following the signing of the contract, representatives of the press were presented with souvenir reproductions of the first recording—the Introduction to Act III of Wagner's "Lohengrin."

The Boston Symphony Orchestra, with its present conductor, Charles Munch, has already recorded a number of works, last December and early in the present month. Arrangements were made for the Boston Pops, under Arthur Fiedler, to record in Symphony Hall. After a press conference, a buffet supper was served in Symphony Hall foyer.

THE BOSTON HERALD, SAT

Munch Signs New Recording Contract

First Symphony Record Is Played

By LAWRENCE DAME

It sounded a bit more like the scratching of a cat's back than the customary finesse of a chaste Friday afternoon at the Symphony. But it was, after all, a rendition on the famous hall's stage of the first recording of an orchestral concert there, made in 1917—the first full symphony orchestra recording ever achieved in this country.

It was appropriate to the post-concert signing yesterday in Symphony Hall of a new five-year contract with the first record makers—RCA Victor—effective next November.

MUTUAL TRIBUTE

Perhaps this mutual tribute, to orchestra and recording corporation, accounted for the fact that Charles Munch, conductor, gave such a magnificent, all-out rendition of Brahms at the grand finale of the Symphony season. He waved his baton like one possessed. He swung like a dervish. He even went into a Nijinsky leap toward the end.

The initial recording by the Victor Talking Machine Company (His Master's Voice) 33 years ago was considered a triumph of music and science with arms linked. A huge horn ranked as an essential complement to the gramophone then. The next five years of recording music by the most famous and, some say, the best aggregation of musicians in the world, under a superb French master, may see even greater progress than has been set down this past quarter century and more.

The trustees were there yesterday, all smiles over the new attestation of faith from RCA Victor. Henry B. Cabot, president of the orchestra, gave a beaming speech. Munch, who had hardly dried himself after a finale which took almost every ounce of his strength and humor, smiled naturaly over a gift bouquet of roses which he sniffed. He poised the contractual pen like a UN diplomat. In the background, one with-out whom the orchestra could not have progresesd so far—George E. Judd, its astute though modest manager—exchanged pleasantries with the press.

(Photo by Julian Carpenter)
HAPPY CONTRACT SIGNERS—Charles Munch, conductor of the Boston Symphony Orchestra, and Paul Barkmeier, vice-president of RCA Victor, rejoice over the signing of a new five-year contract for recordings of orchestra music.

OTHERS PRESENT

Of course Arthur Fiedler, who conducts the Pops at its opening Tuesday night, was there together with his charming wife. Also Alan Steinert, president of the Eastern Company, RCA-Victor distributors; Paul Barkmeier vice-president and general manager of RCA-Victor; Richard A. Mohr, Alan Kayes and George Marek.

Oh yes, the first recording was the introduction to Act III of Wagner's "Lohengrin"—very tremolo. The new one just coming up is of Beethoven's Seventh.

HARTFORD, CONN.
TIMES
APR 29 1950

Munch Ends Fine Year With Boston Symphony

Special to The Hartford Times

Boston — Charles Munch and the Boston Symphony Orchestra gave its last concert of the Friday afternoon series yesterday afternoon in Symphony Hall. Every seat in the house was taken, and it seemed as if every subscriber and ticket buyer had made an effort to be present at this final concert to wish Charles Munch a fond and grateful au revoir until next fall.

The program was a good one, consisting of two symphonies, Beethoven's Sixth and the Brahms First. The audience wanted to take one good last look at Mr. Munch before he leaves for his Paris vacation, and he gave them a beautiful performance of these stock pieces to remember him by through the summer.

* * *

IN RETROSPECT, it seems proper at this time to take a close look at this year which has countenanced so many changes in this orchestra, an orchestra which is probably the best in America today and most certainly one of the greatest in the world.

Munch took on this job with great disadvantages. First, he was given an orchestra which was almost perfect. He was to keep it perfect. He was given a two-year contract which, to many candid observers, fairly screamed make good or else.

Second, he was successor to a king. Koussevitzky had vacated a place which seemed impossible to fill. Koussevitzky was the meat and whalebone of the orchestra, and whoever succeeded him did so at his own risk.

* * *

THE FIRST order Munch gave his men was to relax. Personality clashes between conductor and musician came to be a thing of the past. The gossamer thread and the sheet of steel is still there, but into the orchestra has crept a warmth and sensitivity of tone which the perfect orchestra lacked before.

There is a tone which is more integrated and balanced, and instead of a group of men struggling with alter egos, there is a blended unit of unmechanical individuals who are playing for their conductor and not pulling against him.

The fact that Munch was following Koussevitzky seemed rather to serve as an incentive to him than a drawback. After the first tense concert of the season, the comments in the corridors of Symphony Hall were diversified, but they all added up to one thing. Some said that Munch wasn't as colorful on the podium. Others said that they would never be able to get used to the new orchestra seating arrangement. Others said the orchestra sounded shop worn. Still others remarked that Munch had no oomph.

* * *

AFTER THE last concert of the season, the same people are expressing thoughts of another color. They have found out that Munch has a great deal of oomph, that they like the seating arrangement after all. They admit that Munch is as dynamic on the podium as anybody, and each remark is aptly punctuated with and I knew it all the time.

Charles Munch's sensitivity, humor, and profound musicianship has made itself felt very deeply in Boston. Right now he is the victor. He is in a position to call the cards from here on in, and this reviewer, for one, hopes he will.

F. S.

[108]

DETROIT, MICH.
NEWS
APR 2

JUST AS A MATTER OF RECORDS

Charles Munch Makes His Victor Debut

He Leads Boston Orchestra in Beethoven's Symphony No. 7

FIRST OF a series of major symphonic works featuring the new conductor of the Boston Symphony Orchestra, Beethoven's Symphony No. 7 in A marks the RCA Victor record debut of Charles Munch. It is a distinguished first recording.

From the opening chord, the performance proceeds at a high level of excellence to demonstrate Munch's vigorous, clean-cut and decisive style. The chords ring out resolutely and solo voices emerge with delicacy and excellent shading. These evidences of Munch's technic prevail throughout the recording.

The recording is available in all three speeds. Incidentally, Munch made his most recent New York appearance with the Boston orchestra on March 17, conducting the same Seventh Symphony.

Using the organ in Boston's Symphony Hall, E. Power Biggs has made two long-playing records for Columbia. The first features six chorale-preludes and the second presents Trio Sonatas Nos. 1 and 2 and the Prelude and Fugue in G

CHARLES MUNCH

the symphony as a whole a

NEW YORK, N. Y.
TIMES
APR 30 1950

Of Charles Munch: The Man Who Didn't Come to Dinner

By RUDOLPH ELIE

Upon his arrival in Boston in October, Charles Munch—to conclude this two-part essay on his first season as conductor and music director of the Boston Symphony Orchestra—was pleased to have been nominated, by the readers of a French periodical as the man they would most like to have dinner with after Winston Churchill. His first season in Boston has proved, beyond a question of doubt, that the last man the readers of that French periodical—or the readers of anything—will ever have dinner with is Charles Munch.

For while it is easy enough to appraise and evaluate Charles Munch the conductor, it is entirely impossible to appraise and evaluate Charles Munch the man outside his purely musical role. Nobody, and by nobody I mean almost precisely that, has had the least opportunity to meet, let alone strike up the most casual acquaintance with this remarkably solitary man. On several occasions he has been tendered formal dinners by venerable Boston organizations, and these he has dutifully but reluctantly attended. During them he has been charming, but it is obvious to those who have had any contact with him whatever that they confuse and bore him beyond endurance.

He has been seen at no other musical event in the city; he has been spotted at smart restaurants by no one; he has not, so far as is known, attended any theatrical event, sporting event, or social function of any description. He does not hold court in the green room following his concerts for he cannot bear compliments or any fuss over him whatever. He is, as a matter of fact, one of the first to leave the hall after a concert, scurrying into his chauffeur-driven Oldsmobile and heading straight for his Milton residence, where he lives in complete isolation.

NOBODY'S BUSINESS

It may be pointed out by some that it is nobody's business what Mr. Munch does with his leisure hours. It may be pointed out that he was engaged to conduct the Boston Symphony orchestra, not to appear socially or to entertain and hold court. This is of course entirely true. But the fact that he has remained wholly aloof from the social and cultural life of the city, yet has achieved such a complete success speaks, as I see it, to the considerable credit of the symphony audience of this city. For if Mr. Munch can achieve, in his native France, such personal popularity and attraction as to be singled out as a personality with whom the readers of a French picture magazine would—after Churchill—most like to dine, the implication is clearly non-musical? The implication is that here is a man of such physical attractiveness, such charm of manner, such social grace and such eminence in his own field that merely being with him for an hour or two is of itself a notable experience.

Now Bostonians are as susceptible to social grace, physical attractiveness and all the rest as anyone else. Koussevitzky had all these qualities and more. He was never reluctant to appear socially, hold court in the green room, and charm everyone within range of his personality. He was, indeed, the star performer in any social function that found him present, and few were the people who ever came in contact with him who didn't totter away unaware that they had been in his presence. This formula, genuine enough with Koussevitzky, can hardly fail to lend additional glamour to a man of great talent.

Charles Munch, on the contrary, during his residence in Boston, has consistently refrained from any social contact and I choose to see in this an added testimony to the real stature of the man. For he had, in electing wholly musical means to communicate to us, informed us that he wants to be evaluated in wholly musical terms. I often feel he accepted the Boston orchestra, not because he needed it in terms of money or reputation (though what more eminent a position is there in the field today?) but because it was a real challenge to his inner necessity for artistic expression on the highest and most consistent level, away from momentary contacts as a lionized guest conductor and away from the native orchestras with which he had had years of contact.

Here, not in a hostile but certainly in a new field, and one in which, without the endless social contacts enforced on a prominent man who knows everyone and is known by everyone, he could be alone. Being alone—and artists, as Stephen Spender has pointed out, can only be alone in America—he could re-examine his own art, his own esthetic, his own artistic direction.

NO OSTENTATION

The result of this concentration we have seen in Mr. Munch's complete dedication to music and to nothing else. He has, it is true, fought for his men and he has asserted himself as musical director of the orchestra, but his only real interest has been in making music without ostentation, without any playing to the audience, without any extra-musical display whatever.

That the Boston audiences have caught his deep sense of musical perceptiveness without having been appealed to on any other but musical grounds is, I think, to their great credit. They have gone through, so to speak, the personality factors and have perceived in Charles Munch's musicianship val- far greater impact than any could offer. But the real s to Charles Munch without the least effort himself, has won the oston audience while eir minds.

BORDEAUX

Bordeaux in France is entering the international festival field. Under the patronage of the French Minister of Education, it is opening its first such festival this Friday. It will continue until May 12. The symphonic ensemble will be the Orchestre National, conducted by Charles Munch.

Solo artists giving recitals include Yehudi Menuhin, Robert Casadesus and Alfred Cortot. There will also be chamber music by the Loewenguth Quartet, a Bach recital by Marcel Dupre on the organ of the Cathedral of St. Andre and performances by the Grand Ballet de Monte Carlo.

Munch's First Season Here Remarkable Success

By CYRUS DURGIN

With the final D major chord of Beethoven's Missa Solemnis at Symphony Hall this afternoon, Charles Munch will end his first season as conductor of the Boston Symphony Orchestra. This has been an eventful season and a gratifying one, to Mr. Munch, to the orchestra and the public. The great French conductor has settled in as a complete success, and he is not only respected for his work but personally admired.

Such a happy outcome is all the more remarkable when you stop to consider the circumstances under which Mr Munch made his advent. He was known here by virtue of his appearances as guest conductor with the Boston Symphony, and with the French Orchestre National in 1948. We had a pretty good notion that he was a musician of force and imagination, of stature and authority, but the range of his versatility had yet to be proved.

Mr. Munch had the unenviable task of following an international celebrity who had been with us for 25 years. That would be most difficult for any one, and a man of lesser capacity might easily have failed to impress either orchestra or public. Mr. Much, however, is a great man, and his triumph has been easy and unmistakable. I have yet to hear any Bostonian speak a disparaging word of him.

His Repertory

It took only a few concerts to realize what one had guessed before: that his experience had been broad; that he had assimilated a sizable repertory and his capabilities extended over a wide variety of styles and periods. Although French music has received a special accent this season, Mr. Munch's programs have been catholic. He has neglected neither the classics nor the moderns, and although he has gone slowly in the matter of American music, the native composer has received due attention.

I think it was wise that Mr. Munch invited several American composers to conduct their own music; he could not be expected to have a working familiarity with a big cross-section of new material in a country where he had spent comparatively little time.

The French side of Mr. Munch's interpretive nature, I believe, was uppermost until the afternoon of Good Friday, when he presented Bach's "St. John" Passion. Then there was a sudden, miraculous and unexpected change. The German side of his ancestry and training came to the fore with this great example of Lutheran church music. And yet his Wagner was disappointing.

His Beethoven and his Brahms have been more universal, less national, superbly styled and poised, very clear, lyric and dramatic according to the demands of the work at hand. Not unnaturally, his forte has been the French school. At Debussy, Ravel, Berlioz, Honegger (French in character though Swiss in birth), Roussel, Mr. Munch has been a master hand.

In fact, Mr. Munch had the courage to perform some works which had been noted for many years as Koussevitzky war-horses, works like "Daphnis and Chloe," "La Mer," "La Valse," even Tchaikovsky's "Pathetique" Symphony. Of course he read them quite differently from his predecessor's way, but in every case his interpretation was personal and dazzling. With only one of them did he fail, and that was "La Mer," which, for my taste, was too dry.

Certain other scores and performances were unforgettable, among them Honegger's "Jeanne d'Arc au Bucher," which Munch introduced here; Bach's "Art of the Fugue," in the orchestral version by his cousin, Ernest Munch, and performed under most trying personal circumstances, for within a day Charles Munch had learned of the tragic death of Ginette Neveu, a cherished younger colleague whose career Munch had done much to further and encourage.

Mendelssohn's fading old "Reformation" Symphony took on renewed vigor and brilliance in Munch's hands, and the D'Indy Symphony on a French Mountain Air, a score fresh and lovely, but neglected, was one of the finest revivals. The Saint-Saens C minor Symphony was another spectacular example of resuscitation, but Mr. Munch had done that at a guest appearance, and we knew how fine a job it was.

Anything by Berlioz sounds like a million dollars in a Munch performance, and we have had quite a little of Berlioz to prove it, most notably the excerpts from the "Romeo and Juliet" Symphony. Perhaps he will undertake "Harold in Italy" and "The Damnation of Faust" later on. And there were numerous other pieces and interpretations written in golden letters on the Munch record.

His Programs

It is not disservice to point out that Mr. Munch as a programmaker is not so skilled as Serge Koussevitzky, who had the greatest genius for that business that I ever have known. Not that the Munch programs have been poor, or uninteresting. But there have been occasions when one piece did not seem to go too well with the next, or when there seemed to be one too many, or when, as in the case of the Mozart Concerto that Casadesus played, a piece was overshadowed by something bigger coming before. This is nothing serious, merely a casual reference for the sake of the record.

And what is the state of the orchestra at the end of Mr. Munch's first season? Excellent! He has maintained the same super-high standard of technic that the orchestra has shown for many years, and furthermore I believe they all play with just as much brilliance as ever, but with less strain. There were those who foresaw that the conductor, with his Gallic ear for light, bright and clear sonorities, would polish away the rich "Koussevitzky tone." Well, there has been some change, and the purple quality is no longer there, but under Munch the Boston Symphony tone is still resplendent and deep as the sea.

So, as "Le beau Charles" lays down his baton for a summer and prepares to vacation in France, let us wish him bon voyage and look forward to his return in the Fall.

New RCA Victor Pact To Symphony Orchestra

A historic recording—the first full symphony orchestra recording ever made in this country—was played in Symphony Hall yesterday in observance of the continuance of a notable association.

The occasion marked the signing of a five-year contract by Henry B. Cabot, president of Boston Symphony Orchestra, with RCA Victor.

In 1917, the first recording of the Boston Symphony Orchestra was made by Victor Talking Machine Company with the orchestra crowded into the Camden laboratory. That disc was a wonderful achievement of music and science at the time. But it was a "first" that was listened to a little condescendingly by some gentlemen on stage. They included Mr. Cabot, Charles Munch, the orchestra's present conductor; Arthur Fiedler, conductor of the Boston Pops; George E. Judd, manager of the orchestra; Alan Steinert, president of Eastern Company, RCA distributors, and, from Camden and New York, representing RCA, Paul Barkmeier, vice-president and general manager; Richard A. Mohr, Alan Kayes and George Marek.

The contract covers both Boston Symphony and Boston Pops recordings. It continues an association which has seen many transitions—from laboratory recordings in 1917, to hall recordings in 1928; from the acustic to the electrical process; from one speed to the present three—at 78, at 45 and at 33 1/3 (the long play records).

The orchestra, with its present conductor, Mr. Munch, has already recorded a number of works. Arrangements have been made for the Pops to record in Symphony Hall this season.

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TOLEDO, OHIO
BLADE

MUSIC on RECORDS

by JOHN M. HARRISON

A RECORDING debut ought to be in all ways a happy event, in which performer and music and reproduction are perfectly blended and wholly compatible. If, too often, debuts are not such pleasant occasions, that of Charles Munch with RCA-Victor measures up to all the requirements of the

Mr. Munch appears [illegible] the Boston Symphony Orchestra. The music is Beethoven's Symphony No. 7, in A. The album is Set DM or WDM-1360.

A new recording of this particular Beethoven symphony which meets highest standards has been needed for some time. The best previous effort was that of Arturo Toscanini with the New York Philharmonic Orchestra, a performance made for RCA-Victor almost 15 years ago. Several others are available, but while some have the benefit of more modern reproduction techniques, each has had other flaws.

It is true that Charles Munch is not considered a good Beethoven man by many music lovers. His almost frantic tempi in conducting the Fifth in Toledo last fall were the cause of considerable unhappiness in some portions of the audience. But even if this generalization concerning Munch and Beethoven be true, it should be obvious that the Seventh is the one best suited to his Gallic temperament and his tendencies to race horse speeds.

To my ear, he seems to have both these faults well under control in this performance. In any event, this comes out a thoughtful, well-rounded and exhilirating playing of the gayest and happiest of the nine Beethoven symphonies. Mr. Munch and the Boston musicians are at their best. The recording itself is big, lucid and fairly glowing.

★

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Boston is justly proud of its Symphony Orchestra. It has reason also to be proud of the auditorium in which the orchestra's concerts are held. Symphony Hall was opened on Oct. 15, 1900, and this Symphony season has twice taken note of the fact. The first pair of concerts presented the program that Wilhelm Gericke played at the first pair in the new hall, and yesterday afternoon there was a performance of Beethoven's Missa Solemnis, the work heard at the actual dedication of the building. At that time the program contained a Bach Chorale, the reading of a poem by Owen Wister and an address by the orchestra's founder and sustainer, Major Henry L. Higginson. Yesterday there was just the Mass, and its performance aided the orchestra's pension fund.

The chorus on the earlier occasion was the Cecilia Society, still in existence, so far as I know, but hardly the organization that it was then. Yesterday, as Dr. Koussevitzky did so many times, Mr. Munch had for a chorus the combined choirs of Harvard and Radcliffe, admirably trained, as always, by G. Wallace Woodworth. The solo singers were Christine Cardillo, Lucile Cummings, Paul Knowles and Denis Harbour. E. Power Biggs was the organist and Richard Burgin played the violin solo in the Benedictus.

Beethoven may be said to have dramatized the text of the Mass, even to the use of martial music in the "Dona nobis pacem" and Mr. Munch may be said to have dramatized Beethoven. We are not used to the strong contrasts he achieved in the Gloria, and whenever the opportunity arose, he was inclined to drive his singers in the Munchian manner. On the whole, the quieter passages, such as the beautiful opening Kyrie, were the most successful. Once again there was the disparity—let's make it a matter of age—between the mature and seasoned orchestra and the youthful chorus and soloists. We could have stood yesterday a little more maturity on the vocal side, but that is not the way we do it hereabouts. It was Mr. Munch's wish that there should be no applause. But for that, the capacity audience would have staged a demonstration at the end. In the opinion of this member of the audience, it would have been better thus. Symphony Hall, in whose honor the concert was given, deserved it.

MUSIC

Munch Conducts Missa Solemnis to Benefit Symphony Pension Fund

By CYRUS DURGIN

Charles Munch conducted Beethoven's Missa Solemnis yesterday afternoon at a concert to benefit the pension fund for retired members of the Boston Symphony Orchestra. The chorus consisted of the full numbers of the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists were Christine Cardillo, soprano; Lucile Cummings, contralto; Paul Knowles, tenor, and Denis Harbour, bass.

It was altogether appropriate that the Missa Solemnis should be chosen for the season's closing concert, for this was the work with which Symphony Hall had been opened Oct. 15, 1900. Also, it is one of the great and monumental pieces of the choral repertory. Not before had Mr. Munch conducted so large a choral work as this and his treatment of it was both individual and grandly proportioned.

Once again the Munch characteristic of tracing the big, main line of a score was satisfyingly evident. The details were not neglected, either, but the emphasis was upon the whole. Those wondrous passages, page after page, where the full power of Beethoven's chorus and orchestra thunder out the grandeur of the Kyrie, the Gloria and the Credo were almost breath-taking. These three sections are the most dramatic of the Missa Solemnis, and so Mr. Munch conducted them. But the most interesting aspect was his reading of the Agnus Dei.

I have heard some conductors treat this in the same dramatic style of the Kyrie, Gloria and Credo. But Mr. Munch perceives here more eloquence of gentle statement, and a great serenity permeated all this section. Even the ominous trumpetings that momentarily interrupt its course were subdued, and the actual ending reflected, in tempo and dynamics, the plea "dona nobis pacem."

The orchestra was at its best through the afternoon, and kept up with seeming ease the furious pace that Munch now and then set for it. The Harvard and Radcliffe singers had been admirably trained. Their work was crisp, precise, and finely shaded, the interweavings of the voices were clear, and the body of tone was full and rich. The four soloists, however, were uniformly disappointing. None had big enough voices, and the brilliance and the sense of contrast so important was practically non-existent. Thus, here was an uneven but an interesting performance, and in its finest moments it had elements of greatness.

Mr. Munch had requested that there be no applause, and except for a scattering of thoughtless handclapping, the Missa Solemnis was received in silence. So, he quietly left the stage, not turning to bow, and that was the end of his first season as conductor of the Boston Symphony Orchestra.

MUSIC

SYMPHONY HALL

Missa Solemnis

The Boston Symphony orchestra, Charles Munch conducting, gave a Pension Fund Concert in Symphony Hall yesterday afternoon, performing Beethoven's Missa Solemnis. The soloists were Christine Cardillo, soprano; Lucille Cummings, contralto; Paul Knowles, tenor and Denis Harbour, bass. The chorus was that of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. E. Power Biggs was the organist, and the violin solo was performed by Richard Burgin.

By RUDOLPH ELIE

The final appearance this season of Charles Munch in a performance of Beethoven's Missa Solemnis for the Pension Fund of the Orchestra was an occasion of mixed blessings. When it was good it was very good indeed, but when it was bad, (though never horrid), it just didn't come up to expectations.

There were two and possibly three reasons for this. One was that Mr. Munch set a tempo in some sections that a group of singers so immense as that of the full choruses of the Harvard Glee Club and the Radcliffe Choral Society simply could not negotiate with the proper clarity of line. More than that, in the instrumental vivace of the Agnus Dei, not even the orchestra could handle the tempo called for.

A second reason was that he simply did not have soloists with bi genough voices or with sufficient experience to traverse this music, which ranks with the most difficult and demanding music for soloists and solo quartet in the literature. The surprising thing was that these young people, all of them displaying the greatest promise, did as well as they did. But this is no situation for singers of promise; even the greatest vocalists have been humbled by the difficulties that abound in this monumental score.

Despite the fine quality of the first half, specially that of the Gloria, the performance of which seemed to me one of the finest choral renditions I ever heard, there was always conveyed a sense of lack of preparation. The chorus itself was obviously splendidly trained; it responded with remarkable flexibility and, save in the instance mentioned, acquitted itself bravely and well. It was in the integration of all the forces, that is orchestra, chorus and soloists, that the insecurity was conveyed. Insufficient full dress rehearsal, in fine, combined with end-of-season fatigue on the part of the conductor, who heaven knows has every reason to be exhausted.

Well, this is all relative, you understand, relative to the potential quality of the assembled forces. For it was by no means a second class performance, merely a slightly disappointing one. It might be added, while we're in the irascible vein, that Mr. Munch's printed request for no applause is not a happy idea.

In the case of the St. John Passion, performed on the holiest day of the Christian year, the custom of not applauding is entirely appropriate. The Missa Solemnis, however, despites its quality of utter devotion, is as theatrical as it is religious, and there is no reason in the world that it should not be applauded in the concert hall. Moreover, an audience needs the release of applause; a function of this sort without applause leaves a sense of unfulfillment, and applause is no less devotional than, for example, a bravura postlude on the organ following a church service. Had there been an ovation at the end, indeed, we would all have come away thinking we heard a better performance than actually we had.

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Cambridge, Mass. STILLMAN C. DAVIS

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TOLEDO, OHIO
BLADE
APR 30 1950

MUSIC on RECORDS

By JOHN M. HARRISON

A RECORDING debut ought to be in all ways a happy event, in which performer and music and reproduction are perfectly blended and wholly compatible. If, too often, debuts are not such pleasant occasions, that of Charles Munch with RCA-Victor measures up to all the requirements of the ideal.

Mr. Munch appears, of course, in the role of conductor of the Boston Symphony Orchestra. The music is Beethoven's Symphony No. 7, in A. The album is Set DM or WDM-1360.

A new recording of this particular Beethoven symphony which meets highest standards has been needed for some time. The best previous effort was that of Arturo Toscanini with the New York Philharmonic Orchestra, a performance made for RCA-Victor almost 15 years ago. Several others are available, but while some have the benefit of more modern reproduction techniques, each has had other flaws.

It is true that Charles Munch is not considered a good Beethoven man by many music lovers. His almost frantic tempi in conducting the Fifth in Toledo last fall were the cause of considerable unhappiness in some portions of the audience. But even if this generalization concerning Munch and Beethoven be true, it should be obvious that the Seventh is the one best suited to his Gallic temperament and his tendencies to race horse speeds.

To my ear, he seems to have both these faults well under control in this performance. In any event, this comes out a thoughtful, well-rounded and exhilirating playing of the gayest and happiest of the nine Beethoven symphonies. Mr. Munch and the Boston musicians are at their best. The recording itself is big, lucid and fairly glowing.

★

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Boston is justly proud of its Symphony Orchestra. It has reason also to be proud of the auditorium in which the orchestra's concerts are held. Symphony Hall was opened on [illegible] 1900, and this Symphony season has twice taken note of the fact. The first pair of concerts presented the program that Wilhelm Gericke played at the first pair in the new hall, and yesterday afternoon there was a performance of Beethoven's Missa Solemnis, the work heard at the actual dedication of the building. At that time the program contained a Bach Chorale, the reading of a poem by Owen Wister and an address by the orchestra's founder and sustainer, Major Henry L. Higginson. Yesterday there was just the Mass, and its performance aided the orchestra's pension fund.

The chorus on the earlier occasion was the Cecilia Society, still in existence, so far as I know, but hardly the organization that it was then. Yesterday, as Dr. Koussevitzky did so many times, Mr. Munch had for a chorus the combined choirs of Harvard and Radcliffe, admirably trained, as always, by G. Wallace Woodworth. The solo singers were Christine Cardillo, Lucile Cummings, Paul Knowles and Denis Harbour. E. Power Biggs was the organist and Richard Burgin played the violin solo in the Benedictus.

Beethoven may be said to have dramatized the text of the Mass, even to the use of martial music in the "Dona nobis pacem" and Mr. Munch may be said to have dramatized Beethoven. We are not used to the strong contrasts he achieved in the Gloria, and whenever the opportunity arose, he was inclined to drive his singers in the Munchian manner. On the whole, the quieter passages, such as the beautiful opening Kyrie, were the most successful. Once again there was the disparity—let's make it a matter of age—between the mature and seasoned orchestra and the youthful chorus and soloists. We could have stood yesterday a little more maturity on the vocal side, but that is not the way we do it hereabouts. It was Mr. Munch's wish that there should be no applause. But for that, the capacity audience would have staged a demonstration at the end. In the opinion of this member of the audience, it would have been better thus. Symphony Hall, in whose honor the concert was given, deserved it.

MUSIC

Munch Conducts Missa Solemnis to Benefit Symphony Pension Fund

By CERUS DURGIN

Charles Munch conducted Beethoven's Missa Solemnis yesterday afternoon at a concert to benefit the pension fund for retired members of the Boston Symphony Orchestra. The chorus consisted of the full numbers of the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists were Christine Cardillo soprano; Lucile Cummings, contralto; Paul Knowles, tenor, and Denis Harbour, bass.

It was altogether appropriate that the Missa Solemnis should be chosen for the season's closing concert, for this was the work with which Symphony Hall had been opened Oct. 15, 1900. Also, it is one of the great and monumental pieces of the choral repertory. Not before had Mr. Munch conducted so large a choral work as this and his treatment of it was both individual and grandly proportioned.

Once again the Munch characteristic of tracing the big, main line of a score was satisfyingly evident. The details were not neglected, either, but the emphasis was upon the whole. Those wondrous passages, page after page, where the full power of Beethoven's chorus and orchestra thunder out the grandeur of the Kyrie, the Gloria and the Credo were almost breath-taking. These three sections are the most dramatic of the Missa Solemnis, and so Mr. Munch conducted them. But the most interesting aspect was his reading of the Agnus Dei.

I have heard some conductors treat this in the same dramatic style of the Kyrie, Gloria and Credo. But Mr. Munch perceives here more eloquence of gentle statement, and a great serenity permeated all this section. Even the ominous trumpetings that momentarily interrupt its course were subdued, and the actual ending reflected, in tempo and dynamics, the plea "dona nobis pacem."

The orchestra was at its best through the afternoon, and kept up with seeming ease the furious pace that Munch now and then set for it. The Harvard and Radcliffe singers had been admirably trained. Their work was crisp, precise, and finely shaded, the interweavings of the voices were clear, and the body of tone was full and rich. The four soloists, however, were uniformly disappointing. None had big enough voices, and the brilliance and the sense of contrast so important was practically non-existent. Thus, here was an uneven but an interesting performance, and in its finest moments it had elements of greatness.

Mr. Munch had requested that there be no applause, and except for a scattering of thoughtless handclapping, the Missa Solemnis was received in silence. So, he quietly left the stage, not turning to bow, and that was the end of his first season as conductor of the Boston Symphony Orchestra.

MUSIC

SYMPHONY HALL

Missa Solemnis

The Boston Symphony Orchestra, Charles Munch conducting, gave a Pension Fund Concert in Symphony Hall yesterday afternoon, performing Beethoven's Missa Solemnis. The soloists were Christine Cardillo, soprano; Lucille Cummings, contralto; Paul Knowles, tenor and Denis Harbour, bass. The Chorus was that of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. E. Power Biggs was the organist, and the violin solo was performed by Richard Burgin.

By RUDOLPH ELIE

The final appearance this season of Charles Munch in a performance of Beethoven's Missa Solemnis for the Pension Fund of the Orchestra was an occasion of mixed blessings. When it was good it was very good indeed, but when it was bad (though never horrid), it just didn't come up to expectations.

There were two and possibly three reasons for this. One was that Mr. Munch set a tempo in some sections that a group of singers so immense as that of the full choruses of the Harvard Glee Club and the Radcliffe Choral Society simply could not negotiate with the proper clarity of line. More than that, in the instrumental viaca of the Agnus Dei, not even the orchestra could handle the tempo called for.

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Cambridge, Mass. STRATTAN C. DAVIS

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[110]

Friday Afternoon Symphony

By KATHLEEN E. LAURENZ

Charles Munch

THE warning bell has sounded and as the overhead lights in the large hall dim, last minute arrivals scurry for their seats. The side doors have already closed. The audience has fallen into silence but in a moment breaks out in excited, almost uncertain applause as the tall Gallic figure of the conductor strides on stage and steps to the podium.

This is the first concert in the 1949-50 season of the Boston Symphony Orchestra in Boston's Symphony Hall. The program opens with Beethoven's Symphony Number 5. Oblivious to the presence of the audience at his back the conductor has given himself over to the music. He makes rapid, angular gestures of his head, arms, shoulders, the whole trunk of his body. It is not long before his hair falls into bangs across his forehead. The violence of the music seems to find its origin in his physical enthusiasm.

Vogue has described this man as "long, strong, shy", with his blue eyes, gray hair, and blonde Gallic look. To the ladies of Paris he is known simply as "le beau Charles", Charles Munch, successor to Dr. Serge Koussevitsky, for twenty-five years conductor of the famed Boston Symphony Orchestra.

The announcement of his appointment to the post last Spring brought surprise to Boston Symphony-goers but at the same time an excited pleasure. The fifty-six year old French Mr. Munch has great personal charm, which should bring him success with the Beacon Hill and Back Bay elements of Boston. His spoken English is still not sure, but his very French manner more than makes up for that.

A conductor is made, his ultimate qualities of leadership and musicianship are developed in his early training, through the experience-mill of various municipal theatres, small to large, and so on step by step to Vienna, Paris, Berlin, Moscow, Boston, Philadelphia, or New York.

Born in Alsace-Lorraine, Charles Munch first studied music with his father, a professional organist, and later under Lucien Capet in Paris and Carl Flesch in Berlin. He served his conducting apprenticeship under Wilhelm Furtwangler in Leipzig. Later he founded the Paris Philharmonic and in 1938 succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, a post which he resigned in 1946 at the time of a personal appearance tour in America. He arrived in this country in 1946 unheralded, but left triumphant. His Boston concert was a tremendous success but no more so than his later appearances with the New York Philharmonic in 1947 when the members of the orchestra gave him a surprise cocktail party, an honor previously accorded only one other conductor, Arturo Toscannini.

The conductor who is to leave an impression upon the culture of a nation must be more than just a wielder of a stick. He must be an interpreter of music, a teacher, trainer, expert organizer and personnel manager.

It is interesting to recall the circumstances

(Continued on Page 60)

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...SYMPHONY

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The relationship between a conductor and an orchestra presents a fascinating study. Dr. Koussevitsky likes to call this "artistical discipline". It may be said that the members of his orchestra feared him, but they could not love him. He was a demanding tyrant, and at times went into terrible rages during rehearsals. These became less frequent and somewhat mellowed in recent years due to his age. Before the unionization of the orchestra in 1942 a member's job had depended solely upon the temper of "Koussey". They lived in dread fear of the days when he would decide to hold special critical hearings of one section of the orchestra or perhaps one instrument. It was during these special rehearsals that he would ... and dismiss without warning the ... with whom he was dissatisfied. ... with the advent of the union his

YOUR HOME

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THE MUSIC BOX

E. Parker Hayden, Jr. '50

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Last weekend Brahms' First Symphony received its first performance. This is not to say that a work by this name hasn't appeared before. In fact, it has been going the rounds since 1876. But anyone who heard Charles Munch conduct Brahms' in Symphony Hall must have had the feeling of hearing it for the first time.

The task of recreating such a familiar work becomes increasingly difficult with each successive performance. If Munch's interpretation had had one new slant, or two, probably no one would have noticed. But everything about this was different, startling, and best of all it wasn't Munch (or Koussevitzky), it was Brahms. From the first page everything converged upon a cataclysmic finale. The brass chorale in the last movement nearly knocked the statue of Pan in the second balcony off its pedestal. The end was a great overpowering mass of sound.

Magnificent as it was, the Brahms by no means obliterated Beethoven's "Pastoral" Symphony, the other item on the program. The work presents such a succession of beauties that it is impossible to absorb them all at once. This performance revealed new ones, testifying again to the versitility of Mr. Munch and not incidently to the genius of Beethoven.

Last Fall I had thought that the Boston Symphony Orchestra was at such a state of perfection that it would sound magnificent no matter who the conductor. Charles Munch's first season has caused me to change my mind. Not only does the Orchestra sound different, it sounds better, something many people would have thought impossible. Mr. Munch seems to instill the men with his boundless enthusiasm, extracting every ounce from the music without crossing into the realm of sensationalism. He is a musician through and through; it is as a musician that he has already won the full confidence of his audience, and the ovation he received on Saturday predicts growing support in the years to come.

CHARLES MUNCH

THE MUSIC BOX

Brenton Welling, Jr.

Pops Opener

At Symphony Hall

For 64 years the coming of spring has brought one of Boston's finest traditions, the Pops concerts. Tuesday night the Boston Symphony Orchestra minus its top men in each section opened the sixty-fifth Pops season. Almost nothing has changed.

Arthur Fiedler still races on stage, slaps his huge baton on the score for attention, plays each piece with the same sparkle, and sits down behind the same orange flowers. The programs look the same, the match books look the same, and the audience still eats, drinks, and talks through the lighter pieces. Once again the New England Grenfell Association was present on opening night. The only important changes noticeable were the new chairs and tables (the old ones had come from the old Music Hall in 1900) and the heaviness of the music played.

The program consisted of nine scheduled pieces and seven extras. They ran in seriousness from a brassy Overture to Tannhauser to Selections from Kiss Me Kate. Curiously enough, the most popular number by far was an extra entitled Classical Jute Box. This consisted of a little Wagner, Tchaikovsky, Liszt, and Put Another Nickel In all played more or less simultaneously. It is always amazing how the members of this orchestra can carry on a rigorous concert schedule all winter, change their name and style of playing two days after the Symphony season ends, and then, begin the nightly and unrehearsed Pops concert.

Despite this they seem to enjoy themselves while playing, frequently bursting into laughter. If for nothing else it is worth a trip into Symphony Hall to see Alfred Krips, the Symphony Orchestra's gifted Assistant Concertmaster, plucking his way through A Surrey with A Fringe on Top.

The music was exceedingly well played on

THE HARVARD CRIMS

opening night considering the lack of rehearsals, but that is only part of the Pops. It isn't every day that an orchestral version of Claire de Lune is accompanied by the popping of champagne corks. Each night during the season all or part of the floor in Symphony Hall is sold to one or more groups.

These groups then sell their blocks to friends at slightly higher prices. This serves the double purpose of raising money and having a social outing at the same time. It is for this reason that there is always a low murmur and clink of glasses during a concert, although Tuesday's was a little restrained.

The programs for the next six days, all printed in the same book along with the menu and wine list, promise increasing levity. The concerts should become once again the more equally mixed social and musical occasion they have been in the past. If you have never been to the Pops it is practically essential that you go. To spend four years at Harvard without going to the Pops is to leave one's education lacking.

FRIDAY AFTERNOON SYMPHONY

(Continued from Page 23)

under whi[illegible]z. Kou[illegible]tsky received his appointment to t[illegible] S[illegible]hony in 1924 "sight unseen". Sev[illegible] [illegible]re receiving his appointment he c[illegible]d an[illegible]stra and hired a steamer to carry [illegible] the Volga river, carrying such music as [illegible] had been heard by the rude villagers [illegible] its shores. However, the Russi[illegible] an end to this activity. In Paris he established his famed "Concerts Koussevitsky". It was from this post that he was called by the trustees of the Boston Symphony at the age of fifty upon the recommendation of one of the ladies on the board who on her travels on the continent the previous season had been much impressed by his performance.

At the time of his debut in Boston, by any standards, he would have to be considered an amateur conductor. He was an exceptional virtuoso of the bass fiddle, but he possessed a very scant theoretical background in conducting. In his early days of conducting he hired a pianist to play the scores over to him while he worked out all of the gestures and at the same time familiarized himself with the music. He must even now at times resort to this method.

The relationship between a conductor and an orchestra presents a fascinating study. Dr. Koussevitsky likes to call this "artistical discipline". It may be said that the members of his orchestra feared him, but they could not love him. He was a demanding tyrant, and at times went into terrible rages during rehearsals. These became less frequent and somewhat mellowed in recent years due to his age. Before the unionization of the orchestra in 1942 a member's job had depended solely upon the temper of "Koussey". They lived in dread fear of the days when he would decide to hold special critical hearings of one section of the orchestra or perhaps one instrument. It was during these special rehearsals that he would weed out and dismiss without warning the players with whom he was dissatisfied. However, with the advent of the union his

YOUR HOME

powers of discharge were considerably limited.

Realizing that no one man could take the place of so tremendous a figure as Koussevitsky, it would seem that the trustees of the orchestra have purposely chosen a man such as Charles Munch to succeed him; a man who is well known and beloved for his humane and friendly qualities. He has a reputation for kindness and personal contact with the members of his orchestra. And he is smooth-tempered, easy-going [illegible] rehearsals as well as during publi[illegible] concerts. It is known, too, that as ye[illegible] relatively young conductor is not [illegible] settling down to one orchest[illegible] for any length of time. His [illegible] Boston Symphony Orc[illegible] years, an interim, almost [illegible] the life of a symphony

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These groups then sell their blocks to friends at slightly higher prices. This serves the double purpose of raising money and having a social outing at the same time. It is for this reason that there is always a low murmur and clink of glasses during a concert, although Tuesday's was a little restrained.

The programs for the next six days, all printed in the same book along with the menu and wine list, promise increasing levity. The concerts should become once again the more equally mixed social and musical occasion they have been in the past. If you have never been to the Pops it is practically essential that you go. To spend four years at Harvard without going to the Pops is to leave one's education lacking.

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"Classical" Symphony Prokofieff
Allegro—Larghetto—Gavotte—Finale

Concerto in A major for Piano and Orchestra, No 2 Liszt
Soloist: Helen Zoe Duncan

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NEW YORK, N. Y. TIMES
MAY 7- 1950

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WORLD-TELEGRAM
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RECORDS on Review

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A worthy thing about it is that Beethoven is exalted and not Munch, which has point because of Mengelberg-Amsterdam Concertgebouw recordings of the First and Eighth also newly available. You're awed all over again by a conductorial genius, but you're stunned by egoistic arrogance.

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CAPITAL TIMES
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ATLANTIC CITY, N. J.
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However, if the term "strenuous" applies to both, only Munch can be called violent. Fortunately, these leaps and gyrations, these berserker frenzies, which are likely to prove distracting to the listener, have moderated considerably since we first made his acquaintance, and we can hope for further progress in the same direction. It has been proven more than once that a conductor can get results of the most impressive sort without twisting himself into bowknots or jumping clear of the platform. A man must be true to himself, and I believe that in this, as in other respects, Munch is fundamentally sincere. One could overlook the occasional acrobatics were it not for the fact that their effects is generally the above-mentioned one of creating more excitement than is either desirable or necessary.

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[113]

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A Backward Glance: The Music Season of 1949-1950

By RUDOLPH ELIE

Taking it by and large the music season now closed (it is defined as that period of time between the opening of the Boston Symphony series in October and its close at the end of April) has been a notable one, both as to the number of events offered and as to the variety and musical value of the programs offered. It has not been a notable season of audience attendance, however. Save for the concerts of the Boston Symphony, all series of which were entirely sold out throughout the season, I would say that attendance, which is to say business, was this season about 20 per cent. below that of last season.

But that as it may, I find that The Herald reviewed a total of 153 musical events during the period from Oct. 1 to April 30. What the total number of all concerts and musical events offered to the public in Greater Boston during that period is I do not know; I have regrettably never kept such records. But to judge by the programs and announcements sent in to The Herald every week, only a fraction of which (again regrettably) are published, at least 500 musical events are given in and around Boston every season, ranging all the way from the events put on by community orchestras in the suburbs to the series sponsored by the Gardner Museum and the Museum of Fine Arts.

FAMOUS NAMES

Omitting, for the moment, the regular concerts of the Boston Symphony Orchestra, the concerts reviewed have included 24 pianists, 23 singers, 13 violinists, seven different orchestras, 13 different chamber music ensembles, 15 large-scale choral affairs, 20 different operas (there was some duplication during the season), and a half a dozen miscellaneous affairs offering everything from accordions to theremins.

The pianists who appeared this year were Eunice Podis, Luboschutz and Nemenoff, Tung Kwong Kwong, Solomon, Frank Glazer, Rita La Plante, Artur Rubinstein, Nicholle Henriot Rudolf Firkusny, Celia Huan, Maryla Jonas, Vronsky and Babin, Whittemore and Lowe, Robert Casadesus, Gregory Tucker, Alexander Brailowsky, Francis Poulenc, Menahmen Pressler, Miklos Schwalb, Jesus Maria Sanroma, Myra Hess, Stanislaus Niedzielski, Benno Moisevitch and Vladimir Horowitz.

Among the singers who gave recitals in Boston this season were Roland Hayes, Giuseppe de Stefano, Thomas Thomas, Ebe Stignani, Helen Alexander, Richard Dyer-Bennett, Maggie Teyte, Ferdinand Bernac, Adele Addison, Italo Tajo, Martial Singher, Alice Farnsworth, Aniceta Shea, Blanche Thebom, Mildah Polia, Muriel Rahn, Nelson Eddy, John Feeney, Camille Girouard, Eleanor Steber, Jennie Tourel, Christopher Lynch and Lotte Lehman.

The violinists were Joseph Ponte, Yehudi Menuhin, Louis Kaufman, Isaac Stern, Nathan Milstein, Ossy Renardy, Zvi Zeitlin, Zino Francescatti, Ma Si Han, Mischa Elman and Robert Brink. The orchestras were the Civic Symphony, the Zimbler Sinfonietta, the Indianapolis Symphony, the St. Louis Symphony, and the orchestras of Boston University, Harvard and the New England Conservatory.

Among the chamber music ensembles that appeared were the London Quartet, the Moyse Trio, the Trieste Trio, the Juilliard Quartet, the New Friends of Music Quartet, the Collegium Musicum, the Griller Quartet, the Benington Ensemble, Busch and Serkin, the Roth Quartet, and various ensembles contrived by the Harvard Music Club, the Bach Festival of Brandeis University, the Pro Musica Antiqua, the Fanny Mason Foundation, and Hindemith for his concert of medieval music.

The operas given in the city were "Iphigenia in Tauris," "Albert Herring," "The Turk in Italy," "Rigoletto," "Carmen," "La Boheme," "La Traviata," "Madame Butterfly," "Manon Lescaut," "Tosca," "Faust," "Die Walkuere," "Simon Boccanegra," "Der Rosenkavalier," "Barber of Seville," "Aida," "Lohengrin," "Cavalleria Rusticana," "I Pagliacci," "Gianni Schicchi," and "La Finta Giardiniera," (incomplete). Among the larger choral works were the "St. John Passion," the "St. Matthew Passion" and the Christmas Oratorio (complete) of Bach; Mozart's C minor Mass, Honegger's "Joan of Arc at the Stake," Schumann's "Paradise and the Peri;" Handel's "Messiah" and "Israel in Egypt;" Schultz' Christmas Oratorio and "St. John Passion," and Brahms' Requiem.

OUTSTANDING EVENTS

Perhaps the most striking musical news event of the year was the accession, as conductor of the Boston Symphony orchestra, of Charles Munch, and it was Mr. Munch who conducted the two outstanding musical events of the season: Honegger's "Joan of Arc at the Stake" and Bach's "St. John Passion." Other outstanding events: the two appearances of Solomon, the chamber music series of the Zimbler Sinfonietta, the Metropolitan Opera Company's performance of "Simon Boccanegra," the Trieste Trio, the vocal recitals given by Adele Addison, Alice Farnsworth, Italo Tajo and Roland Hayes; the violin recitals of Isaac Stern and Nathan Milstein; the Bach series offered by the Collegium Musicum; the performance of "La Finta Giardiniera" and "Gianni Schicchi" by students of Boston University; the connoisseur series offered by the Fanny Peabody Mason Foundation; the performance of Schuetz' "St John Passion" by the Harvard Glee Club and the Radcliffe Choral Society and the appearance of the Belgian Pro Musica Antiqua.

New music was not the rule at the Symphony concerts this season, Mr. Munch confining himself largely to the repertoire without undue emphasis on French music. By all odds the most pretentious offering was Messaien's "Turangalila," the celebrated symphony of love. It was done by Leonard Bernstein, who had it more or less tossed in his lap, and nobody so far has come forth as its champion, though it was certainly interesting enough. Otherwise, save for a symphony by Bernard Waagenaar (and a good one), Lukas Foss' "Song of Anguish," and Randall Thompson's Third Symphony, there has been

PROVIDENCE, R. I.
JOURNAL
MAY 9 - 1950

MUSIC

Brown, Pembroke Glee Clubs Sing With Pops Orchestra at Hub

By LANING HUMPHREY

Boston, May 8.—The musical skill and enthusiasm of the Brown University and Pembroke College Glee Clubs, and their director, Edward Barry Greene, made a spirited contribution to the second week of the 65th season of the Boston Pops at Symphony Hall tonight, before a houseful of Brunonians.

Conductor Arthur Fiedler opened the program with an up-to-the-minute note, the catchy "Television" march of Eric Coates. Walter Piston's jocular music from his ballet, "The Incredible Flutist," and the first group ended with Bach's "Little Fugue" in G minor, and the rousing third movement of Tchaikovsky's "Pathetic" symphony. The boyish-appearing Samuel Mayes, head of the Boston Symphony's 'cello section, was the soloist of the second section, given over entirely to the compact and spritely Saint Saens concerto in A minor.

From first balcony seats, while awaiting their stage call, the choristers registered keen interest in the selections and the versatility with which the varied styles of the first two program sections were tossed off by Mr. Fiedler, the Pops orchestra of just under 100 men—and the handsome and musically dazzling 'cello soloist. As they trouped downstairs to take their places on stage, they looked impressed with their approaching task of making a good showing against the preceding competition.

They made it. Under Mr. Greene's incisive direction, they got their voices and their words out to the far reaches of the big hall. Whether the two choruses were combined, or whether the Brown or the Pembroke groups sang separately, quality and quantity both were produced. Ann Pickles gave a good account of herself as soprano soloist in the opening number. There was good variety in the choice and sequence of the selections, which opened with a pair each from Vaughan-Williams and Brahms, and continued with two sea chanties arranged by Mr. Greene, and three lively choruses from Offenbach's "La Belle Helene." The latter was a treat to regular pops-goers who know only the overture to that topsy-turvy version of the legend of Helen of Troy.

The combined glee clubs climaxed their share of the program with "Alma Mater," joined by some two thousand voices of the audience, which presented a striking sight as occupants of the floor and two balconies rose to their feet simultaneously.

Before going back to their balcony seats for the final numbers by the pops orchestra, a number of singers from each of the clubs managed to invade Arthur Fiedler's room near the stage, and get their programs autographed. Another side event of the evening was the discovery that on the walls of the corrido
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PROVIDENCE, R. I.
BULLETIN
MAY 9 - 1950

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The pops orchestra wound up with selections from "South Pacific," Leroy Anderson's "Sleigh Ride"—which was not altogether a contrast to the weather—and "Brunoniana." That last really shook the sturdy walls of Symphony Hall.

SYRACUSE, N. Y.
HERALD-AMERICAN
MAY 7 - 1950

Recordings

SOUNDS REACHING across 33 years were heard in Symphony Hall, Boston, the other afternoon. They came from the first recording of the Boston Symphony Orchestra, made by the Victor Talking Machine Company in 1917, with the orchestra crowded into the Camden laboratory. That disc was an achievement of music and science at the time—the first full symphony orchestra recording ever made in this country. But it was listened to recently a little condescendingly by some gentlemen on the stage. They included Henry B. Cabot, president of the Orchestra, Charles Muench, it's present conductor, and some recording officials. An excerpt then was played from the first recording made by Muench with the Boston Orchestra. The listeners on the stage looked better pleased. After some brief explanatory remarks, Cabot then signed a new five-year contract with RCA Victor, effective next November, when the present one expires. It will cover both Boston Symphony and Boston Pops recordings. This continues an association which has seen many transitions—from laboratory recording in 1917, to hall recording in 1928; from the acoustic to the electrical process; from one speed to the present three—at 78, at 45, and at 33 1/3 (the long play records).

PRESENT AT the signing of the new contract, in addition to Cabot and Muench, were Arthur Fiedler, Conductor of the Boston Pops, George E. Judd, manager of the orchestra; and from Camden and New York, representing RCA Victor. Paul Barkmeier, vice president and general manager, Richard A. Mohr, Alan Kayes and George Marek. Following signing of the contract, representatives of the press were presented with souvenir reproduction to Act III of Wagner's "Lohengrin." The Boston Symphony Orchestra with its present conductor, Charles Muench has already recorded a number of works—last December and early in the present month. Arrangements were made for the Boston Pops, under Arthur Fiedler, to record in Symphony Hall. Following a press conference, a buffet supper was served in Symphony Hall foyer.

OKLAHOMA CITY, OKLA.
OKLAHOMAN
MAY 7 1950

Munch and the Boston in New Recordings

(By The Associated Press)

RECORD collectors will be glad to know that RCA Victor has just published the first American recording made by Charles Munch with the Boston Symphony of which he has been the conductor for one full season. It's the Beethoven Seventh Symphony, and a good selection. Munch moves it right along rapidly, taking the first movement in particular at a fast pace. It is a vigorous interpretation, both rugged and brilliant, with sharp and dramatic contrasts. It takes one 12-inch lp with no interruptions except at the end of movements; or it takes an album of five of the small disks, with two breaks in the first movement and one each in the others. However, for a bonus, you get on the tenth surface the courtly Allegretto in E flat, the "gratulations minuet."

With Toscanini and the NBC symphony barnstorming from here to the west coast, RCA Victor, sponsor of the tour, came up unexpectedly with the idea that this might be the time to circulate some extra Toscanini recordings. There are excellent ones. Toscanini too does a Beethoven, the third; Tchaikovsky's symphonic poem, "Manfred;" Haydn's symphony No. 101, the "Clock" and Mozart's symphony No. 35, the "Haffner."

The Haydn is a dependable sample. It's a light, gay work. Many conductors speed it up, as if to be gay it had to be fast. Toscanini does it slowly, and makes it the gayest of all. The maestro had recorded the Haydn and Mozart previously with the New York philharmonic, and the Beethoven third was done a few years ago in the days of 78s.

[114]

NORFOLK, VA.
VIRGINIAN-PILOT
MAY [illegible] 1950

Recording the Records

New 'Brandenburg' Set

The powers-that-be at Columbia Records, faced with the necessity of replacing a splendid but aging performance by the Busch Chamber Players of Bach's six "Brandenburg" Concerti with a set suitable for LP reproduction, assigned Fritz Reiner the task of organizing a chamber group capable of surpassing the heretofore definitive version by the Busch orchestra.

Since such redoubtable musicians as Marcel Moyse, Rudolf Serkin, Aubrey Brain, Evelyn Rothwell and George Eskdale were soloists in the old set, the problems facing Reiner must at first have seemed almost insurmountable.

The only serious flaw in the Busch set is the use of piano instead of harpsichord and it is precisely here that the new version is superior. Sylvia Marlowe's playing of the important solo part in the fifth concerto is perfectly recorded which could not be said of Serkin's piano, and the use of harpsichord continuo throughout makes for a more convincingly authentic performance as a whole.

Sylvia Marlowe

Further, such fine musicians as Julius Baker, flute; Robert Bloom, oboe; Leonard Rose, cello, and William Vacchiano, trumpet, are in no wise overshadowed by their more famous European counterparts; only in Eskdale's incomparable playing of the difficult trumpet passages in the second concerto is there marked superiority. The recording is superb and the set is unhesitatingly recommended to all music lovers. (Columbia 3-12" LP's).

Three Symphonies

BEETHOVEN: Symphony No. 7 in A, Op. 92, played by the Boston Symphony Orchestra, Charles Munch conducting. Munch, in his first assignment as permanent conductor of the Boston Orchestra, is given the difficult task of replacing in the Victor catalog a splendid Toscanini version of the "Seventh" and it is to his credit that he succeeds on most counts. His performance is less brilliant, perhaps, than that of the Maestro, but soundly conceived nevertheless, and the recording is a model of clarity and detail, which unfortunately can rarely be said of a Toscanini record, even of recent vintage. All in all, an auspicious debut for Munch and a prospect of better things to come for admirers of the Boston orchestra. (RCA-Victor 1-12" LP).

Beethoven: Symphony No. 7; the Boston Symphony Orchestra, Charles Munch, conducting (Victor, 5-45 discs). This is the first Victor edition of the Boston Symphony under Mr. Munch's direction, and it is a truly formidable piece of work. On records, as in performance, the conductor's very powerful musical personality emerges very clearly. He here gives a nervous, vigorous, intense performance of this famous work and Victor has caught it with concert hall fidelity and impact. A most auspicious

FORT WORTH, TEX.
EVENING STAR TELEGRAM
MAY 11 1950

A Woman's New York

Charles Is Boston's Man Who Won't Come to Dinner

BY ALICE HUGHES.

NEW YORK, May 11.—My recent week-end in Boston coincided with the last concert of the season played by the Boston Symphony Orchestra conducted by Charles Munch. Such concerts at Carnegie Hall in New York are never as high-church as in Boston whose symphony set has a more worshipful attitude toward music.

This season they are further titivated by Conductor Munch who is as much idolized in Boston as Ezio Pinza is in New York. Back Bay matrons have tried to snare Munch socially, but he accepts absolutely no invitations, he is said to be: "The man who won't come to dinner." The contrast between Munch and former Conductor Koussevitzky is marked; the latter loved to be lionized. Munch shuns applause; seems painfully shy.

CHARLES MUNCH.

As my Boston sister is married to a symphony musician, we are privy to some of the musical gossip, particularly the rivalry existing between Koussevitzky and Toscanini. The latter has not too much regard for the former, and vice versa. Arturo rarely mentions Koussy by name, but speaks of him as "that bassoon player," while Koussevitzky asks rhetorically about Toscanini, "when is that old man going to quit conducting?" "That old man" is 83 and Koussevitzky is not much younger. Though he no longer conducts in Boston, he leads the same musicians at the Berkshire Festival each summer.

At this end-of-season concert Munch conducted Beethoven's 6th Symphony in F Major and Brahms No. 1 in C Minor. Heavenly pastoral music drawn out in liquid melody on strings. Particularly the violas make almost human sounds too lovely to describe. A trifling accident seemed to upset Munch during the allegretto movement of the Brahms. Vigorously swinging his baton, his vest band snapped in the back and its buckle fell to the floor. Visibly disturbed, Munch hurried the finale; handed his baton to the first violin during the applause and fumbled to tie the vest band. Retrieving his baton, he completed the fourth movement. A slight incident, but to an ear so sensitive, it must have seemed like a cannon shot. If Munch has a valet de chambre, I'll bet he caught it that night. they can get away with, but those of us who just sit and look wear just any old thing.

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BUFFALO, N. Y.
COURIER-EXPRESS
MAY 10 1950

Boston Conductor Munch Refuses to Be Lionized

By ALICE HUGHES

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OKLAHOMA CITY, OKLA.
OKLAHOMAN
MAY 10 1950

Symphony Leader Idolized in Boston

By Alice Hughes

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DIAL AND DINE—An odd new business has sprung up in the wake of the many skyscraper office buildings jutting heavenward. Finding an uncrowded restaurant to eat breakfast, lunch or dinner is a vexing problem in the crowded sections where thousands of white collar workers pour out at the same time. There was always crowding, pushing, waiting and time-waisting. Suddenly into the mail of thousands of workers came daily menus, tasty, economical and promising food speedily delivered. All you do is dial a telephone number, order and, very soon after, dine.

No one knows who runs these dial-and-dines. No names, no addresses are given: just a telephone number. The service is rapid; the food is hot, good and well-packaged. The voice on the phone is helpful in suggesting special dishes, non-fattening desserts, etc. This new wrinkle is not the ordinary soda-and-sandwich delivery of the corner drugstore, but more like the fastidiously planned meal served on some of the better airlines.

ST. LOUIS, MO.
STAR-TIMES
MAY 11 1950

MUSIC on RECORDS

BY BRUCE BOHLE

CHARLES MUNCH

Still In Good Hands

ALL THE ADMIRERS of the Boston Symphony Orchestra aren't confined to the Back Bay set, and those of the faithful removed from the scene since Serge Koussevitsky's departure will be particularly gratified to hear a new recording of Beethoven's Symphony No. 7 by their favorite orchestra. This is its first recording session under some one other than Koussevitzky is a long time, and it is up to the old standard in just about every respect.

Charles Munch, who conducts the performance, is past that stage in his career when he must win his spurs with collectors of serious music. Still, it is nice to hear the band still performing so handsomely. This is a carefully wrought job, an approach particularly appropriate to the famous Allegretto. It is such a careful reading that my first reaction was to regard the opening movement as a bit deficient in spirit. That impression didn't last long, however. There is certainly nothing overcautious about Munch's outlook in the final two movements, which have a full-bodied character equally in keeping with the melodious exuberance of this score.

All told, the performance can probably be set down as a very sound one, benefitting a great deal by fine orchestral tone and a recording which is fully up to it, technically. (RCA Victor LM-1034; one 12-inch 33⅓ r. p. m. Also available in 45 and 78 r. p. m.)

SALT LAKE CITY, UTAH
DESERET NEWS
MAY 14 1950

ON THE RECORD

Munch, Weill Work Tops on Newer Discs

A PAIR OF significant "firsts" are included among new record releases for May. One of them presents Charles Munch in his first recorded performance with the Boston Symphony Orchestra, the other brings an initial memorial to the late Kurt Weill.

Both are impressive, the Munch extremely so in a vigorous and convincing reading of the Symphony No. 7 in A Major by Beethoven (RCA-Vic. WDM 1360, five 45s, or DM 1360, conventional). There is much satisfying sincerity and authority in Munch's Beethoven and the orchestra remains an exceptional unit of virtuosity, precision and tonal brilliance.

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Pops Concerts

Arthur Fiedler will conduct all of this week's Pops concerts, except tomorrow night, for which occasion he has invited Paul Cherkassky to be the guest conductor. The concerts are given nightly at 8:30 in Symphony Hall, in which the floor seats have been removed and replaced by tables. Refreshments are served there and in a special room upstairs for the balcony sitters.

The soloists this week are Gerson Yessin (tonight), Leo Litwin (Tuesday and Thursday), Bernhard Weiser (Wednesday), Giuseppe de Lellis (Friday), George Zazofsky (Saturday), and Andrew Heath, Jr. next Sunday. The new music of the week is an American rhapsody by Manton, which will be played Saturday.

The choruses appearing are from Framingham State Teachers College (Edward Gilday conducting, tomorrow), and Northeastern University (Tucker Keiser conducting, Wednesday).

The complete programs are as follows:

TONIGHT AT 8:30

"Boston Commandery" March — Carter
Overture "Sakuntala" — Goldmark
Intermezzo from "Cavalleria Rusticana" — Mascagni
"Masquerade" Suite — Khatchaturian
Spanish Caprice — Rimsky-Korsakov
Concerto in G minor for Piano and Orchestra — Mendelssohn
Soloist, Gerson Yessin
Selection from "Kiss Me Kate" — Porter
Old Timers Night at the Pops. Arranged by Lake
Strike up the Band — Gershwin

TOMORROW

Paul Cherkassky, guest, conducting
Triumphal March from "Aida" — Verdi
Allegretto from the "Egyptian" Ballet — Luigini
Clair de Lune — Debussy
Peer Gynt Suite — Grieg
Overture to "Rienzi" — Wagner
Three Dances from the Ballet, "Gayane" — Khatchaturian
Framingham State Teachers College Glee Club
Edward F. Gilday, conductor
Selection from "Kiss Me Kate" — Porter
Smoke Gets In Your Eyes — Kern
First Hungarian Dance — Brahms

TUESDAY

Introduction to Act III. "Lohengrin" — Wagner
Largo from the "New World" Symphony — Dvorak
Minuet for Strings — Bolzoni
"Artists Life" Waltzes — Strauss
"Bostonia" Suite — Keith Brown
Warsaw Concerto for Piano and Orchestra — Addinsell
Soloist
Northeastern University Chorus
M. Tucker Keiser, conductor
Selection from "South Pacific" — Rodgers
Gypsy Tango, "Jealousy" — Gade
Knightsbridge March — Coates

WEDNESDAY

March of the Bowmen from "Robin Hood" — Curzon
First Movement from the "Unfinished" Symphony — Schubert
The Music Box — Liadov
Overture to "The Barber of Seville" — Rossini
The Young Person's Guide to the Orchestra — Britten
Rhapsody on a Theme of Paganini for Piano and Orchestra — Rachmaninoff
Soloist: Bernhard Weiser
George M. Conan Medley — Bodge
Pavane — Gould
"Our Director" March — Bigelow

THURSDAY

"Rakoczy" March — Berlioz
Overture to "Oberon" — Weber
Minuet for Strings — Bolzoni
Bacchanale from "Samson and Delilah" — Saint-Saens
Suite from "The Comedians" — Kabalevsky
Warsaw Concerto for Piano and Orchestra — Addinsell
Soloist, Leo Litwin.
Bolero — Ravel
Waltzes from "Der Rosenkavalier" — R. Strauss
Selection from "South Pacific" — Rodgers
"The Stars and Stripes Forever" — Sousa

FRIDAY

"Semper Fidelis" March — Sousa
"In a Persian Market" — Ketelby
Intermezzo from "Cavalleria Rusticana" — Mascagni
Overture to "La Belle Helene" — Offenbach
Ballet Music from "Aida" — Verdi
"Ride of the Valkyries" — Wagner
First Movement, Piano Concerto No. 1, in B-Flat Minor — Tchaikovsky
Soloist, Giuseppe de Lellis
Selection from "South Pacific" — Rodgers
"Sleigh Ride" — Anderson
Old-Timers Night at the Pops. Arranged by Lake

SATURDAY

Prelude to "Carmen" — Bizet
Overture-Fantasia, "Romeo and Juliet" — Tchaikovsky
"Jeanie," An American Rhapsody — Manton
(First performance)
Danse Macabre, Symphonic Poem — Saint-Saens
Overture to "The Marriage of Figaro" — Mozart
Concerto for Violin in D major, K. 218 — Mozart
Soloist: George Zazofsky
Bolero — Ravel
Selection from "Oklahoma" — Rodgers
"On the Trail" from the "Grand Canyon" Suite — Grofe
Strike Up the Band — Gershwin

SUNDAY, MAY 28

Procession from "The Queen of Sheba" — Gounod
Suite from the Egyptian Ballet — Luigini
Scherzo from "A Midsummer Night's Dream" — Mendelssohn
Ride of the Valkyries — Wagner
Third Movement, Symphony No. 4 in F minor — Tchaikovsky
Concerto in A minor for Piano and Orchestra — Grieg
Soloist: Andrew Heath, Jr.
Selection from "Kiss Me Kate" — Porter
Bain Goes to Town — Templeton
Sixth Hungarian Dance — Brahms

GERSON YESSIN and ARTHUR FIEDLER prepare for tonight's Pops concert at Symphony Hall, at which Mr. Fiedler, now in his 21st year as director of the Pops, will conduct the Mendelssohn concerto with Mr. Yessin, winner of last year's Academy Award, as soloist.

BOSTON SUNDAY HERALD, MAY 14, 1950

REGARDING ART

By LAWRENCE DAME.

Fresh from Dublin via Providence comes the largest Irish art show ever hung in this city so far as my records reveal. It came through vicissitudes, which are but as gentle rain to the Irish, and it adorns the chaste corridors of Symphony Hall, which seems not at all harmed by the fact that price tags are on the pictures. To tell the truth, the tags mean nothing in some cases because a phenomenal number of these offerings have already been sold. The tour proceeds to Canada when May is spent.

The Eire Society of Boston a valiant body which fought tooth and nail to find the exhibition a temporary home here, hopes that every friend of the Ould Sod and every lover of art will attend. Open Thursdays, Fridays, Saturdays and Sundays from 2 to 5 P. M.

Faith, it's a fine display. As we have said before in a reference to the gala opening in Providence in March, the vigor and ingenuity of the Irish race shines as bright as the stars in a Sean O'Casey play. Forrign influences have come to bear upon these 70-odd artists but the stamina and independence of the race have kept practically all of them from copyism. Many are mystics, others realists. They prove that, if there is no great movement to change the course of art in Eire, at least there is creative spirit which may once again make the halls of Tara ring.

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Compliments to the Eire Society, the Irish consul, Symphony Hall, and all others who helped bring this display to Boston. It would have been an affront to have done without it, though we came close to so doing, and a high attendance is merited.

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Saturday Review of Literature
NEW YORK, N. Y.
MAY 27 1950

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One-Third of the "Nine"

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Henry Swoboda, conductor of "Macbeth" —"the prowess of the cook is apparent."

In one way, at least, Willem Mengelberg is a conductor designed by nature for the phonograph. For, just as every record has two sides, so does Mengelberg—the great and the not so good. He is rarely neutral in his effect on any work and here, in this one disc, one can find him sublime and ridiculous all within the space of forty minutes or so.

As of this recording session Mengelberg was a stunning master of the "little" No. 8 and a rather tedious improviser with No. 1. Rarely has the modest, humorous F major sounded so unlittle, been given such a measure of musical sense and dramatic contrast as to clarify its status among the later works of Beethoven. Big as the conception is, it moves with such certainty and assurance that one is carried irresistibly along.

However, the Mengelberg No. 1 is barely started before the tampering begins—with nuance, with dynamics, even with the rhythmic pattern itself. One can well imagine that this is the kind of "personality" in conducting that made Reginald Kell (see page 47) feel himself no longer an honest man as a symphony player. Both recordings are the big-style, concert-hall variety that Mengelberg favored in the Thirties—impressive then, rather meager in color and detail now.

The new style in concert-hall recording is impressively evident in the Munch-Boston No. 7, the conductor's first undertaking for records with this ensemble. It is full of felicities in sound, powerful at both extremes of the compass—gruff, hearty double basses, clean, savorous woodwinds. Some of the mass of sound (especially in the magnificent introduction) is almost tangible in shape and weight. Personally, I would sacrifice some of the clarity for a little more resonance in the strings, but it is certainly the best-sounding No. 7 now available. As an interpretation, it hardly is. Munch as a personality can scarcely be distinguished, save as one who prefers his Beethoven undistorted, rather literal, and rhythmically crisp. Hardly a great No. 7, rather a comprehending, musical one. The LP is satisfactory, except for a quaver in sustained string passages (especially in the scherzo-trio) not heard in the 45 rpm.

YOUNGSTOWN, OHIO
VINDICATOR
MAY 28 1950

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The great orchestra seems to play with a new vitality, and Munch's pace and his interpretation are all that could be desired. I never expected the time would come when I should recommend a recording of the Seventh over that of Toscanini and the New York Philharmonic in Victor's old set AM-317, but this is it. This recording has the advantage of a dozen or more year's advance in recording technique, and it is a great orchestra playing in a live hall under a fine conductor,

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Pops Concerts

Arthur Fiedler will conduct all of this week's Pops concerts, except tomorrow night, for which occasion he has invited Paul Cherkassky to be the guest conductor. The concerts are given nightly at 8:30 in Symphony Hall, in which the floor seats have been removed and replaced by tables. Refreshments are served there and in a special room upstairs for the balcony sitters.

The soloists this week are Gerson Yessin (tonight), Leo Litwin (Tuesday and Thursday), Bernhard Weiser (Wednesday), Giuseppe de Lellis (Friday), George Zazofsky (Saturday), and Andrew Heath, Jr., next Sunday. The new music of the week is an American rhapsody by Manton, which will be played Saturday.

The choruses appearing are from Framingham State Teachers College (Edward Gilday conducting, tomorrow), and Northeastern University (Tucker Keiser conducting, Wednesday).

The complete programs are as follows:

TONIGHT AT 8:30

"Boston Commandery" March — Carter
Overture "Sakuntala" — Goldmark
Intermezzo from "Cavalleria Rusticana" — Mascagni
"Masquerade" Suite — Khatchaturian
Spanish Caprice — Rimsky-Korsakov
Concerto in G minor for Piano and Orchestra — Mendelssohn
Soloist: Gerson Yessin
Selection from "Kiss Me Kate" — Porter
Old Timers' Night at the Pops — Arranged by Lake
Strike up the Band — Gershwin

TOMORROW

Paul Cherkassky, guest, conducting
Triumphal March from "Aida" — Verdi
Allegretto from the "Egyptian" Ballet — Luigini
Clair de Lune — Debussy
Peer Gynt Suite — Grieg
Overture to "Rienzi" — Wagner
Three Dances from the Ballet, "Gayane" — Khatchaturian
Framingham State Teachers College Glee Club
Edward F. Gilday, conductor
Selection from "Kiss Me Kate" — Porter
Smoke Gets In Your Eyes — Kern
First Hungarian Dance — Brahms

TUESDAY

Introduction to Act III, "Lohengrin" — Wagner
Largo from the "New World" Symphony — Dvorak
Minuet for Strings — Bolzoni
"Artists Life" Waltzes — Strauss
"Bostonia" Suite — Keith Brown
Warsaw Concerto for Piano and Orchestra — Addinsell
Soloist
Northeastern University Chorus
M. Tucker Keiser, conductor
Selection from "South Pacific" — Rodgers
Gypsy Tango, "Jealousy" — Gade
Knightsbridge March — Coates

WEDNESDAY

March of the Bowmen from "Robin Hood" — Curzon
First Movement from the "Unfinished" Symphony — Schubert
The Music Box — Liadov
Overture to "The Barber of Seville" — Rossini
The Young Person's Guide to the Orchestra — Britten
Rhapsody on a Theme of Paganini for Piano and Orchestra — Rachmaninoff
Soloist: Bernhard Weiser
George M. Conan Medley — Bodge
Pavane — Gould
"Our Director" March — Bigelow

THURSDAY

"Rakoczy" March — Berlioz
Overture to "Oberon" — Weber
Minuet for Strings — Bolzoni
Bacchanale from "Samson and Dalilah" — Saint-Saens
Suite from "The Comedians" — Kabalevsky
Warsaw Concerto for Piano and Orchestra — Addinsell
Soloist, Leo Litwin.
Bolero — Ravel
Waltzes from "Der Rosenkavalier," — R. Strauss
Selection from "South Pacific" — Rodgers
The Stars and Stripes Forever" — Sousa

FRIDAY

"Semper Fidelis" March — Sousa
"In a Persian Market" — Ketelby
Intermezzo from "Cavalleria Rusticana," — Mascagni
Overture to "La Belle Helene" — Offenbach
Ballet music from "Aida" — Verdi
"Ride of the Valkyries" — Wagner
First Movement, Piano Concerto No. 1, in B-Flat Minor — Tchaikovsky
Soloist, Giuseppe de Lellis
Selection from "South Pacific" — Rodgers
"Sleigh Ride" — Anderson
"Old-Timers' Night at the Pops," Arranged by Lake

SATURDAY

Prelude to "Carmen" — Bizet
Overture-Fantasia, "Romeo and Juliet" — Tchaikovsky
"Jessie," An American Rhapsody — Manton
(First performance)
Danse Macabre, Symphonic Poem — Saint-Saens
Overture to "The Marriage of Figaro" — Mozart
Concerto for Violin in D major, K. 218 — Mozart
Soloist: George Zazofsky
Bolero — Ravel
Selection from "Oklahoma" — Rodgers
"On the Trail" from the "Grand Canyon" Suite — Grofe
Strike Up the Band — Gershwin

SUNDAY, MAY 28

Procession from "The Queen of Sheba" — Gounod
Suite from the Egyptian Ballet — Luigini
Scherzo from "A Midsummer Night's Dream" — Mendelssohn
Ride of the Valkyries — Wagner
Third Movement, Symphony No. 4 in F minor — Tchaikovsky
Concerto in A minor for Piano and Orchestra — Grieg
Soloist: Andrew Heath, Jr.
Selection from "Kiss Me Kate" — Porter
Bach Goes to Town — Templeton
Sixth Hungarian Dance — Brahms

GERSON YESSIN and ARTHUR FIEDLER prepare for tonight's Pops concert at Symphony Hall, at which Mr. Fiedler, now in his 21st year as director of the Pops, will conduct the Mendelssohn concerto with Mr. Yessin, winner of last year's Academy Award, as soloist.

BOSTON SUNDAY HERALD, MAY 14, 1950

REGARDING ART

BY LAWRENCE DAME

Fresh from Dublin via Providence comes the largest Irish art show ever hung in this city so far as my records reveal. It came through vicissitudes, which are but a gentle rain to the Irish, and it adorns the chaste corridors of Symphony Hall, which seems not at all harmed by the fact that price tags are on the pictures. To tell the truth, the tags mean nothing in some cases because a phenomenal number of these offerings have already been sold. The tour proceeds to Canada when May is spent.

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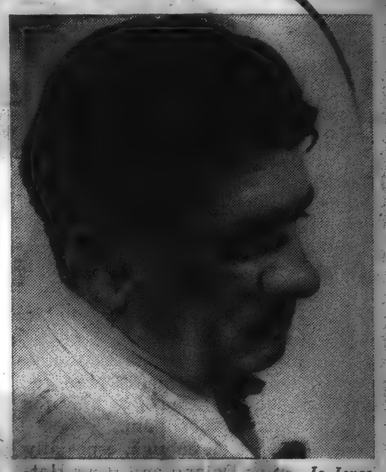

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MUSIC

Dr. Koussevitzky and Charles Munch: Programs

BY WARREN STOREY SMITH

Last Sunday comparisons were drawn here between Serge Koussevitzky and Charles Munch, as conductors, and note taken of the effect upon the tonal and other qualities of the Boston Symphony already brought about by the change in leadership. Today it is pertinent to consider the programs of the past season, to reflect upon Mr. Munch's attitude in this respect, as contrasted with that of his predecessor.

It was suggested in the prveious article that Mr. Munch had freshened the repertory. Actually, he has had more to do with than did Koussevitzky in the last few years. This season, for example, we had Richard Burgin for three of the 24 pairs of regular concerts and Leonard Bernstein for two, while Mr. Munch conducted the rest. Only two pairs were really assigned to Mr. Burgin, but when Mr. Munch fell ill the associate conductor presented the program his superior had made. On the other hand, in the '48-'49 season Messrs. Johnson, Ansermet and Stravinsky each had one pair; Burgin and DeCarvalho each two; and Bernstein three—or 14 pairs of concerts for Koussevitzky as opposed to 20 planned for and 19 actually led by the present incumbent.

Works by 48 Men

In the preceding season 48 composers were represented by 80 pieces and in the one just ended the respective figures were 49 and 81. (The official count of 82 was due to the double performance of the Allegretto from Beethoven's Seventh Symphony, once in its accustomed surroundings and once by itself as a memorial to Mrs. Ernest B. Dane). Twenty-six composers appeared on both lists. There are certain masters, both old and new, that have the call. This season added to the Boston Symphony repertory the names of Couperin, Jolivet, Thomson and Wagenaar, while those of Bizet, d'Indy, Lalo, Pfitzner, Rabaud and Rossini appear on the Boston programs with varying degrees of infrequency.

On the whole, then, there was a definite gain in the matter of both new and unfamiliar music. Eight items were repeated from the season before, six of them by Mr. Munch, who did not hesitate to ride some of Koussevitzky's most mettlesome war horses. In certain cases, discretion would have been the better part of valor, but the immediate repitition of Brahm's Fourth Symphony was all to the good. This performance was one of Mr. Munch's revelations, some of the others being those of the Schumann Fourth, Mendelssohn's "Reformation" and the Saint-Saens Third. Comment has already been made to Mr. Munch's partiality to overtures, the score here being 9-5; or, if we include preludes and introductions, 14-7.

Nine American Pieces

Dr. Koussevitzky was famed for his interest in the contemporary American composer. Last year he devoted two programs to native works and the total for the season was 13, five of them first performances. This year we had nine American pieces, of which three were premieres and five local novelties. It was to be foreseen that we would have less music by Russian composers and more by French. As against 13 Russian pieces we had but four, while the French jumped for 10 to 22. The German post-Romantics took a bit of a licking. Brahms dropped from five pieces to four, Mahler from three to one, Strauss from four to two and Bruckner from one to none. Mr. Munch announced ahead of time that he would ignore Bruckner, and also Sibelius, and he was as good as his word. The long and sometimes prolix symphonies of Bruckner and Mahler would seem at variance with his nervous temperament, and the single Mahler item, "The Song of the Earth," we owed to Mr. Burgin.

Bach, not represented last season, was in second place in this anniversary one, with a score of five. Beethoven dropped from six to three, not counting the repeated Allegretto, but Mozart's tally rose from two to six, making him high man. Some of these fluctuations are normal. Others were plainly due to the change in conductorship. We may take exception to Mr. Munch's reading of this or that score, but while he is around we are going to have our musical horizon broadened.

Of the American pieces heard here for the first time, the most rewarding were Foss' "Song of Anguish," and Thomson's "Louisiana Story." The most ponderable novelty was Honegger's choral, "Joan of Arc at the Stake," which would have been even more impressive in its original form as a stage piece and, because of the multitude of characters, easier to follow. The most welcome addition to the repertory was the youthful Symphony of Bizet.

NEW YORK, N. Y.
JOURNAL AMERICAN
MAY 14 1950

MUSIC

By Miles Kastendieck

VICTOR'S Long-Playing records are all they were expected to be and more. With their release reproduction has probably attained the highest point of satisfaction. The 45s marked an historic stride, but the long-playing discs sound even better to these ears. Since they avoid all the unfortunate breaks experienced in several recordings on 45s, the emergence of Victor's LP records certainly stabilizes the industry.

Those that have come to my attention include three of the Toscanini items released to synchronize with the coast-to-coast tour he is making with the NBC Symphony. They comprise the new releases of Beethoven's "Eroica" Symphony, Tchaikowsky's "Manfred," Haydn's "Clock" and Mozart's "Hafner" symphonies (on one record).

The superb quality of the performances and the definitive nature of the interpretation automatically makes these choice items in the record library. With them and others also made available, it is now possible to balance some of the standard repertory with the Toscanini versions. At this late date there is no need to enlarge on the authoritative aspect of this conductor's work.

Impressive Debut

OF special interest is Charles Munch's RCA Victor debut with the Boston Symphony. It is made with Beethoven's Seventh Symphony. That it is impressive reflects on the orchestra as well as on the conductor, but interest focuses on the interpretation. It is a vital and commanding one, significant of the musical insight and energizing force which are happily combined in Munch's conducting. There should be no diminution in the demands for Boston Symphony recordings under his direction.

In the symphonic repertory Victor brings forth two other works: Mozart's "Linz" Symphony and Haydn's "The Imperial" Symphony. Koussevitzky and the Boston Symphony play the Mozart with special inflection. The work seems to have caught Koussevitzky's fancy and the freshness of this far-too-infrequently heard music proves enchanting. Stokowski and his symphony play the Haydn.

PHOENIX, ARIZ.
GAZETTE
MAY 22 1950

Koussevitzky Gets Brussels Ovation Plans September Return To Phoeni

By HUAN MADDEN
Special to The Phoenix Gazette

BRUSSELS, May 22—The audience stood for almost half an hour and filled the great hall with thunderous applause and shouts of "Maestro! Maestro!" Each time the small, distinguished man appeared, the audience rose to a pitch of near hysteria.

The place? The Palais des Beaux Arts in Brussels, Belgium. The man? Dr. Serge Koussevitzky, Arizona's first citizen of music, on world tour.

This ovation to Koussevitzky, one of the great orchestra conductors of our time, was the highest tribute the Belgian people could bestow on the man. Normally, the Belgians are not so demonstrative. They express their appreciation in a more subdued manner. Koussevitzky was the exception — and what an exception.

THE DEMONSTRATION after each of his appearances as guest conductor of the Belgian National Orchestra had been the same. They have been the same in every city he has visited. And no one was so humbly pleased at the success of his triumphal world tour as Serge Koussevitzky.

When I entered his private dressing room to greet him after his last concert, exhausted as he must have been, he drew me to him and with a smile of surprise, asked, "Where have you been? What are you doing here?"

WE WERE NO more than three sentences deep in conversation before Phoenix became the important topic. It was happy talk, radiating the warmth of the Arizona sun. It reflected, too, the warmth of Koussevitzky's personality. Few of the great conductors today have his humanism. Few, who can match him as a technician and interpreter of music, can match his kindness, his generosity and his willingness to give of himself.

As the conversation became more animated, my husband asked where he had learned to speak such fluent French. The doctor thought a moment, and his eyes sparkled gaily.

"Artists," he answered, "have to know languages. One day they're in Phoenix—and the next, Brussels."

WE THOUGHT the answer a very fine indication of Phoenix's place in the international scene.

"Ah, but Phoenix!" the doctor continued. "I shall be there in September. Will you?" We shook our heads a little sadly. He explained that, after he has finished his world tour, he is scheduled to conduct in Hollywood Sept. 5, after which he will return to the Valley of the Sun.

"Will it be warm then in Phoenix?" he asked.

We told him it would be. Warm and wonderful.

As we wished the doctor and Madame Koussevitzky goodby and good luck, we thought of how proud Arizona was to have them as residents. And we gave them part of our hearts to bring back to that warm and wonderful country.

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NEW HAVEN, CONN.
REGISTER

Music Season Just Completed Notable For Program Variety

By GORDON E. ARMSTRONG

Now that we have arrived at the end of another concert season, a "review" of local musical activities during the past months is in order. I say review advisedly, for, as usual, the writer will make no attempt to give a complete résume of programs given here during the past season. Rather I would like to set down a few observations and comments engendered by a "bird's eye view" of our musical scene in retrospect. In a backward glance at this, or any other season's musical panorama, the "mountaintops" or highlights naturally catch the mind's eye, casting shadows which obscure lesser musical peaks and thus precluding more than a brief mention of many fine events.

At the outset, it may truthfully be said that all three of our major concert series offered a variety in programs this past season that has not been exceeded in recent years, or at least in my short listening experience here. The variety was encountered both in regard to artists and music performed in the various programs. From this point of view, at least, the season was an outstanding one.

The Woolsey Hall Series presented some new faces here this season, while adhering to its policy of signing only top-flight artists. The dePaur Infantry Chorus, appearing here for the first time, gave an outstanding program as the third concert in the series. Patrice Munsel, young coloratura soprano of the "Met," and Gaby Casadesus, who performed in a two piano program with her famous husband, were other newcomers to the local scene.

Two "regulars" of the series—Artur Rubenstein and Yehudi Menuhin were back this year. As usual, the famous pianist and the equally celebrated violinist provided listeners with performances unexcelled in their respective spheres. Despite the fact that there is less worthwhile new music for the violin than for the pianoforte, Mr. Menuhin is somewhat less cautious with regard to performing modern compositions than is Mr. Rubenstein. The violinist's program introduced an intriguing new Sonata by the late Bela Bartok, while the pianist stuck for the most part to works of the "tried and true" variety.

Charles Munch Leads Boston Symphony

Actually, the Boston Symphony introduced a new personality in its two concerts this season. Charles Munch made his bow here as the new conductor of the orchestra though he had appeared in a "preview" appearance with the French Orchestra last year. While some listeners profess to recognize a great disparity in this season's performances and those given in the past under Serge Koussevitsky, the writer believes that the two conductors are "birds of a feather," though they reach their objective by "flying" different routes. Both men display a flair for the dramatic in music, though Mr. Munch is a believer in the inspirational in performance while Dr. Koussevitsky insists on a full and careful working out of details in rehearsal. With a less superb instrument than the Boston Symphony, Mr. Munch might have to change his theories somewhat but this season's results maintained, if not exceeded, the general excellence of past performances.

The two concerts by this orchestra were notable for different reasons; the first, because of new music interest and the first local hearing of a new musical instrument; the second, because of the sensational playing of Nicole Henriot, the young French pianist.

In the performance of Jolivet Concerto, a local audience heard the Ondes Martenot, a new electronic instrument, for the first time. Played by Ginette Martenot, a sister of the instrument's inventor, its chief feature seemed to be that it could withstand and triumph over one of the most raucous tonal backgrounds ever perpetrated on a local audience. In fairness to the work itself, it should be said that, as in a three ring circus, the star performer claimed most of one's attention and little except the element of novelty could register at a first hearing. The Second Suite for Orchestra, by Harvard's Walter Piston, also had its local premiere in this concert and proved to be one of the composer's most vigorous and stimulating works to date.

Nicole Henriot Impressive As Soloist

The orchestra's second program, the concluding event of the series, presented an outstanding young French pianist in the performance of Ravel's Concerto for Piano and Orchestra. Nicole Henriot, the artist in question, gave a truly great performance as the soloist with the orchestra. She is certainly one of the most natural and finished performers among younger artists ever to appear here. As the writer remarked at the time, if there is such a phenomenon as a natural born pianist, she is it.

B.S.O. Opens Rehearsals To Students Next Year

Inaugurates Thursday Night Music Series

By BRENTON WELLING

The Boston Symphony Orchestra will give a special series of rehearsal-concerts next season, for students only, George E. Judd '11, the Orchestra's manager, told the CRIMSON last night.

Tickets for the new concerts, which will take place in Symphony Hall on five Thursday nights next winter, will go on sale at any college that guarantees to sell them only to students. The tickets will all cost the same, around $1.50, and will be for unreserved seats. Proceeds from their sale will benefit the Orchestra's pension fund.

Ducat Delivery

Tickets will be allocated to colleges, music conservatories, and other orchestras in the Boston area according to the demand that develops and the size of the institution.

The program has "grown out of demands in a CRIMSON editorial that more undergraduates be allowed in Sanders Theatre when the Orchestra plays there, and a letter from the Dean of Humanities at M.I.T. asking for a private listening wire from Symphony Hall," Judd said.

Each Thursday night concert will actually be the Orchestra's final rehearsal for the regular concert the following afternoon. Thus the B.S.O. can not promise that pieces will be played in the same order on Thursday as on Friday, or that all the works to be performed Friday will even be rehearsed the evening before. Moreover, there is always the possibility that the Orchestra will be stopped to correct a flaw. The concert-rehearsals will, however, last the regulation rehearsal time limit from 7:30 to 10 p.m.

Students Voted In

Under the existing trade agreement between the management and the members of the Orchestra, nobody is allowed into a rehearsal except by a majority vote of the Orchestra. Such a vote was held recently, and the musicians unanimously agreed to admit students.

The six concerts regularly held in Sanders Theatre will be continued next year along with the present policy of holding 83 "rush" tickets for undergraduates.

The new Thursday night series will bring the Orchestra's total number of concerts to 161 in Boston alone.

WEDNESDAY, JUNE 7, 1950

The BSO's New Series

Ever since 1881, when the Boston Symphony Orchestra was founded, it has been playing six concerts a year in Cambridge "to benefit Harvard University." But few undergraduates, for whom the concerts were intended, have been able to get into Sanders Theatre. The Orchestra's subscriptions have been mostly bought up by the faculty and residents of Cambridge before the College year even started.

Beginning next year the Orchestra will rectify this situation by adding a new concert series in Symphony Hall, double Sanders' seating capacity. These concerts, five in number, will be open only to students whose colleges are willing to take the responsibility of selling tickets.

For the first time, now, students who have had the cultural aspect of Boston drummed into their ears but who have never been able to take advantage of it can hear the BSO.

Though the Orchestra has not yet decided whether tickets for its new concerts will be sold singly or by the series, they will be kept at a minimum price. The seats will be unreserved so that late-comers, shunted into the balcony, will not disturb the rehearsal, and so that students may sit with dates. If there is enough demand for tickets next fall the Orchestra will have a second Thursday night series the following year.

The Boston Symphony has done a good job in answering what has been an obvious need.

Fiedler Interview

BOSTON—Arthur Fiedler, [illegible] conducting the sixty-fifth season of the Boston Pops Concerts—his own twenty-fifth with that organization. These concerts have been a fabulous success under Mr. Fiedler's direction, due in great part to the fact that he possesses an almost uncanny knack of sensing exactly what his audiences want most to hear.

The other day this writer caught him in one of his rare leisure moments and asked him if he would give us some rules-of-thumb for program building.

"For SYMPHONY? Of course!" said Mr. Fiedler, and here is the substance of his remarks:

Of first importance, a "Pop" conductor should not allow his own taste to be the determining factor. As often as not he must play things that he himself does not like if his audience is to be kept happy. When a young conductor gets a "break," he must not yield to the urge to show his genius by conducting a Brahms symphony or other long and heavy work which will only succeed in boring a pop concert audience to tears.

The people attending this type of concert come to be entertained, and therefore variety in the program is important. Try to appeal to as many different tastes as possible each night. Find tunes that were popular years ago for the older people, and also play the current popular tunes from shows for the young listeners.

Balancing the program is important, too. Any classical numbers should be played first with the light pieces at the end. The timing of each section is important—it must not be too long. Experience has shown that a well-balanced and well-timed program can consist of ten numbers with two intermissions and five or six carefully chosen encores. The encores are as important as the program itself. If a string number has been played, the encore might be something for woodwinds. Never play a slow encore after a slow number, and don't encore a Chaikovsky piece with an Irish jig.

A soloist lends a great deal of variation and contrast to a program. There are many interesting numbers written for solo instruments and orchestra which have a lot of audience appeal.

The conductor must [illegible] either take himself too [illegible] the audience to do so. Don't [illegible] the audience to be silent [illegible] of numbers by rapping on the stand or glaring indignantly: experience has shown that they resent it. If the number to be played is particularly delicate, a note might be inserted in the program saying that silence is requested during the playing of the number. This was a practice in the Pops programs of fifty years ago and proved to be effective.

In short, remember that in this field the successful conductor is he who can temporarily forget his own importance and concentrate his efforts on trying to appeal to and please his audience. This is definitely not the [illegible] for stuffed shirts!

[illegible] any readers think that Mr. Fiedler is [illegible] a popular figure in Boston, it should be [illegible] mentioned that his picture is spread all over [illegible] area in magazines, newspapers, programs [illegible] and on billboards advertising Carling [illegible] Ale!

ANNE DE GUICHARD.

SYMPHONY

JUNE 1950

Increase Pensions

BOSTON—The resourceful personnel manager of the Boston Symphony, Rosario Mazzeo, has worked out improvements in the pension plan to increase the payments to BSO members. The amount for "full members" next year will be increased from $1,800 to $2,400 a year, and a raising in basic pay will bring a corresponding increase in pension payments.

The musicians are elated, and it is not too much to say that the Boston Symphony is one of the very few orchestras where the personnel manager is regarded as a "swell fellow."

Tying in with the plan is the new schedule of Thursday rehearsals, approved by a vote of the Orchestra musicians. Instead of mornings, they will be held Thursday evenings and will be open [illegible] charged admissions. [illegible] split between the [illegible] and the Pension [illegible] raise extra money with [illegible]

If your [illegible] children have been driving you mad the past few years playing the recording of Richard Addinsell's "Warsaw Concerto," grit your teeth, for there's another coming up. Arthur Fiedler and the Boston Pops Orchestra are premiering Addinsell's new Hollywood [illegible] "The Smoky Mountains." Leo Litwin will play the solo piano part.

Jacques Ibert, the French composer, will teach at Tanglewood this summer where he will also hear the first American performances of his opera "Le Roi d'Yvetot" on August 6 and 7 under the direction of Serge Koussevitsky.

George Magerl, first trumpet, and William Valkenier, first [illegible] are definitely retiring from the Symphony. Ralph Gomberg, brother of the first oboist of the New York Philharmonic, will be the first oboist next year, joining Jack Holmes, Jean Devergie, and English hornist Louis Speyer, present members of the section. Other personnel news, but not connected with the Boston Orchestra, are that Leland Lincoln will be the first oboe in Oklahoma City next season, and John O'Meara will play second and English horn. Arthur Goldstein will play third horn with the Buffalo Philharmonic.

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TOMORROW—The music of Paris in the Spring.

BOSTON DAILY GLOBE—TUESDAY, JUNE 27, 1950

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Mr. and Mrs. Munch will return to the house in Milton which they occupied last Fall and Winter. They liked it there, and they enjoy the peace and quiet and the beauty of the New England countryside.

TOMORROW—The music of Paris in the Spring.

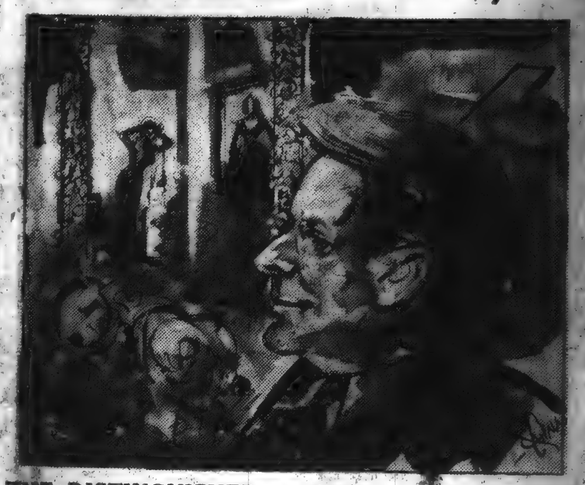
BOSTON DAILY GLOBE—TUESDAY, JUNE 27, 1950

This Time I Saw Paris

A Visit to Charles Munch's Home; the Conversation Is Free and Gay

By CYRUS DURGIN

PARIS — The cab driver stopped at No. 8 Rue Alfred Duodencq in the 16th Arrondissement, a street he had had some little difficulty in finding since it is short, quiet, hidden and comparatively new. Here in this well-heeled quarter of the city, on the third floor of a dignified and spacious apartment block, is the Paris home of Charles Munch, conductor of the Boston Symphony Orchestra.



THE DISTINGUISHED musician, was in his study

The distinguished musician was in his study, conservatively but handsomely dressed in brown as I arrived at the appointed time for lunch. He had just finished a morning's work on his Symphony plans for next season, with that gracious lady, Mrs. Hirshman, who after a decade as secretarial assistant to Serge Koussevitsky in Boston, is continuing in the same capacity with Mr. Munch.

"Bon jour, monsieur," I said in a bold attempt to speak French and as quickly abandoned when he politely responded in the language he has been learning these past two years: "How nice it is to see you in Paris, Mr. Durgin."

"Now make an effort, speak French," smiled Mrs. Hirshman at me, for she is an accomplished woman who speaks several languages herself and who has a mind and spirit that are unceasingly active. So for the remainder of my visit we all talked in a mixture of the two tongues.

* * *

Mr. Munch has been back in Paris about a month, following his first arduous season in Boston, and about 10 days' holiday in New York. Favoring air travel, he flew back. He looks rested and well, the handsome "Beau Charles."

It was a new experience for his chronicler to have the privelege of a friendly visit with him away from the official air of his room at Symphony Hall and the pressures of his work. Here he was just as warm and friendly as ever, but much more relaxed and expansive among his familiar surroundings.

You quickly got a new impression of Mr. Munch, the non-musical side, just from looking over the study, salon and dining room. He has a taste and an enthusiasm for art, and is surrounded by it. Many paintings, a good deal of sculpture. A striking landscape of Monnet, some sculptural fragments of Egyptian origin, a Breughel new to him, and a wild design in vivid colors by a modern young Italian, displayed with mingled excitement and humor.

Many old prints, including some of ships, and a handsome screen behind the grand piano (on which stood an opened piano reduction of Bloch's "Schelomo"). In the octagonally-sided entrance hall—a bit confusing to the visitor because its doors are mirrors from ceiling to floor—a superb round table. Shelf after shelf filled with beautifully bound books. Of the well-rounded mind and elegant taste, which up to now you could only have suspected, here was positive proof.

* * *

We were joined at lunch by Mr. Munch's nephew, Ernest, a personable, dark young man, who will return to the Longy School in Cambridge next September to resume his studies in cello and musical theory. He is another musician in an already extensive musical family. Mr. Munch explained that Mrs Munch is away for a few days in Switzerland.

The conversation at table was free and gay, not much about music, and it ranged from this pilgrim's peregrinations on cruiser, tanker, bus and train, to however did the Munch cat, the biggest one I ever have seen, get so enormous? There seemed to be no logical explanation of that; it just happened. Somehow the name of this puss-kitty got lost in the conversational shuffle.

Mr. Munch is no ivory-tower artist, either, but a man of the world aware of the varied life about him, as well as appreciative of the treasures left from the past.

* * *

What had I seen in Paris? The museums? Notre Dame? Had I been able to spend any time in the celebrated cafes? Over on the Left Bank, the Cafe Flor and Les Deux Magots, where the Americans like to go now? The Ronde Point? When I explained that I had accomplished all of these, heard some music, too, and delighted to sit resting a bit in whatever little sidewalk cafes happened to be on the route of the walking rubbernecker, he expressed laughing approval.

Over coffee in the salon, the talk soon acquired another conversationalist as we were joined by Irving Fine, the young Boston composer and member of the music faculties of both Harvard and Brandeis Universities. Mr. Fine is just finishing a season in Paris as a holder of both a Guggenheim and a Fulbright fellowship. He returns to Boston June 21. His months in the French artistic center have produced a lot of fruitful observations of contemporary musical currents here.

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TOMORROW—The music of Paris in the Spring.

[120]

It's a Grand Night for a Symphony Concert

By a Staff Photographer

Here is what the Hatch Memorial Shell and the Charles River Esplanade will look like soon when the Esplanade Concerts open their 22d season on July 3. Every good night—and even every threatening night—from then until the 23d, crowds of music lovers will sit silent and engrossed as the baton of Arthur Fiedler again coaxes the world's greatest harmonies from his 90 musicians. If the weather is good, some 5,000 to 6,000 music lovers are expected.

Popular Esplanade Concerts To Open July 3 at Hatch Shell

By Laura Haddock
Staff Writer of The Christian Science Monitor

Boston's favorite outdoor musical event, the annual series of Esplanade Concerts at the Hatch Memorial Shell on the Charles River, will begin July 3, Monday night, at 8:30.

If the weather is favorable, it can be safely predicted that 5,000 to 6,000 people will gather on the grass in front of the Shell to listen in the twilight as the 90 musicians under the baton of Arthur Fiedler open the 22d season of these concerts.

As the season advances, the audiences grow in size until, according to Jackson Chairs, Inc., the firm which has had the chair-renting concession for almost every year since the first concert, the number of chairs rented reaches 10,000 a night, to say nothing of those who sit on the grass or stand on the paths skirting the area.

Begun in 1929

These concerts began in 1929, when Mr. Fiedler, then a violinist with the Boston Symphony Orchestra, believed that outdoor concerts, hitherto the sole prerogative of brass bands, could be performed by a symphonic ensemble.

Almost no one agreed with him, even those who backed him financially. But as time went on and the esplanade concerts weathered even the depression years, public sentiment had to concede that he was right.

There have been three shells erected for the concerts: the first one of wood, to accommodate the original group of 46 musicians; the second of steel; and finally the granite Hatch Memorial Shell which was dedicated on July 2, 1940, and which cost $240,000.

Several Experiments

Steady popularity of the esplanade concerts has given Mr. Fiedler the courage to attempt several experiments in programing. In 1935, for instance, he tested the musical taste of his audiences by including all nine of Beethoven's symphonies during the short season. The following year he played the four Brahms symphonies. Both experiments were successful: the crowds were enthusiastic and came back for more.

Mr. Fiedler has since introduced a variety of soloists on the concerts and has played outstanding contemporary music.

Concerts for children, with programs designed especially for young listeners, have become a popular Wednesday morning event each summer.

The esplanade concerts are free, although voluntary contributions are encouraged and have, in fact, been sufficient to defray much of the seasonal expense each year. The Trust Department of the Merchants National Bank has voluntarily handled any contributions from individuals apart from members of the nightly audiences.

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Johnny Geikie Called Arthur Fiedler and He Said "Yes"

A Nickel, Plus Lots of Youthful Talent, Responsible for 14-Year-Old Pianist Appearing With Pops Orchestra

BY EDWARD T. MARTIN

Next Wednesday morning 14-year-old G. Johnstone Geikie, Jr., will step before an audience his own age and demonstrate that talent doesn't take years to grow.

The tall, angular kid from South Hamilton, appearing as guest pianist with Boston Pops Orchestra in the season's first concert for children, will lay his hands to a hard number.

"I'm going to play the Hungarian Fantasy by Liszt," he told us. "Mr. Fiedler said I could."

From the Hatch Shell podium, where he guides his 80-piece orchestra, Conductor Arthur Fiedler will keep a confident eye toward the boy who called him on the phone one day recently to ask him "would you like to hear me play?"

The maestro gave him an appointment and this is the result—a crowning goal to any musical-minded lad.

In South Hamilton, the name is "Johnny" when you inquire about the "boy who plays the piano," although a good section of the north shore knows him as the deer-footed high school student who won the mile race in a five-school competition.

Johnny is an all-around lad, despite the growing fame he's earning as a talented boy pianist.

In freshly-laundered dungarees, and the light blue sport-shirt he wears while pedaling a bike downtown, he looks like anything but a boy who would faithfully practice three hours a day on the piano keyboard.

"It's simply that I like piano playing," Johnny put it matter-of-factly as he dismounted from his bike and led us into the house. "I've been playing ever since I was five."

His dad, an electrical inspector with a Boston firm, inspired him.

"Dad's a good pianist. He's been playing piano all his life. He also taught music in schools in Canada, where he was born."

Johnny grinned when we prodded his memory back to those "early years," to the time when most youngsters are more concerned with the alphabet than with G-clefs and quarter-notes.

"Dad had me learn the first six letters of the alphabet first. These are necessary in order to learn the keyboard of a piano. Then he would take an apple and slice it in half to explain what a half-note was. The quarter-notes and eighth-notes were taught the same way."

At the time, the Geikie family was living in Athol. Johnny was born there. They moved to North Orange for three years to live on a farm.

"That was fun," Johnny remembers, "The schoolhouse was almost directly across the street. And we had plenty of hens, cows and chickens to take care of."

The route from North Orange to South Hamilton was by way of Fairfield, Conn., where his parents lived for a year and one-half, before buying this 12-year-old home at 31 Durham ave.

In Earnest

"No matter where we moved there was always a piano nearby," Johnny said. "My dad taught me the first year and a half. Then I took lessons from a number of teachers. There was a time when I quit playing, though, for almost two years. I sort of let things slide, except to play for my own amusement."

Once the family was settled at the South Hamilton address, however, his music career began in earnest.

"Music comes to me as easy as eating dinner and supper."

He took lessons from instructors in Hamilton and Salem, sharing his time among school studies, sports and household chores. One of his first "public appearances" was a music recital conducted by his Salem teacher.

"I played Fantasia in D Minor. I suppose you might want to know who wrote it. I'll have to look that up. I think it was Mozart."

Preparing for the recital, Johnny would climb out of bed at 6 a. m. every morning to practice "before Dad went to work."

The recital went over with a bang. Then Johnny, as a fifth grade student at Lamson School, concentrated his piano practicing for another "public appearance," this time a school operetta, "Blue Belt."

"I played Fantasia in D Minor at the one, too. I think that was the only number I knew well."

Conductor Arthur Fiedler coaches "Johnny" Geikie, Jr., as the 14-year-old pianist runs through the score he'll play at Hatch Shell this Wednesday.

Honor Student

Johnny's talents were beginning to be recognized locally. "Mr. Donald Sandford . . . he used to direct the Fireside Singers of Hamilton [illegible]men's chorus with about 30 [illegible] he liked my playing, I guess, and brought me to his teacher at Boston University."

The teacher, Johnny explained gratefully, was Professor Alfredo Fondacaro, who has had the lad under his wing now for five years.

"I've been going to B. U. as a special student, once a week . . . on Saturday mornings, and Professor Fondacaro has been very good to me."

Despite a heavy concentration on his music, Johnny has found time to finish his freshman year at Hamilton High School as an honor student. His favorite course is science, but when the final bell rings, you'll find him, in season, jogging around a track or puffing up and down a tennis court.

"Try getting him pried loose from a radio when a Red Sox game is being broadcast," his young mother interjected as she came into the parlor. She was trailed, Indian-style, by two other sons, David, who is 12, 4-year-old Richard, and a gray, striped kitten.

"Actually, he doesn't need to be goaded into practice," she added. "Johnny enjoys playing."

Just A Boy

Soon after his first few appearances, the youngster began getting numerous requests to appear at programs all over the north shore. Audiences at each one were not only impressed by his handling of difficult pieces, they were also moved by the quiet, unassuming boyhood mannerisms the youngster displayed toward praise.

"All the accolades he's been receiving haven't affected him one bit," his mother explained. "He's just as easy going a boy as he's always been."

The first real opportunity the South Hamilton youth had to test his talents came when he passed an audition to play on the "Spotlight of Youth" program, two years ago, a Sunday afternoon WBZ radio show, sponsored by the First National Bank of Boston for promising young musical talent.

Competent music critics, including Arthur Fiedler, auditioned 500 contestants who displayed their skills unsoop by the judges. Johnny Geikie was called back, along with 33 other contestants, to appear in the semifinals. The contestant nearest Johnny's age was 20.

"I didn't win," Johnny pointed out. "But being picked for the semifinals gave me a lot of courage."

Meanwhile, there were numerous requests for him as a guest artist with musical groups in Melrose, Winchester, Beverly, the New England Federation of Men's Glee Clubs. Johnny shared a spot on the same programs with several top-notch soloists.

In 1948 he won a pair of trophies at the North Shore Music Festival in Manning Bowl, Lynn, taking a first prize for his piano-playing and second honors in the instruments class. He also performed at the B. U. College of Music's annual recital.

His "big event," prior to next Wednesday's appearance at the Esplanade Shell, was, obviously, his first concert. This was held last March in South Hamilton's Community House.

Startled Audience

John startled his audience with masterful renditions, drawing on difficult selections by Handel, Chopin, Mozart, Paderewski and Grieg.

"The whole family was thrilled," Johnny's mother said.

Thus, one morning recently, the lad reached for the phone and put a call through to Arthur Fiedler.

"He was awfully kind, and he gave me an appointment to play for him. When I told him I would play the Hungarian Fantasy by Liszt, he said he didn't think I could play it. He gave me something else to play instead.

"Afterward, he had me play the Fantasy and I guess he liked it. That's the number he's going to let me do Wednesday."

When he comes out of Hamilton High with the class of 1953, Johnny plans to enroll as a regular student at B. U. College of Music.

"But I'd appreciate it very much if you would mention in your story," he asked, "my time for the mile. I did it in 5 minutes, 29 seconds. That's only 16 seconds short of the record."

THIS ISSUE

First RCA Victor Long Plays

May, 1950

Complete Reviews and Listings of all New RCA Victor Popular, Red Seal and Bluebird Records

CHARLES MUNCH IS CARRIED AWAY AS HE CONDUCTS

TURBULENT FRENCHMAN

Charles Munch, the new regular conductor of the Boston Symphony Orchestra, is noted for the vigor and sweep with which he leads his musicians. This is typical of a man who has led a vigorous life, who has conducted all over Europe and in North and South America, in Palestine and Egypt.

Munch, like many other European musicians, had his brush with the Nazis. He was studying at the Gewandhaus in Leipzig under Bruno Walter, Fritz Busch and Furtwängler when he was asked to become a German citizen. Rather than do so, he left. Again, with France occupied by the Germans, he refused to conduct for a Nazi audience. But when obliged to do so, he agreed, turning over his fees to the French Resistance. He was asked for permission to examine the racial background of his orchestra. He refused, saying, "musicians are musicians, not races!" When the director of the opera, Jacques Rouche, invited him to conduct he would not do so, since many known collaborators were associated with the organization.

At a recent press conference Munch stated that he intends no deviation from established Boston Symphony traditions and maintained that orchestral arrangements will retain the same "format." He intends, however, to bring to Boston audiences seldom-heard music and promises programs which will direct new light on the classics and embrace interpretations of modern works as well.

Born in Strasbourg, in 1891, Charles Munch says of his nationality: ". . . My father was Alsatian—a descendant of a family which lived in Alsace long before 1870. I was born when Alsace was under German domination, but as you know, true Alsatians have always remained French, as the country itself has remained a French province . . ."

Charles Munch's first recorded work with the Boston Symphony has just been released. It is an album containing Beethoven's "Symphony No. 7, in A, op. 92."

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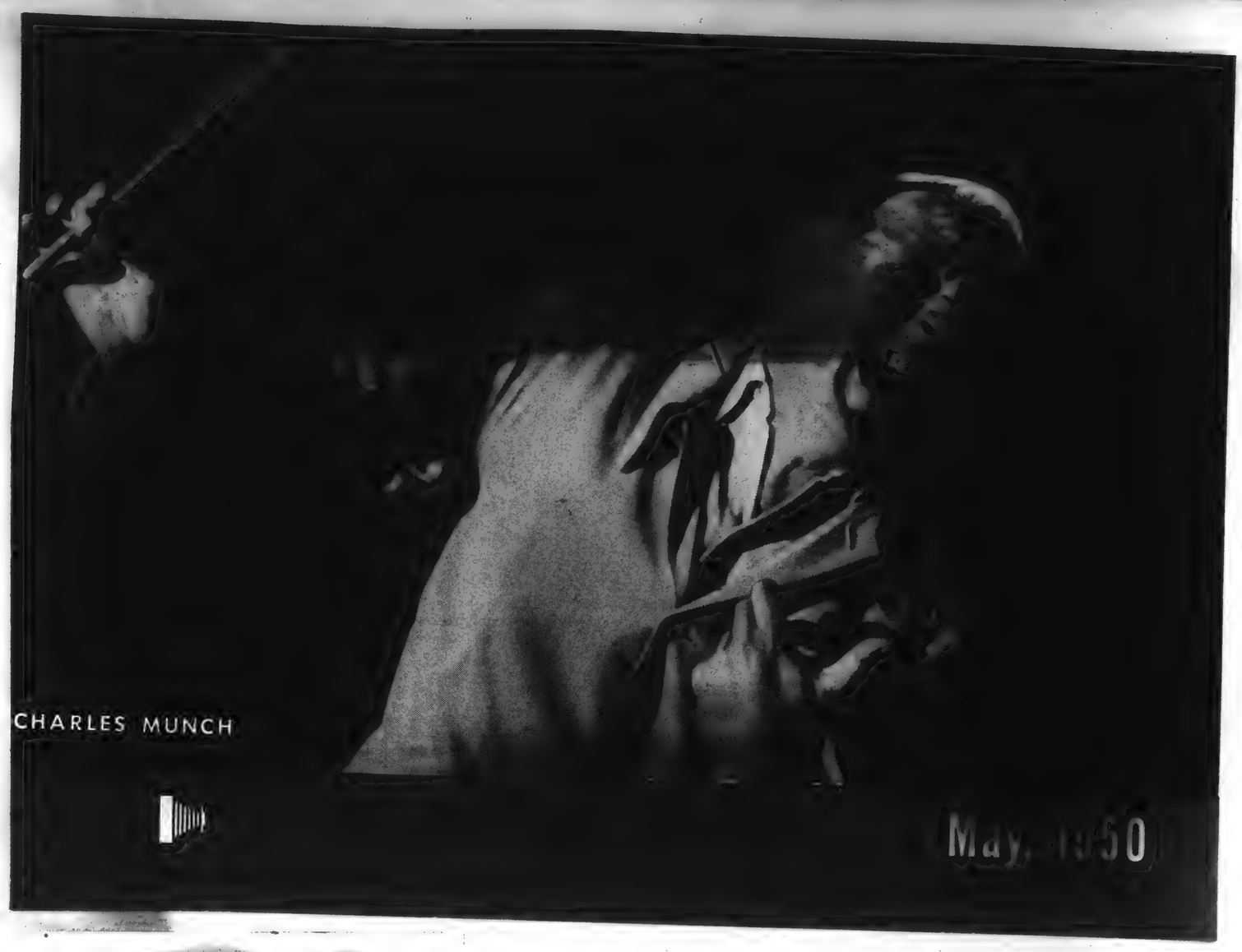

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HARTFORD, CONN.
TIMES

AUG 10 1950

Koussevitzky and Monteux To Conduct Boston Symphony

Charles Munch, conductor of the Boston Symphony Orchestra, has invited Serge Koussevitzky and Pierre Montex to conduct the concerts in Boston and other cities during the weeks of his mid-season vacation.

Dr. Koussevitzky will conduct the orchestra in its home city for the first time since his retiretment as its leader in the Spring of 1949. Pierre Monteux, who was the conductor of the orchestra for five years (1919-24), for many years has been conductor orf the San Francisco Orchestra.

Charles Munch is resting at his country home in Alsace, after a notable season of concerts in France and Belgium. He will return to this country next month to open the Boston orchestra's 70th season in Symphony Hall, Oct. 6, his second season as its conductor.

* * *

IN A LETTER to season ticket holders, Henry B. Cabot, president of the trustees, pointed out that the Boston Orchestra will lose an expected $165,000 of additional income which would have been the result of tax exemption the proposed Federal measure ruled out by the national emergency. The orchestra is without available funds to meet its deficits.

Instead of raising the price of tickets, he has asked those who renew their season tickets to add 20 per cent as a voluntary gift to their checks to make up the amount which had been hoped for through tax repeal.

DAYTON, OHIO
HERALD

AUG 12 1950

Band, Choral Programs Given At Island Park

Selections From "South Pacific" Listed By Summer Chorus Directed By Rapp

Two concerts will be presented at Island park this coming week. The Municipal band led by Don Bassett, will give the first of these at 8:30 p. m. tomorrow.

The Dayton summer chorus directed by William Rapp is to sing a concert at the same hour Wednesday evening.

Virginia Patterson, popular Dayton soprano, will appear with the Municipal band tomorrow evening in the presentation of the Bach-Gounod "Ave Maria" and "Romance" from Romberg's "The Desert Song."

The band is to open its program with Benter's "Chief of Naval Operations." Among other selections to be presented are Rimsky-Korsakov's "Song of India," Work's "Grandfather's Clock," a selection from Richard Strauss' "Die Fledermaus," a selection from Romberg's "The New Moon," Walters' "A Night At the Ballet," Fletcher's "Bal Masque" and Johann Strauss's "Emperor Waltz."

Wednesday Concert

The chorus which is to sing at Island park Wednesday evening is comprised of members from William Rapp's Dayton Choral club, the University of Dayton chorus and the YMCA chorus. There are 65 singers in the group.

The program will open with nine songs from the Rodgers-Hammerstein "South Pacific." Among these are "A Wonderful Guy" sung by the chorus, "Bali Ha'i" presented by Phillis Iseringhausen and chorus, "Younger Than Springtime" sung by Louis Willhelm, "I'm Gonna Wash That Man Right Outo My Hair" sung by a Girls chorus.

Pat Nelson will sing "Honey Bun" and a Men's chorus is to present "There Is Nothin' Like a Dame." John McDonough, baritone, is to present "Some Enchanted Evening."

The second part of the program is constituted of many popular numbers including "Surrey With the Fringe On Top," "It's a Big Wide Wonderful World;" the "Habanera" and "The Flower Song" from "Carmen;" "Smoke Gets Into Your Eyes," "Pale Hands," and "Wanting You."

The last portion of the program will be devoted to sacred numbers. Phyllis Iseringhausen will sing Christiansen's "Beautiful Savior" and the chorus is to present several selections including an arrangement of "Onward Christian Soldiers."

Madonna Wine Goss will be at the organ and Kenneth Turvey, at the piano.

Koussevitzky Directs

Charles Munch, conductor of the Boston Symphony orchestar, has invited Serge Koussevitzky and Pierre Monteux to conduct concerts in Boston when Munch takes a mid-season vacation during the season of 1950-51.

Koussevitzky will conduct the orchestra in Boston for the first time since his retirement as its director in the spring of 1949.

Monteux, who was conductor of the Boston orchestra for five years (1919-24), will return after many years of service as conductor of the San Francisco orchestra.

In a letter to season ticket holders, Henry B. Cabot, president of the Boston orchestra's board of trustees, draws attention to the fact that the orchestra will lose an expected $165,000 of additional income. This income would have been the result of a proposed federal measure ruled out by the national emergency.

The orchestra is without available funds to meet its deficit. Cabot asks that season ticket holders add 20 per cent to their checks as a voluntary gift to make up the amount which it had been hoped would be met through tax repeal.

N Y TIMES 8/13/50

POLITESSE

Charles Munch is proving a man of tact. He did not intrude on Serge Koussevitzky by conducting this summer at the Berkshire Festival, at Tanglewood. And this week it was announced that the two men he has invited to be guest conductors of the Boston Symphony during his midseason vacation are his two predecessors, on the podium—Pierre Monteux, who led the orchestra from 1919 to 1924, and Dr. Koussevitzky.

WALTHAM, MASS.
NEWS-TRIBUNE

AUG 1 2 1950

Dr. Koussevitsky, Pierre Monteux to Conduct Orchestra

Charles Munch, conductor of the Boston Symphony Orchestra, has invited Serge Koussevitzky and Pierre Monteux to conduct the Symphony concerts in Boston and other cities during the weeks of his mid-season vacation, according to a letter just sent to each season subscriber by Henry B. Cabot, president of the orchestra Board of Trustees.

Dr. Koussevitzky will conduct the orchestra in Boston for the first time since his retirement as its leader in the spring of 1949. Mr. Monteux, who was conductor of this orchestra for five years (1919-24), will return after many years as conductor of the San Francisco Symphony Orchestra.

Charles Munch is now resting at his country home in Alsace, after a notable season of concerts in France and Belgium. He will return to this country next month to open this orchestra's 70th season in Symphony Hall on October 6, thus beginning his second season as its conductor.

In his letter to the season ticket holders, Mr. Cabot drew attention to the fact that the Boston Orchestra will lose an expected $165,000 of additional income which would have been the result of tax exemption—the proposed Federal measure ruled out by the national emergency. The Orchestra is without available funds to meet its deficits. Instead of raising the price of tickets, he has asked those who renew their season tickets to add 20 per cent as a voluntary gift to their checks to make up the amount which had been hoped for through tax repeal.

BostonSymphonyInvites Koussevitsky, Monteux

Special to the Herald Tribune

BOSTON, Aug. 12.—Charles Munch, conductor of the Boston Symphony Orchestra, has invited Serge Koussevitzky and Pierre Monteux to conduct the concerts in Boston and other cities during his mid-season vacation, Henry B. Cabot, president of the board of trustees, announced yesterday.

Dr. Koussevitzky will conduct the orchestra in Boston for the first time since his retirement as its leader in 1949. Mr. Monteux, conductor of the San Francisco Orchestra, will return to lead the orchestra whose conductor he was from 1919 to 1924. The season is scheduled to begin Oct. 6 in Symphony Hall.

In a letter to season-ticket holders, Mr. Cabot asked persons renewing season tickets to add 20 per cent to their checks as a voluntary gift to make up the $165,000 additional income the orchestra would have gained if a proposed Federal tax exemption had not been ruled out by the preesnt war emergency.

SAN FRANCISCO, CAL.
CHRONICLE

AUG 13 1950

Monteux Will Conduct Boston Symphony

Pierre Monteux has accepted an invitation to conduct the Boston Symphony for two weeks in February while the orchestra's regular conductor, Charles Munch, takes a midwinter vacation.

Mr. Monteux is an old hand with the Boston orchestra and conducted it from 1919 through 1922.

Dr. Serge Koussevitsky, who retired after 25 years as the Boston's conductor in 1949, will also pinch-hit during Munch's holiday.

The two appointments and acceptances were announced yesterday by Henry B. Cabot, president of the Boston Symphony's board of trustees. Monteux is vacationing in the East and was not available for comment here.

NORTH ADAMS, MASS.
TRANSCRIPT

AUG 1 2 1950

Invite Koussevitzky To Lead Old Orchestra

Retired Conductor, Pierre Monteaux to Conduct Some Winter Concerts.

Charles Munch, the conductor of the Boston Symphony orchestra, has invited Serge Koussevitzky and Pierre Monteux to conduct concerts in Boston and other cities during the weeks of his mid-season vacation this winter, according to Henry B. Cabot, president of the orchestra board of trustees. Dr. Koussevitzky will conduct the orchestra in Boston for the first time since his retirement as its leader in the spring of 1949. Pierre Monteux, who was the conductor of the orchestra for five years, from 1919-1924, will return after many years in his present post as the conductor of the San Francisco orchestra.

Mr. Munch is now at his country home in Alsace, after a season of concerts in France and Belgium. He will return to this country next month to open the orchestra's 70th season in Symphony hall, Boston, on Oct. 6, thus beginning his second season as its conductor.

In his letter to the season ticket holders, Mr. Cabot said the Boston orchestra will lose an expected $165,000 of additional income which would have been the result of a proposed tax exemption now ruled out by the national emergency. The orchestra is without available funds to meet its deficits, he said, but instead of raising the price of tickets, he has asked those who renew their season tickets to add 20 per cent as a voluntary gift to their checks to make up the amount which had been hoped for through tax repeal.

SAN FRANCISCO, CAL.
EXAMINER

AUG 13 1950

divisions.

Monteux to Lead Boston Symphony

BOSTON, Aug. 12.—(AP)—Two former conductors of the Boston Symphony Orchestra have been engaged to replace Conductor Charles Munch during his midwinter vacation, Henry B. Cabot, president of the board of trustees, said today.

Dr. Serge Koussevitzky, who retired in 1949 after twenty-five years as leader, and Pierre Monteux, conductor of the San Francisco Orchestra, have accepted invitations, Cabot said.

Monteux conducted the Boston Symphony for five years, 1919 through 1942, and was succeeded by Doctor Koussevitsky. Munch is expected to take a month's vacation in February, with Doctor Koussevitzky and Monteux each conducting two weeks.

WORCESTER, MASS.
TELEGRAM

AUG 13 1950

BOSTON

NAME GUEST CONDUCTORS FOR SYMPHONY

BOSTON, Sunday (AP) — Two former conductors of the Boston Symphony Orchestra have been engaged to replace Conductor Charles Munch during his mid-Winter vacation, Henry B. Cabot, president of the trustees, said yesterday.

Dr. Serge Koussevitzky, who retired in 1949 after 25 years as leader and Pierre Monteux, conductor of the San Francisco Orchestra, have accepted invitations, Cabot said.

Monteux conducted the Boston Symphony for five years, 1919 through 1924, and was succeeded by Dr. Koussevitzky.

Munch is expected to take a month's vacation in February with Dr. Koussevitzky and Monteux each conducting two weeks.

PORTLAND, ME.
SUNDAY TELEGRAM

Koussevitzky, Monteux To Replace Muench

Boston, Aug. 12. (AP) — Two former conductors of the Boston Symphony Orchestra have been engaged to replace Conductor Charles Muench during his mid-winter vacation, Henry B. Cabot, president of the board of trustees, said today.

Dr. Serge Koussevitzky, who retired in 1949 after 25 years as leader, and Pierre Monteux, conductor of the San Francisco Orchestra, have accepted invitations, Cabot said.

Monteux conducted the Boston Symphony for five years, 1919 through 1924, and was succeeded by Dr. Koussevitzky.

Muench is expected to take a month's vacation in February with Dr. Koussevitzky and Monteux each conducting two weeks.

PROVIDENCE, R. I.
JOURNAL

AUG 1950

GUEST CONDUCTORS

Koussevitzky and Monteux to Fill In for Munch at Boston

Boston, Aug. 12. — (AP) —Two former conductors of the Boston Symphony Orchestra have been engaged to replace conductor Charles Munch during his mid-winter vacation, Henry B. Cabot, president of the board of trustees, said today.

Dr. Serge Koussevitzky, who retired in 1949 after 25 years as leader, and Pierre Monteux, conductor of the San Francisco orchestra, have accepted invitations, Cabot said.

WASHINGTON, D. C.
STAR

AUG 13 1950

Koussevitzky and Monteux To Conduct in Boston Again

By the Associated Press

BOSTON, Aug. 12.—Two former conductors of the Boston Symphony Orchestra have been engaged to replace Conductor Charles Munch during his mid-winter vacation, Henry B. Cabot, president of the board of trustees, said today.

Dr. Serge Koussevitzky, who retired in 1949 after 25 years as leader, and Pierre Monteux, conductor of the San Francisco Orchestra, have accepted invitations, Mr. Cabot said.

Mr. Monteux conducted the Boston Symphony for five years, 1919 through 1924, and was succeeded by Dr. Koussevitzky.

Mr. Munch is expected to take a month's vacation in February with Dr. Koussevitzky and Mr. Monteux each conducting two weeks.

TULSA, OKLA.
WORLD

AUG 13 1950

BOSTON ORCHESTRA PLANS FOR SEASON

BOSTON, Aug. 12 (AP)—Two former conductors of the Boston Symphony orchestra have been engaged to replace Conductor Charles Munch during his mid-Winter vacation, Henry B. Cabot, president of the board of trustees, said today.

Dr. Serge Koussevitzky, who retired in 1949 after 25 years as leader, and Pierre Monteux, conductor of the San Francisco orchestra, have accepted invitations, Cabot said.

Monteux conducted the Boston symphony for five years, 1919 through 1942, and was succeeded by Dr. Koussevitzky.

Munch is expected to take a month's vacation in February with Dr. Koussevitzky and Monteux each conducting two weeks.

SEATTLE, WASH.
TIMES

AUG 13 1950

TIMES — MAIN 0500

New Symphony Conductors

BOSTON, Aug. 12.—(AP)—Two former conductors of the Boston Symphony Orchestra have been engaged to replace Conductor Charles Munch during his mid-winter vacation, it was announced today. Dr. Serge Koussevitzky, who retired in 1949 after 25 years as leader, and Pierre Monteux, conductor of the San Francisco orchestra, have accepted invitations.

WILMINGTON, DEL.
STAR

Koussevitzky, Monteaux Lead Boston Symphony

[illegible] Munch, the Conductor [illegible] Boston Symphony Orchestra, [illegible] Serge Koussevitzky and [illegible] Monteux to conduct the concerts in Boston and other cities during the weeks of his mid-season vacation, according to a letter just sent to each season subscriber by Henry B. Cabot, the President of the Board of Trustees. Dr. Koussevitzky will conduct the orchestra in its own city for the first time since his retirement as its leader in the spring of 1949. Pierre Monteux, who was the conductor of this orchestra for five years, 1919-24, will return after many years as the conductor of the San Francisco orchestra.

Instead of raising the price of tickets, he has asked those who renew their season tickets to add 20% as a voluntary gift to their checks to make up the amount which had been hoped for through tax repeal.

DAVENPORT, IOWA
DEMOCRAT
AUG 13 1950

CHARLES MUNCH

. . . conductor of the Boston Symphony orchestra has [illegible] Dr. Koussevitsky and Pierre Monteux to conduct the concerts of the orchestra in Boston and other cities during the weeks of his mid season vacation. Dr. Koussevitsky will conduct it for the first time since his retirement as its leader in the spring of 1949 and Pierre Monteux, who was conductor of the orchestra for five years, 1919-24, will return after many years as the conductor of the San Francisco orchestra.

MR. MUNCH

. . . is now resting at his home in Alsace, after a notable season of concerts in France and Belgium. He will return to Boston next month to open the 70th season of concerts in Symphony Hall on October 6. This will be his second year on the podium. With the shelving of the law which would have exempted all orchestras from the excise tax on admissions, the Boston orchestra will lose about $165,000 of additional income. It is without available funds to meet its deficits and instead of raising the price of tickets, subscribers who renew their season tickets have been asked to add 20% voluntarily as a gift to help make up the amount which it had hoped to receive thru the tax repeal.

COLUMBUS, OHIO
DISPATCH
AUG 13 1950

Subscribers Are Alerted In Boston

BOSTON—Charles Munch, the conductor of the Boston Symphony Orchestra, has invited Serge Koussevitzky and Pierre Monteux to conduct the concerts in Boston and other cities during the weeks of his mid-season vacation, according to a letter just sent to each season subscriber by Henry B. Cabot, the president of the Board of Trustees. Dr. Koussevitzky will conduct the orchestra in its own city for the first time since his retirement as its leader in the spring of 1949. Pierre Monteux, who was the conductor of this orchestra for five years (1919-24), will return after many years of distinguished service in his present post as the conductor of the San Francisco orchestra.

Charles Munch is now resting at his country home in Alsace, after a notable season of concerts in France and Belgium. He will return to this country next month to open this orchestra's 70th season in Symphony Hall on October 6, thus beginning his second season as its conductor.

In his letter to the season ticket holders, Mr. Cabot drew attention to the fact that the Boston orchestra will lose an expected $165,000 of additional income which would have been the result of tax exemption—the proposed federal measure ruled out by the national emergency. The orchestra is without available funds to meet its deficits. Instead of raising the price of tickets, he has asked those who renew their season tickets to add 20 per cent as a voluntary gift to their checks to make up the amount which had been hoped for through tax repeal.

NEW YORK, N. Y.
TIMES

2 to Pinch-Hit for Munch

BOSTON, Aug. 12 (AP)—Two former conductors of the Boston Symphony Orchestra have been engaged to replace Charles Munch, conductor during his mid-winter vacation, Henry B. Cabot, president of the board of trustees, said today. Dr. Serge Koussevitzky, who retired in 1949 after twenty-five years as leader, and Pierre Monteux, conductor of the San Francisco Orchestra, have accepted invitations, Mr. Cabot said.

SYRACUSE, N. Y.
POST-STANDARD
AUG 13 1950

Boston Symphony Head Rests for New Season

Music Calendar

WEDNESDAY, 8.15 p. m. Thornden park, free concert, Community Symphony orchestra, George [illegible]om, director; Jane Cranen, soloist.

BY THOLA TABOR SCHENCK

Charles Munch, director of the Boston Symphony orchestra, who will appear at the Coliseum Oct. 18 on the Famous Artists series, is now resting at his country home near Strasbourg in Alsace, after a notable list of summer concerts in France and Belgium.

Charles Munch

He will return to this country next month to open the orchestra's 70th season in Symphony hall, Boston, on Oct. 4, thus beginning his second season as its conductor.

Henry B. Cabot, president of the board of trustees, has just made known that Munch has invited Dr. Serge Koussevitzky and Pierre Monteaux to conduct the concerts in Boston and other cities during the weeks of his mid-season vacation for '50-51.

This afternoon marked the final concert in The Shed at Tanglewood, the Berkshire Music center. Dr. Koussevitzky will be on the podium leading the 105-member orchestra, playing the Prokofieff "Symphony No. 6" and the Brahms "Symphony No. 1."

SYRACUSE, N. Y.
HERALD-AMERICAN
SEP 2 - 1950

Paris Acclaims Charles Munch, Boston Leader

CHARLES MUNCH, conductor of the Boston Symphony Orchestra, which will be heard in the State Fair Coliseum the night of Oct. 18, is due back in Boston within a few days from a triumphal series of European concerts this summer, according to word received here by Famous Artists Series, sponsor of the Syracuse concert. Munch conducted concerts in Paris, Brussels and Amsterdam during the summer. He had appearances with the Orchestre National of France, when the Parisian critic, Marcel Schneider wrote: "Munch, the inspired artist, conducted his orchestra like a medium . . . The public, rising to acclaim the great leader at the end, had to shake off a spell which had held audience as well as orchestra. The applause seemed endless."

NEW YORK, N. Y.
POST HOME NEWS
SEP 13 1950

Koussevitzky, Monteaux To Be Boston's Guests

Serge Koussevitzky and Pierre Monteux have been invited to guest conduct the Boston Symphony for the season '50-'51, during the mid-season vacation of the orchestra's regular conductor, Charles Munch.

This will be the first orchestral appearance in Boston of Dr. Koussevitzky since his retirement as the ensemble's musical director in '49. Monteux was director of the Boston ensemble for five years (1919-24).

FRESNO, CAL.
BEE
AUG 14 1950

Monteux Will Fill In On Boston Symphony

BOSTON, Aug. 14.—AP—Two former conductors of the Boston Symphony Orchestra have been engaged to replace conductor Charles Munch during his mid-Winter vacation.

Serge Koussevitzky, who retired in 1949 after 25 years as leader, and Pierre Monteux, conductor of the San Francisco orchestra, have accepted invitations.

Monteux conducted the Boston Symphony for five years and was succeeded by Koussevitzky.

PORTLAND, ORE.
OREGONIAN
AUG 14 1950

Boston Engages 2 Ex-Conductors

BOSTON, Aug. 13 (AP)—Two ex-conductors of the Boston symphony orchestra have been engaged to replace Conductor Charles Munch during his mid-winter vacation, Henry B. Cabot, president of the board of trustees, said Sunday.

Dr. Serge Koussevitzky, who retired [illegible] years as leader, and Pierre Monteux, conductor of the San Francisco orchestra, have accepted invitations, Cabot said.

Monteux conducted the Boston symphony [illegible] years, 1919 through 1942, and was suceeded by Dr. Koussevitzky.

Munch is expected to take a month vacation in February with Dr. Koussevitzky and Monteux each conducting two weeks.

DALLAS, TEXAS
TIMES HERALD
AUG 14 1950

2 Conductors To Pinch Hit

BOSTON, Aug. 14.—(AP)—Two former conductors of the Boston Symphony orchestra have been engaged to replace Conductor Charles Munch during his midwinter vacation, Henry B. Cabot, president of the board of trustees, said.

Dr. Serge Koussevitzky, who retired in 1949 after twenty-five years as leader, and Pierre Monteux, conductor of the San Francisco orchestra, have accepted invitations, Cabot said.

Monteux conducted the Boston symphony for five years and was succeeded by Dr. Koussevitzky.

Munch is expected to take a month's vacation in February with Dr. Koussevitzky and Monteux each conducting two weeks.

SYRACUSE, N. Y.
POST-STANDARD
SEP 3 - 1950

Munch Conducted While in Europe

Charles Munch, conductor of the Boston Symphony orchestra, which will give a concert in state fair coliseum Oct. 18, is due back in Boston within a few days from a triumphal series of European concerts this summer, according to word received here by Famous Artists series, which will sponsor the local concert.

Munch conducted performances at Paris, Brussels and Amsterdam, including appearances with the Orchestre National at Paris. Of his work with the Orchestre National the Parisian critic Marcel Schneider wrote "Munch, the inspired artist, conducted his orchestra like a medium. The public, rising to acclaim the great leader at the end had to shake off a spell which held audience as well as players. The applause seemed endless."

THE ROVING EYE

By RUDOLPH ELIE

Another Pipe Dream--- A New Music Station

It begins to look as if there is some good news on the horizon for those very numerous people who were dismayed last May when a radio station that had devoted three years to broadcasting classical music exclusively dropped that policy in favor of jazz.

For a slim, shock-headed chap named John Thornton came in here the other day, set down a sheaf of notes, plans and prospectuses, and said that come the first of September, classical music will return to the local lists for another go. "And this time," said Mr. Thornton, who was formerly assistant manager of the erstwhile 'most beautiful music' station, "it's going to work."

Listeners Blamed

In view of the fact that two different station managements had not been able to succeed before, I received this enthusiastic intelligence with a slight touch of caution. For, after all, according to a statement issued by the late station, it had been the listeners themselves who had killed the idea by being so difficult about the advertising they had actually called the advertisers themselves to inform them they wouldn't buy their stuff under any circumstances.

But Mr. Thornton, who was chief of overseas communication for the Mutual network during the war and a former newspaperman and symphony program annotator, is confident this will never happen to him. "People who like and listen to classical music don't really mind advertising," he said. "They haven't any objection to it as such at all. What they do not like, and what they really object to," he went on, "is the ridiculous business of breaking into a movement of, for instance, a Beethoven symphony, to blat about deodorants. That isn't funny. Naturally people are going to be offended."

So on September one, Mr. Thornton, as manager of station WXHR, launches an entirely new format of classical music exclusively, with, he claims, advertising of a most discreet and tasteful nature. "We've sold a lot of it already," he said, "and the buyers have taken it on our own terms." These terms, Mr. Thornton continued, include restrictions against singing commercials, against fading or interrupting music for announcements, and against language or phrases of an undignified nature.

On FM in Evening

The station, which appears to have been on the air for some time now, is a Frequency Modulation station that has hitherto been an outlet for what Mr. Thornton called the Continental Network, an outfit—like WXHR itself—entirely new to me. "You should hear our signal," said Mr. Thornton proudly. "We broadcast from the top of Mt. Zion in Woburn with 5000 watts, and you can hear it as clear as a bell practically all over New England." For the time being, he remarked, the station would be on the air only from 5 o'clock in the evening to 11 at night, but if the listeners respond as he is sure they will, it will extend its broadcasting time to include early afternoon, too.

One of the devices he has developed to help give the classical music station a special impetus is what he calls a Citizen's Committee. This body, whose membership seems to include many of the most influential people in the musical world in this area, will have a sort of paternal interest in the programming of the music and will cock a watchful ear at the quality of the advertising.

Although he realizes the classical music audience is exacting and impatient of errors, he thinks that it is possible to meet the highest standards of programming, comment and advertising content and still make a living at it. The only fly in his ointment at the moment is the fact that there are, so far as is known, only about 85,000 FM receivers in the Boston area. "Of course there are more than 400,000 television receivers in the Boston area now," he added hopefully, "and about 20 per cent of them are equipped with FM tuning bands, so that's another 80,000. If the classical music listeners are still the solid citizens they were when I worked at the other station, they won't mind the small expense involved in converting their AM radios to AM-FM. And even if we get only ten per cent of the FM-equipped listeners, we can keep going nicely."

He gathered up his papers, plans and prospectuses, stuffed them into his brief case, and departed. Well, I hope the old saw that the third time never fails is still in good working order. If others miss a classical music station as much as I do, it should be.

THE BOSTON HERALD
THURSDAY, AUGUST 24, 1950

[128]

PITTSFIELD, MASS.
BERKSHIRE EAGLE
SEP 8 - 1950

Koussevitzky and Monteux To Conduct BSO This Winter

BOSTON—The only two living former conductors of the Boston Symphony Orchestra, Serge Koussevitzky and Pierre Monteux, will conduct during the orchestra's 70th anniversary season this winter, it was announced today.

The invitations have been extended by Charles Munch, who is returning Sept. 20 after a vacation in Switzerland and conducting engagements in France, Belgium and Holland.

The winter season will open in Symphony Hall Friday, Oct. 6, and extend through April 28. The management has announced that the four series of concerts in Boston and the series in other cities will be fully subscribed.

Mr. Munch has announced an all-Beethoven program for the opening of the 70th anniversary season, including the first symphony, the third "Leonore" overture and the "Eroica" symphony, No. 3.

Four Newcomers

Soloists to be heard in the Friday afternoon and Saturday evening series include four artists of international reputation who are to appear with this orchestra for the first time. They are Aldo Ciccolini, the 24-year-old Italian pianist, who is about to make his first visit to America. Solomon, the pianist whose tour of last season made so remarkable an impression, will appear with the orchestra, as will another English pianist, Clifford Curzon. A notable singer, Suzanne Danco, completes the list of newcomers.

Familiar from the past seasons are the pianists Rudolf Firkusny and Nicole Henriot, and the violinists Yehudi Menuhin and Ruth Posselt. The soloists for the Sunday afternoon and Tuesday evening series will be announced shortly.

Choral works for the anniversary season are to include two parts of Bach's Christmas oratorio in Christmas week and Bach's "Passion According to St. Matthew." New to these concerts will be Stravinsky's "Les Noces."

HARTFORD, CONN.
TIMES
SEP 9 - 1950

Boston Symphony To Open Oct. 6

Charles Munch, who is on vacation in Switzerland after conducting in France, Belgium and Holland, will return to America Sept. 20 to prepare for the 70th season of the Boston Symphony Orchestra which will open in Symphony Hall Friday, Oct. 6, and extend through Apr. 28.

The four series of concerts in Boston and the series in other cities will be fully subscribed. The trustees have tried to compensate the loss of expected income through the non-passage of the federal tax exemption bill by suggesting voluntary contributions from the renewing subscribers.

* * *

MR. MUNCH announces an all-Beethoven program to open the season, including the First Symphony, the Third Leonore Overture and the "Eroica" Symphony No. 3. Mr. Munch will invite the only two former conductors of this orchestra now living to appear as guests, Serge Koussevitzky and Pierre Monteux.

Soloists in the Friday afternoon and Saturday evening series include four artists of international reputation who are to appear with this orchestra for the first time.

* * *

THEY ARE Aldo Ciccolini, 24-year-old Italian pianist, who is about to make his first visit to America; Solomon, the pianist whose tour of last season made so remarkable an impression; another English pianist of the highest reputation, Clifford Curzon, and a notable singer, Suzanne Danco.

Familiar from past seasons are the pianists Rudolf Firkusny and Nicole Henriot, the violinists Yehudi Menuhin and Ruth Posselt.

SPRINGFIELD, MASS.
UNION-REPUBLICAN
SEP 10 1950

BOSTON SYMPHONY LOOKS FORWARD TO ITS 70TH SEASON

Three Pianists to Appear With the Orchestra for First Time

Boston, Sept. 9—Charles Munch, now on vacation in Switzerland after conducting in France, Belgium and Holland, will return to America on the 20th to prepare for the 70th season of the Boston Symphony Orchestra which will open in Symphony Hall on Friday, Oct. 6, and extend through April 28. The four series of concerts in Boston and the series in other cities will be fully subscribed in the orchestra's second season under the eminent French conductor.

The trustees have tried to compensate the loss of expected income through the nonpassage of the federal tax exemption bill by suggesting voluntary contributions from the renewing subscribers. Their almost unanimous response is a gratifying reassurance of good will on the part of the orchestra's audiences.

All Beethoven

Charles Munch announces an all-Beethoven program for the opening of the 70th anniversary season, including the first symphony, the third Leonore overture and the "Eroica" Symphony, No. 3. Mr. Munch will appropriately celebrate the anniversary season by his invitation to the only two former conductors of this orchestra now living to appear as guests. These are Serge Koussevitzky, conductor of the orchestra for 25 years, and his predecessor, Pierre Monteux.

Soloists to be held in the Friday afternoon and Saturday evening series include four artists of international reputation who are to appear with this orchestra for the first time. One is Aldo Cicolini, the Italian pianist, aged 24, who is about to make his first visit to America. Solomon, the pianist whose tour of last season made so remarkable an impression, will appear with this orchestra and likewise another English pianist of the highest

A notable singer is announced, Suzanne Danco. Familiar from past seasons are the pianists Rudolf Firkusny and Nichole Henriot, the violinists Yehudi Menuhin and Ruth Posselt.

Choral works for the anniversary season are to include two parts of Bach's Christmas oratorio in Christmas week and Bach's "Passion According to St. Matthew." New to these concerts will be Stravinsky's "Les Noces."

PROVIDENCE, R. I.
JOURNAL
SEP 10 1950

MUNCH RETURNS SOON

Boston, Sept. 9.—(UP)—Charles Munch, who is now on vacation in Switzerland, will return to the United States Sept. 20 to prepare for the opening of his second season as conductor of the Boston Symphony Orchestra. It will be the orchestra's 70th year.

COLUMBUS, OHIO
DISPATCH
SEP 13 1950

Amusement Notes

Mr. Wilson

Amusement Tax Poses Problems For Musicians

Ballet and Theater Business, However, Thrive in Spite Of Such Box Office Hazards.

By Samuel L. Wilson

CROSS country reports on the financial state of the arts continue to make agreeable reading. Since repeal of the federal amusements tax has now to be written off the agenda, the Boston Symphony is asking its subscribers to send in voluntary contributions, over and above the price of tickets, to help cut down an unexpectedly large potential deficit. The Metropolitan's Rudolf Bing has gone so far as to say that our major opera house might have to suspend activity for lack of the around $80,000 added revenue repeal of the tax would have assured it.

On the other hand England's Sadler's Wells Ballet opened at the Metropolitan on Sunday night for through Oct. 1 engagement for which all the best seats were sold early in the summer and the company's national tour is expected to gross in the neighborhood of two million dollars. A one-night stand engagement in Oklahoma City on Nov. 28 was completely sold out by the middle of August. And, then, there's the case of Ethel Merman's new show, "Call Me Madam" which is seemingly destined to have piled up an advance sale of $800,000 by the time it opens its Broadway run on Oct.

The amusement tax will, of course, cut net grosses seriously in the last two instances. But the ballet company is subsidized by the British government, which eases things in that quarter, and "Call Me Madam" likely will have a long enough run to still pay off its backers and come out on top.

ANOTHER item of general interest concerns Maurice Evans' tour in "The Devil's Disciple." Mr. Evans is now on the West Coast and the air has been thick with rumors that he would abandon his tour to co-star with Ethel Barrymore in "Kind Lady" for Metro and then dash back to New York to supervise the drama season at the N. Y. City Center which is to get under way around Christmas.

Variety reported last week that announcement of Mr. Evans' movie committment had been premature. Mr. Evans has made not even tentative agreement to appear in the film and has not seen a script. He's said not to be particularly interested in the role proposed for him. Variety states that so long as the Shaw play, which has a steep overhead, continues to do well at the box-office he'll stay with it and will supervise the City Center project by telephone. Only if his present vehicle goes too deeply in the red will he cancel his tour and head back for Broadway.

EVENING SUN
HANOVER, PA.
Sept. 16, 1950

Charles Munch, who is now on vacation in Switzerland after conducting in France, Belgium and Holland, will return to America on September 20 to prepare for the seventieth season of the Boston Symphony orchestra which will open in Symphony hall on Friday, Oct. 6, and extend through April 28. The four series of concerts in Boston and the series in other cities will be fully subscribed in this, the orchestra's second season under the eminent French conductor.

Charles Munch announces an all-Beethoven program for the opening of the season, including the First Symphony, the Third Leonore Overture and the "Eroica" Symphony, No. 3. Mr. Munch will appropriately celebrate the anniversary by his invitation to the only two former conductors of this orchestra now living to appear as guests. These are Serge Koussevitzky, conductor of the orchestra for twenty-five years, and his predecessor, Pierre Monteux.

BOSTON, MASS.
TRAVELER
SEP 18 1950

Biggs' Forthcoming Organ Concerts

E. Power Biggs, the celebrated concert organist, who recently returned from England, where he was invited to give concerts in Westminster Abbey and in the Royal Albert Hall in the London Promenade Concert Season, announces the programs for his forthcoming Monday evening series of concerts in Symphony Hall. He will present on his program for November 6 music of Bach, Handel, Soler, Schumann, Ahlin and Reubke; on November 20, a commemorative Bach program based on a recital given by Felix Mendelssohn, and including music for organ and for organ and brass instruments with members of the Boston Symphony Orchestra; on December [illegible] solo master-works for organ, Hindemith, Franck, and Christmas Music of Bach, Daquin, Brahms and Dupre.

NEW YORK, N. Y.
HERALD TRIBUNE
SEP 21 1950

George Mager, 65, Trumpet Player

'Golden Voice' of Boston Symphony Orchestra

HOUSATONIC, Mass., Sept. 20 (AP).—George Mager, sixty-five, trumpet player who retired from the Boston Symphony Orchestra this year, died today at his home after a long illness.

At the time of Mr. Mager's retirement, Serge Koussevitzky described him as "the golden voice of the Boston Symphony Orchestra." He was for many years solo trumpet player with the orchestra.

Mr. Mager was graduated from the Paris Conservatory of Music with highest honors. During World War I he was captured by the Germans while playing with a French Army band. Mr. Mager taught at the New England Conservatory of Music and at the orchestra's Berkshire Music Festival.

His wife, Claire Mager, and a son, Pierre Mager, survive.

NEW YORK, N. Y.
TIMES
SEP 23 1950

STUDENT CONCERT SERIES

Dress Rehearsal Subscriptions Arranged by Boston Symphony

Special to THE NEW YORK TIMES.

BOSTON, Sept. 22—George E. Judd, manager of the Boston Symphony Orchestra, today outlined to representatives of fourteen Greater Boston educational institutions a plan for admitting students to dress rehearsals on a subscription series basis.

Noting that many students arrived in Boston after all regular concerts had been sold out, Mr. Judd said that beginning this year they may subscribe for a series of five rehearsals for $8.

The 2,631 seats in Symphony Hall, he said, would be unreserved and would be filled by "first come, first seated."

Proceeds of the student series will benefit the orchestra pension fund, he added.

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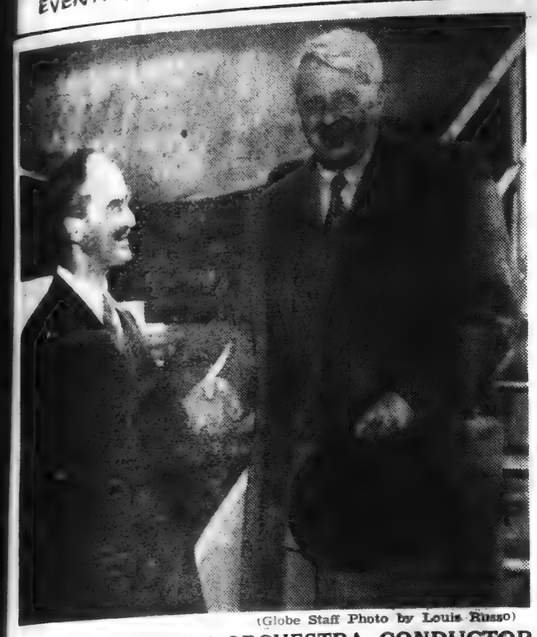
EVENING GLOBE SEPTEMBER 21, 1950



(Globe Staff Photo by Louis Russo)

BOSTON SYMPHONY ORCHESTRA CONDUCTOR Charles Munch, right, is greeted at airport today by Henry B. Cabot, president of the Symphony trustees, as musician arrived from Europe.

Munch, Conductor of Symphony, Back

Conductor Charles Munch of the Boston Symphony Orchestra returned to Boston today after an extended conducting tour and vacation in France and Belgium.

He returned on an Air France plane that landed at Logan Airport, East Boston, shortly before noon.

He was greeted at the airport by Henry B. Cabot, president of the Boston Symphony Board of Trustees, and George E. Judd, manager of the orchestra, which opens it's 70th season in Symphony Hall on Oct. 6.

NEW YORK, N. Y.
TIMES
SEP 23 1950

OPERA SUBSCRIBERS ASKED TO AID 'MET'

Association Requests 20% of Ticket Prices as Donation in View of Continued Tax

The Metropolitan Opera Association is asking its subscribers for voluntary contributions amounting to 20 per cent of ticket prices, in view of its failure to obtain exemption from the Federal Admissions Tax.

The request, it was announced yesterday, is being made in the form of a letter from George A. Sloan, chairman of the board, and is enclosed with the regular billing for season tickets.

The action was precipitated when it became certain that Congress would not repeal the tax, which also affects such other non-profit, cultural institutions as the New York Philharmonic-Symphony and the Boston Symphony Orchestras. The latter also has appealed for additional gifts from its subscribers.

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BOSTON, MASS.
MORNING GLOBE
SEP 24 1950

NEW YORK, N. Y.
JOURNAL AMERICAN
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MUSIC

By Miles Kastendieck

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Most venerable among the organizations is the Boston Symphony. It will chalk up its 70th season this year. To give an historical slant to the event Charles Munch has invited Pierre Monteux and Serge Koussevitsky as his guest conductors. These men represent the living symbols which have molded the tradition of the Boston Symphony.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
SEP 23 1950

Private Rites Tomorrow for Georges Mager

Retired First Trumpet of BSO Dies in Housatonic

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Mr. Mager did not appear with the orchestra at the Tanglewood concerts this season because of a serious illness and early in August he fell at his home, suffering a broken hip. He spent a short time at Pittsfield General Hospital and recently returned to his home here.

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Tenor-Soprano Team

Before World War I, Mr. and Mrs. Mager were a well-known tenor-soprano team in France. As a singer, he won first prize at the Paris Conservatory of Music in 1906. Mrs. Mager studied there also, and later was a member of the Opera Comique in Paris.

While on tour in 1919 with a French Army band, Mr. Mager was engaged by the BSO. For one year he played the viola and then took the first trumpet chair.

Along with his BSO work, he taught at the New England Conservatory of Music, Boston University and the Longy School of Music in Cambridge. He had also instructed scores of private pupils, many of whom have gone on to jobs in symphony orchestras throughout the country.

His summer pupils worked with him for 10 years at Tanglewood and in his studio here.

Besides his wife, Claire, Mr. Mager is survived by a son, Pierre, of Boston.

Instead of sending flowers, the family has requested that friends send donations in Mr. Mager's memory to the Peabody Home for Crippled Children.

Boston's Temple of Glory

Symphony Hall's Story Set Down by "A Bostonian by Conviction"

Symphony Hall, Boston, by H. Earle Johnson: Little, Brown and Co., $6.

This voluminous book contains the story of the red brick temple at the corner of Huntington and Massachusetts aves., for 50 years the home of the Boston Symphony Orchestra, and as characteristic a part of our city as the Common and Public Garden. The story has been told, on the whole very well, by H. Earle Johnson, born in Connecticut but "a Bostonian by conviction," and, by occupation, an assistant professor of music at Clark University in Worcester.

Symphony Hall is a monument to Maj Henry Lee Higginson's devotion to the Boston Symphony Orchestra, which he founded and for so long maintained, and to the spirit of the citizens who subscribed the $750,000 to build it. In half a century, Symphony Hall also has become a tradition and, to those except sports followers, the best-known of all Boston's public gathering places.

Built at the turn of the century specifically to house the Boston Symphony, the hall was designed by the architectural firm of McKim, Mead and White, after the Gewandhaus in Leipzig, Ger. The first major work to be performed there was Beethoven's Missa Solemnis, at a special pre-season concert, when the two most expensive series seats, purchased at auction through a broker for the still fabulous amount of $1120, were occupied by Mrs. Jack Gardner and the local pianist, George Proctor.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
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Of course, the Boston Symphony Orchestra supplies most of the material which is here recorded, and while much of it, especially the last decade and more, is familiar to many of us, the skilful job that Professor Johnson does makes it fascinating in its revival. The Koussevitzky era, naturally, consumes a half of the orchestra's pages, but the names which appear for the first quarter century are equally as evocative of memories for those capable of recalling that epoch as they should be of traditions for those to whom they can be but matters of history.

It seems incredible now that it should ever have been such major items of importance to request the audience, the ladies, to be sure, not to wear hats (and what hats!) during concerts, or to detain that part of the audience at the doors which arrived after the music had started. And the hats and gloves that the artists themselves wore, at least the female vocalists!

Some Famous Names

Henry Cabot Lodge, Theodore Roosevelt, Isadora Duncan, Conan Doyle, the great traveloguers Elmendorf Newman and Burton Holmes, the unprecedented success of [illegible] Sergeant Guy Empey, Sir Philip Gibbs, Gilbert K. Chesterton, H. G. Wells, Margot Asquith, Ellen Terry, Michael J. Curley, are only a few of the names and events of nostalgic interest in the book.

At the very outset, Professor Johnson speaks of one "W. Murray Crane who in 1900 succeeded Roger Wolcott in Mr. Bullfinch's beautifully designed State House." The musical history as it is here related is enhanced by many quotations from Boston's two outstanding critics of the day, indeed, of two of the outstanding men in the history of American musical letters, H. T. Parker and Philip Hale. It seems, though, that the quotations, when favorable, are selected to fortify the importance of the event or the personality, and, on occasion, to cast an amused, mildly scornful spotlight on the critics.

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EVENING GLOBE SEPTEMBER 21, 1950

(Globe Staff Photo by Louis Russo)

BOSTON SYMPHONY ORCHESTRA CONDUCTOR Charles Munch, right, is greeted at airport today by Henry B. Cabot, president of the Symphony trustees, as musician arrived from Europe.

Munch, Conductor of Symphony, Back

Conductor Charles Munch of the Boston Symphony Orchestra returned to Boston today after an extended conducting tour and vacation in France and Belgium.

He returned on an Air France plane that landed at Logan Airport, East Boston, shortly before noon.

He was greeted at the airport by Henry B. Cabot, president of the Boston Symphony Board of Trustees, and George E. Judd, manager of the orchestra, which opens it's 70th season in Symphony Hall on Oct. 6.

NEW YORK, N. Y.
TIMES
SEP 23 1950

OPERA SUBSCRIBERS ASKED TO AID 'MET'

Association Requests 20% of Ticket Prices as Donation in View of Continued Tax

The Metropolitan Opera Association is asking its subscribers for voluntary contributions amounting to 20 per cent of ticket prices, in view of its failure to obtain exemption from the Federal Admissions Tax.

The request, it was announced yesterday, is being made in the form of a letter from George A. Sloan, chairman of the board, and is enclosed with the regular billing for season tickets.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
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[130]

CHRISTIAN SCIENCE MONITOR

The Hall That Grows in Boston

The Bookshelf

SYMPHONY HALL, BOSTON, by H. Earle Johnson. (Boston: Little, Brown & Company. $5.)

If you have just read the definitive biography of a great contemporary with whom you thought you were well acquainted anyway, meeting him again will be a memorable experience. So it will be with new eyes that we shall see Symphony Hall when the doors open this fall. For some time we may have difficulty concentrating on the music, while we look up to see whether Mayor Curley's campaign balloons of the early nineteen hundreds have finally come down from the ceiling, whether the Greek statues in the niches—quite apart from their acoustical value—really deserved Isadora Duncan's derision, and wondering whether the drafty door which stopped Paderewski in the middle of a Liszt transcription will do the same to Horowitz!

It is a most intimate and revealing biography that Mr. Johnson, a professor of music at Clark University, has given us. Yet more important even than the numberless anecdotes brimful with nostalgia is the beautifully handled procession of musical high lights and "low lights" which have shone and flickered in that remarkable building, season after season, since the year 1900. With what admirable consistency the author remains "objective"; as a true historian he almost invariably allows the praising or the damning to come from the pens of the critics of the day, or through the reaction of the audience. (How clearly do the personalities of H. T. P. and Philip Hale emerge while the wagging of the feathery hats at Stravinsky's "Rite" becomes almost unbearably visual!) "Fortunate the posterity," writes Mr. Johnson, "which may, in a measure, relive a concert by reading the initial impression written with the dew of freshness upon it."

When Nelson Eddy gave a recital at Symphony Hall in the thirties, a lady listener was overheard to ask "do you suppose that is the place where they have those symphony concerts?" Proving her assumption correct, the author offers us a musical and personal history of the Boston Symphony Orchestra which is as absorbing as a fine novel. Even though the book was written at the recommendation of the trustees, and some of the tenser episodes in the conductor-orchestra relationship are glossed over a bit, one never has the impression of a stiff and "official" history, thanks to the writer's witty and often meaningful understatements.

When this first printing is sold out (which should happen almost immediately) one hopes the publishers can be persuaded to include in the next edition a set of portraits of all conductors thus far, of Major Higginson, the founder, of such stalwarts as Richard Burgin, and such great critics as Hale and Parker. The present four illustrations are hardly sufficient. Of great usefulness are the six appendices: (All works performed, by composer, with dates; conductors and guest conductors; soloists with the orchestra; visiting orchestras; artists appearing in Symphony Hall, and the specifications of the new organ.) Yet the need for a general index, with references to the text itself, is often badly missed. A few factual mistakes as to dates and titles do not materially detract from the astonishing accuracy of the research.

What the Hall has come to mean to Bostonians, proper or otherwise, is well understood when one reads of the incredible variety of events to which it has been host: from McCormack to Houdini, from Farrar to an Automobile Show (in 1903); even sessions of a cooking school! Most significant of all perhaps is the appearance of great artists like Roland Hayes, and the meteoric rise of such natural talents as Leonard Bernstein. Contemporary music was fostered from the time of Major Higginson and almost all conductors; for its progress Symphony Hall often became "a laboratory and a workshop." The grace with which the "Koussewitzky Era" is now merging with the "Munch Era" is merely another tribute to the stability of the Hall's living tradition. M. A. DeWolfe Howe is not exaggerating when he writes, in his charming introduction: "The present volume may be taken as a contribution to the general history of music in America . . . what indeed is the universal in history but a broad synthesis of the local?"

KLAUS G. ROY

Two pages of book reviews appear each Saturday in the Magazine Section.

CHRISTIAN SCIENCE MONITOR SEPT. 23, 1950

New Student Symphony Series

A preview of a new chapter in the history of the Boston Symphony Orchestra was given by its manager, George E. Judd, yesterday to representatives of 14 Greater Boston educational institutions, who attended a luncheon at the Harvard Club as the orchestra's guests.

Explaining the new move, Mr. Judd told of the problem confronting the symphony-minded student who finds all of the orchestra's concerts fully subscribed. As the result of strong student sentiment, Mr. Judd said, a plan is being worked out which for the first time would give Greater Boston college and conservatory students a Boston Symphony Orchestra subscription series of their own in Symphony Hall. On the historic pattern of the "public rehearsals" which became the present-day Friday matinees, the student series will be dress rehearsals. They will offer the interest of concert performance mingled with occasional glimpses of the working methods of the conductor, Charles Munch, in preparing a performance.

Spaced about a month apart, there will be five evening programs, and the series ticket is to be set at $8, including the tax. The 2,631 seats in Symphony Hall are to be apportioned on an equitable basis among the eligible institutions. Further, to assure an equitable result, tickets will be unreserved. Thus, individual preference in location—as to sitting downstairs, or in the first or second balcony, nearer to or farther from the stage, or on a side—may be settled on the basis of first come, first served.

The plan was enthusiastically received by the students at the luncheon. Besides settling a student problem, the new series will benefit the Pension Fund of the orchestra.

Heifetz, Rubinstein, Jan Peerce, Isaac Stern, and Malcuzynski.

NEW YORK TIMES SEPT. 23, 1950

STUDENT CONCERT SERIES

Dress Rehearsal Subscriptions Arranged by Boston Symphony

Special to THE NEW YORK TIMES.

BOSTON, Sept. 22—George E. Judd, manager of the Boston Symphony Orchestra, today outlined to representatives of fourteen Greater Boston educational institutions a plan for admitting students to dress rehearsals on a subscription series basis.

Noting that many students arrived in Boston after all regular concerts had been sold out, Mr. Judd said that beginning this year they may subscribe for a series of five rehearsals for $8.

The 2,631 seats in Symphony Hall, he said, would be unreserved and would be filled by "first come, first seated."

Proceeds of the student series will benefit the orchestra pension fund, he added.

, SEPTEMBER 27, 1950 Art—Music—Theater 5

Preview of Symphony Season

Geoffrey Landesman

Charles Munch, who will open his second season as conductor of the Boston Symphony Orchestra Friday afternoon, Oct. 6, in Symphony Hall.

New Works by Americans To Be Played by Munch

By Harold Rogers

There was an air of easy late-afternoon informality in Charles Munch's green room in Symphony Hall. Members of the press were seated in a large circle while the genial maestro presided at the western end — the glow of an autumn sun lighted the windows behind him. He told us, in English that is still very close to his French, something of what he had in store for the Boston Symphony concerts this season.

But before launching into the high lights of new works, revivals, choral works, and soloists, there is an incident worth reporting that takes precedence, as far as I am concerned, over all of these—however exciting they may be in prospect.

It was like finding a pearl in an oasis of sand—a little thing, easily passed over, yet priceless. Mr. Munch had concluded the formal part of his interview; the photographers had finished their chores; the guests drew into smaller groups for chatting. Then Mr. Munch turned informally to two of those present.

"I tell you," Mr. Munch began impulsively, his voice subdued, intense, "the Boston Symphony Orchestra is — is a marvelous thing. It is a great institution. There is nothing like it that I know. The personalities—Gericke, Nikisch, all of them — they will come and they will go. I will go. But the Boston Symphony—it will not go. We will go, but it will stay. It will stay the same."

* * *

Now to return to the high lights of the new season, to open Friday afternoon, Oct. 6. Mr. Munch will devote the first concert to Beethoven—the "Fidelio" Overture, the First Symphony, and, after the intermission, the "Eroica." Symphony patrons will be interested in Mr. Munch's policy to repeat no works played last season.

For his second pair of weekend concerts, Mr. Munch will present Rudolf Firkusny as soloist in Martinů's Third Piano Concerto. Handel's "Royal Fireworks" Music; Honegger's Prelude, Fugue, and Postlude from "Amphion," and the César Franck Symphony in D minor will fill out the program.

Among new works planned this season, which include the Honegger already mentioned, are to be found Peter Mennin's Third Symphony, Lukas Foss's Oboe Concerto, David Diamond's Third Symphony, and Samuel Barber's Second Symphony (revised version).

* * *

There is much of interest among the revivals. These include Walter Piston's Third Symphony; Bartók's Divertimento No. 9 and Piece for Strings and Percussion; Mahler's Fourth Symphony (with Erna Berger, perhaps, as soloist); Martinů's Double Concerto for Two String Orchestras, Piano, and Timpani; Schumann's Concert Piece for Four Horns and from Schönberg, either the Kammer-symphonie No. 1, or Pelleas and Melisande."

Other revivals include Stravinsky's "Pulcinella," Debussy's "Printemps," Reger's Mozart Variations, Ravel's "Sheherazade" to be sung by Suzanne Danco, and Vincent D'Indy's Second Symphony. The D'Indy work will commemorate the centennial of the composer's birth (March 27, 1851).

* * *

Among the choral works selected by Mr. Munch will be four cantatas from Bach's "Christmas" Oratorio, the Berlioz Requiem, Stravinsky's "Les Noces," Schubert's Mass in G, and Honegger's "Danse des Morts." In the spring Mr. Munch will produce the first act of Wagner's "Die Walküre."

The soloists, aside from those already mentioned, will be Yehudi Menuhin, Solomon (in the Brahms Piano Concerto in B-flat), Aldo Ciccolini (in the Tchaikovsky Piano Concerto), Ruth Paselt, and Nicole Henriot.

When Mr. Munch had completed his announcements, he unveiled a scale model of the Symphony Hall stage, executed by Edward Charron, superintendent. He pointed out his new seating arrangement for the musicians — not materially different, so far as the placement of the instruments is concerned, from what he had last year. But the violins and violas will all sit on the floor level. The cellos will be on shallow platforms. The remainder of the chairs will stand on risers, though not so high as heretofore. The musicians will still be seen by those seated in the main floor. The sound, according to Mr. Munch, will be vastly improved.

Boston Symphony To Open Friday

SEP 30 1950

The 70th season of the Boston Symphony Orchestra will open in Symphony Hall Friday afternoon. Beethoven's First and Third Symphonies and "Fidelio" overture are on the program.

New works scheduled to be introduced to Boston this season will be Honegger's Prelude, Fugue and Postlude and the Third Piano Concerto of Martinu, with Firkusny as soloist. Charles Munch, conductor, is considering the Third Symphony by Walter Piston, the Fifth by Peter Mennin, the Third by David Diamond, Samuel Barber's revision of his Second Symphony and the Oboe Concerto by Lukas Foss for performance in the course of the season.

Also upon his intended list is Bartok's Music for Strings and Percussion. Martinu's Concerto for Two String Orchestras with Piano, Ravel's "Scheherazade," Mahler's Fourth Symphony and Strauss' "Ein Heldenleben." Music seldom heard is the early "Printemps" of Debussy and Schumann's Piece for Four Horns and Orchestra. He will remember the 100th anniversary of the birth of Vincent D'Indy next March with a performance of that composer's Second Symphony.

Choral works will include: Bach's Christmas Oratorio (four parts) and St. Matthew Passion, Berlios' Requiem, Schubert's Mass in G, Honegger's "Danse des Morts" and Stravinsky's "Les Noces."

Every series in Boston, Cambridge, Providence, New York and Brooklyn is completely subscribed. The orchestra will make a tour westward in the third week of the season.

NEW YORK HERALD TRIBUNE OCTOBER

Three Orch... The Ac...

All-B... Mun...

By C...

Charles M... Immaculate ...

Beethoven's ... in the openin... three orchestra... home seasons ... Munch will ... Symphony's ... Friday after... night with ... the overture ... first and third ... same dates. ... opens the Phila... fifty-first year ... "Leonore" overture ... symphony, follow... from Wagner's ... Isolde." The fifth ... George Szell's in... gram for the Cle... thirty-third season ... night, following B... Variations, Debu... of a Faun" and ... Cleveland, the late ... sella's "Paganini...

In his second ... and 14, Mr. Mun... Honegger's Prel... Postlude and ... third piano con... Rudolf Firkusny ... Mr. Munch is con... ties for this season. ... third symphony, P... fifth symphony, Dav... third symphony, Sam... second symphony, in ... form, and Lukas Foss ... certo. Vincent ... symphony will be play... to commemorate the ... tenary.

The Philharmonic ...

HOUSTON, TEX. POST

SEP 12 1950

Symphony In 70th Boston Season Oct 6

BOSTON, Sept 11—(Sp)—Charles Munch, who is now on vacation in Switzerland after conducting in France, Belgium and Holland, will return to America Sept 20 to prepare for the 70th Season of the Boston Symphony Orchestra which will open in Symphony Hall Oct 6 and extend through April 28.

The four series of concerts in Boston and the series in other cities will be fully subscribed in this, the orchestra's second season under the eminent French conductor.

The trustees have tried to compensate the loss of expected income, due to the non-passage of the federal tax exemption bill, by suggesting voluntary contributions from the renewing subscribers. Their almost unanimous response is a gratifying reassurance of good will on the part of the orchestra's audiences.

Mr Munch has announced an all-Beethoven program for the opening of the 70th Anniversary Season, including the First Symphony, the Third "Leonore" Overture and the "Eroica" Symphony, Number 3.

Munch will appropriately celebrate the anniversary season by his invitation to the only two former conductors of this orchestra now living to appear as guests. These are Serge Koussevitzky, conductor of the orchestra for 25 years, and his predecessor, Pierre Monteux.

Munch's Plans ... or Season

Charles Munch, who ... oston Sept. 21 by ... aris to prepare for t... ason of the Boston ... rchestra, has ... usical plans for his ... n as the orchestra's ... he 70th season of t... ymphony Orchestra ... ymphony Hall next F... on.

New works schedule... oduced to Boston will ... r's Prelude, Fugue a... d the Third Piano C... artinu, with Firkusny ... r. Munch ... is consi... hird Symphony by ... the Fifth by Peter ... hird by David Diamon... arber's revision of h... ymphony and the Obo... Lukas Foss for per... e course of the sea... on his intended list is ... usic for Strings and Pe... artinu's Concerto f... ring Orchestras with P... l's "Sheherazade" ... urth Symphony and ... in Heldenleben." Mu... rd is the only ... bussy and Schu... Four Horns and ... He will remember ... niversary of the birth ... ndy next March ... rmance of ... ond Symphony ... l include: ... atorio (... tthew Pa... liem, Schu... lonegger's ... nd Stravinsky ... Rehearsals ...

[131]

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SEP 26 1950

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MORRISTOWN, TENN.
SEP 26 SUN 1950

All-Beethoven for Opener; Munch Plans No Repeats

By CYRUS DURGIN

Charles Munch, handsome and immaculate as ever, and newly returned from France, invited the press in yesterday afternoon to discuss his plans for the 70th anniversary season of the Boston Symphony Orchestra, which will begin Friday, Oct. 6.

He announced first of all, as he sat at his graceful, inlaid table in the conductor's room at Symphony Hall, that the opening program will be devoted to Beethoven; the "Fidelio" Overture and the First and "Eroica" Symphonies.

At the second pair of concerts in the Friday-Saturday series, Mr. Munch will conduct Handel's "Royal Firworks" Music; Honegger's Prelude, Fugue and Postlude from "Amphion"; Martinu's Third Piano Concerto with Rudolf Firkusny as soloist, and the Cesar Franck D minor Symphony.

* * *

Mr. Munch also announced a rule for the programs which will work for freshness and novelty: he will repeat nothing that he performed last season.

Some of the highlights to come are four cantatas of Bach's "Christmas" Oratorio for the holiday time, and the "St. Matthew Passion" at Easter; Stravinsky's "Les Noces," Honegger's "Le Danse des Morts," the Mass in G of Schubert and the gigantic Requiem of Berlioz.

Among the new American music will be first performance of David Diamond's Third Symphony, Lukas Foss' Oboe Concerto, the Fifth Symphony by Peter Mennin, a revised version of Samuel Barber's Second Symphony. Walter Piston's Third Symphony will also be heard.

Other projected works are the Fourth Symphony of Mahler, perhaps with Erna Berger as soprano soloist; Reger's Mozart Variations, the Divertimento No. 9 and Piece for Strings and Percussion by Bartok, and either the Kammersymphonie No. 1 or the "Pelleas and Melisande" by Schoenberg; Martinu's Concerto for Two String Orchestras, Piano and Tympani; the first act of Wagner's "Die Waukuere" (in the Spring, singers not announced). Vaughan Williams' Thomas Tallis Fantasy; the B-flat Symphony of D'Indy in honor of the 100th anniversary of the composer's birth, Stravinsky's "Pulcinella," Strauss' "Ein Heldenleben" and Debussy's early "Printemps." There will also be a Schumann Concerto for four horns.

Long dissatisfied with the high platforms of the orchestra's seating plan, Mr. Munch has worked out a new arrangement, which he displayed in a charming scale model of wood made by Symphony Hall's superintendent, Edward Charron. Under this arrangement, the violins and violas will be on the flat stage with the rest of the orchestra placed on risers varying from three to 15 inches in height. This, the conductor believes, will produce a finer, more compact tone.

Mr. Munch has solved another problem, that of the student demand for tickets which far exceeds the capacity of any of the usual series by scheduling a series of five Thursday evening rehearsals. These will cost $8 for the series, all unreserved seats, and they literally will be rehearsals. The income derived will benefit the pension fund.

Serge Koussevitzky, conductor emeritus of the Boston Symphony, will lead the orchestra in November, two weeks in Boston and one in New York. His programs will include, probably, the Boston premiere of Prokofieff's Sixth Symphony and the Bruckner Seventh Symphony. Pierre Monteux will be guest conductor for a week in January.

The soloists will include violinist Yehudi Menuhin, pianist Solomon in the Brahms B-flat Concerto; pianist Aldo Ciccolini, Italian and new here, in the Tchaikovsky Concerto; soprano Suzanne Dancos in Ravel's "Scheherazade," pianist Nicole Henriot and violinist Ruth Posselt.

Major Symphonies Are Dismayed At Congressional Tax Failure

NEW YORK, Sept. 23 (UP)—The major symphony orchestras and the Metropolitican Opera Company are entering the new season dismayed by the failure of Congress to repeal the 20 per cent federal admission tax, which it had been expected to do.

The season will go ahead as planned but in the face of mounting costs, managements are tearing their hair over the problem of finances. Rudolf Bing, new general manager of the Metropolitan was extremely gloomy on his return from a talent-scouting journey to Europe.

It is a "matter of life and death" to the Metropolitan, he said, without comming up with any suggestion of how the opera is tosurvive.

The Boston Symphony Orchestra announced it would try to make ends meet by suggesting voluntary contributions from renewing subscribers. The New York Philharmonic-Symphony has made no announcement as yet, nor has the Philadelphia Orchestra. The latter revealed that it had made a new two-year contract with the musicians' union which provides a minimun salary of $10 a week for the musicians, plus liberal sick benefits.

No Curtailment

Regardless of deficits, there has been no sign of curtailing season plans already made. The Philadelphia Orchestra, under Eugene Ormandy, will give its regular subscription series ar home, plus student, children's and pension fund concerts, in addition to ten concerts in New York, eight in Washington, six in Baltimere, two in Richmond and Harrisburg, six-concert festivals in Worchester, Mass., and Ann Arbor, Mich., and single concerts in nine other cities. The Philadelphians will have their usual quota of noted instrumental and vocal soloists.

The Bostonians, now under Charles Munch, also will have a list of famous soloists. The season will open with an tll-Beethoven program. This being the orchestra's 70th anniversary, Munch has invited as guest conductors the only two former leaders of the orchestra now living—Sergevitsky, conductor for 25 years, and Pierre Monteux, his predecessor. Koussevitsky, conductor for 25 years, and Pierre Monteux, his predecessor.

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THEATRE TODAY

"CALL ME MADAM"—Shubert Theatre. Irving Berlin musical starring Ethel Merman with Paul Lukas and Alan Hewitt. At 8:30.

"CITY LIGHTS"—Copley Theatre. Revival of the famous Charlie Chaplin film classic. Continuous showings from 1 p. m.

"THE CURIOUS SAVAGE"—Wilbur Theatre. New comedy by John Patrick with Patricia Collinge in the leading role. At 8:30.

"OKLAHOMA!"—Colonial Theatre. The Rodgers and Hammerstein musical hit back for its sixth visit to Boston. Jerry Kelly, Patricia Northrup, Jacqueline Daniels, Jerry Mann in leading roles. At 8:20.

"PARDON OUR FRENCH"—Boston Opera House. Zanies Ole Olsen and Chic Johnson starred in their own madcap revue. Denise Darcel, Marty May and June Johnson also featured. At 8:30.

NEW YORK HERALD TRIBUNE
OCTOBER 1, 1950

Three Orchestras Open Seasons; The Accent Is on Beethoven

By FRANCIS D. PERKINS

Beethoven's music is prominent in the opening programs of the three orchestras which begin their home seasons this week. Charles Munch will launch the Boston Symphony's seventieth season next Friday afternoon and Saturday night with an all-Beethoven list: the overture to "Fidelio" and the first and third symphonies. On the same dates, Eugene Ormandy opens the Philadelphia Orchestra's fifty-first year with the third "Leonore" overture and the seventh symphony, followed by excerpts from Wagner's "Tristan und Isolde." The fifth symphony closes George Szell's introductory program for the Cleveland Orchestra's thirty-third season next Thursday night, following Brahms's Haydn Variations, Debussy's "Afternoon of a Faun" and a work new to Cleveland, the late Alfredo Casella's "Paganiniana."

In his second program, Oct. 13 and 14, Mr. Munch will introduce Honegger's Prelude, Fugue and Postlude and Bohuslav Martinu's third piano concerto to Boston; Rudolf Firkusny will be the soloist. Mr. Munch is considering as novelties for this season Walter Piston's third symphony, Peter Mennin's fifth symphony, David Diamond's third symphony, Samuel Barber's second symphony, in its revised form, and Lukas Foss's oboe concerto. Vincent d'Indy's second symphony will be played in March to commemorate the composer's centenary.

The Philharmonic-Symphony Orchestra, which opens its 109th season Thursday night, Oct. 12, in Carnegie Hall, will disclose details of its first few concerts during the coming week. Thor Johnson has chosen Beethoven's seventh symphony, with Bach's Toccata and Fugue in C major and Richard Strauss's "Don Quixote" for the first concert of the Cincinnati Symphony's fifty-sixth season on Oct. 13. Rafael Kubelik, the Chicago Symphony's new conductor, opens that orchestra's sixtieth season Oct. 12. Unlike several of his colleagues, he is not presenting a Beethoven symphony in his first program, but will offer Bach's fourth suite, Bela Bartok's Music for Strings, Percussion and Celesta and Brahms's fourth symphony.

Following the example of the Philharmonic-Symphony Orchestra in its recent fortnight at the Roxy Theater, the Dallas Symphony Orchestra will begin a week in the Texan city's Palace Theater as a part of its stage show on Nov. 10, nine days before the start of the regular season. Walter Hendl's program, planned to take forty-five minutes, includes Beethoven's third "Leonore" overture, Aaron Copland's "Appalachian Spring," Stravinsky's "Fire Bird" suite, German Dances by Mozart and part of Tchaikovsky's fourth symphony. The regular home season consists of eighteen concerts on Sunday afternoons and Tuesday nights.

BOSTON POST, TUESDAY,

MUNCH MEETS PRESS

BY WARREN STOREY SMITH

Charles Munch, conductor of the Boston Symphony Orchestra, who arrived here by plane from Paris last Thursday, met members of the press at Symphony Hall yesterday afternoon to announce plans for his second season, which begins Oct. 6. Mr. Munch made a special point of the fact that nothing played last year would be repeated. That is all to the good. There is enough fine music in the world to keep the Boston Symphony occupied for several seasons without repetitions.

For actual novelties, Mr. Munch mentioned the Third Symphony of the rising young American, Peter Mennin, as yet unknown hereabouts. Lukas Foss, who has left his position as official pianist of the orchestra for a sojourn in Rome, as winner of the American Academy prize, will be represented by an oboe concerto, and there will be a prelude, fugue and postlude from Honegger. New to these concerts will be a divertimento of Bartok, a double concerto for two string orchestras by Piston and Schumann's concert piece for four horns, reputedly of a terrifying difficulty. It will be interesting to see what the Boston men do with it. To the repertory Mr. Munch will restore Barton's music for strings and percussion, the Fourth Symphony of Mahler and the Second of d'Indy, to be played in March in commemoration of the centenary of that composer's birth. Schoenberg will be represented either by his First Chamber Symphony or his "Pelleas and Melisande," a turgid tone poem that he himself conducted here in 1934. We will hear again Stravinsky's "Pulcinella," Reger's Variations on a Theme of Mozart and the early "Printemps" of Debussy. A new soprano, Suzanne Danco, will be heard in the "Scheherazade" of Ravel.

Mr. Munch is evidently partial to choral music. He will give us in that field Bach's Christmas Oratorio and St. Matthew Passion and introduce us to the Requiem of Berlioz, Stravinsky's "Les Noces," the G major Mass of Schubert and Honegger's "Danse des Morts." The first program, marking the 50th anniversary of the opening of Symphony, will be all Beethoven.

GLOBE OCTOBER 3, 1950

Symphony Holds First Rehearsal With New Men

The first rehearsal of the Boston Symphony Orchestra for its 70th season, starting Friday, was conducted yesterday by Charles Munch. There were two brief ceremonies. The conductor spoke of the recent death of Georges Mager, retired first trumpet, and of the earlier demise of Hans Werner, viola, both of whom had given many years of service to the orchestra. At the conductor's bidding, his musicians stood for a moment of silent tribute.

Then several new players were welcomed into the orchestra's "family," as Mr. Munch put it. Ralph Gomberg is first oboe, a post he held with the Baltimore Symphony, and Stokowski's All American Youth Orchestra. He is a graduate of the Curtis Institute, where he was a pupil of the famous Marcel Tabuteau.

The first clarinet is Gino Cioffi, for the past three years with the Metropolitan Opera in the same capacity, and prior to that first clarinet at Radio City Music Hall, and with the Cleveland and the Pittsburgh orchestras. He served as assistant first clarinet with the New York Philharmonic.

Other newcomers [illegible]ger Schermanski, and [illegible]ilfiner, violins, and Re[illegible]and Robert Margi, viola.

In the evening new voices were auditioned by Arthur Fiedler for the special chorus with which Mr. Munch will perform the Christmas Oratorio of Bach.

BOSTON, MASS. TRAVELER
OCT 1 1950

Munch's Plans For Season

Charles Munch, who arrived in Boston Sept. 21 by plane from Paris to prepare for the pending season of the Boston Symphony Orchestra, has announced his musical plans for his second season as the orchestra's conductor. The 70th season of the Boston Symphony Orchestra will open in Symphony Hall next Friday afternoon.

New works scheduled to be introduced to Boston will be Honegger's Prelude, Fugue and Postlude and the Third Piano Concerto of Martinu, with Firkusny as soloist. Mr. Munch is considering the Third Symphony by Walter Piston, the Fifth by Peter Mennin, the Third by David Diamond, Samuel Barber's revision of his Second Symphony and the Oboe Concerto by Lukas Foss for performance in the course of the season. Also upon his intended list is Bartok's Music for Strings and Percussion, Martinu's Concerto for Two String Orchestras with Piano, Ravel's "Scheherazade," Mahler's Fourth Symphony and Strauss' Ein Heldenleben." Music seldom heard is the early "Printemps" of Debussy and Schumann's Piece for Four Horns and Orchestra.

He will remember the 100th anniversary of the birth of Vincent d'Indy next March with a performance of that composer's Second Symphony. Choral works will include: Bach's Christmas Oratorio (four parts)) and St. Matthew Passion, Berlioz's Requiem, Schubert's Mass in G, Honegger's "Danse des Morts" and Stravinsky's "Les Noces."

Rehearsals will begin next Monday for the opening concert, which will consist of Beethoven's First and Third Symphonies and "Fidelio" Overture. Every series in Boston, Cambridge, Providence, New York and Brooklyn is completely subscribed. The orchestra will make a tour westward in the third week of the season, giving concerts in Troy, Syracuse, Rochester and Buffalo, New York; and Detroit, Ann Arbor, Battle Creek and Kalamazoo, Michigan.

The orchestra's previous conductors, Serge Koussevitzky and Pierre Monteux, will return to conduct as guests in the 70th season in November and January respectively.

BOSTON, MASS. ADVERTISER
OCT 1 - 1950

Symphony Nights For Hub Students

In an effort to give students in the Boston area a chance to hear the Boston Symphony Orchestra, five final rehearsals on Thursday nights during the current season will be opened according to Mr. George E. Judd, manager of the orchestra.

The announcement was made at a luncheon held today for representatives of 14 colleges and conservatories at the Harvard Club of Boston.

SPRINGFIELD, MASS. REPUBLICAN
OCT 1 - 1950

Boston Symphony to Play In New R. P. I. Music Shell

Troy, N. Y., Sept. 30—To make possible the appearance of the full personnel of the Boston Symphony Orchestra at the Field House on Oct. 17 Rensselaer Polytechnic Institute is constructing a replica of the Tanglewood shell as a permanent installation in the Field House. With the completion of the new shell and the concert seating of the Field House equal to that of the famous Tanglewood Shed, the City of Troy will have a "Tanglewood" of its own.

The concert will come in the third week of the orchestra's 17th anniversary season. Charles Munch, the orchestra's present conductor, will be seen for the first time in this area. During the summer season of the orchestra at Tanglewood Mr. Munch was fullfilling engagements in Europe.

BOSTON, MASS. HERALD
OCT 1 - 1950

Male Singers Wanted By Munch for Oratorio

A call has been issued by Charles Munch, conducted of the Boston Syhphony Orchestra for experienced male singers to join the special volunteer chorus, with whom and the orchestra he will present Bach's Christmas Oratorio on Dec. 22 and 23. Arthur Fiedler will train the chorus. Those interested are invited to apply for an audition by calling Mr. Fiedler's secretary at Symphony Hall (CO 6-1492).

DAVENPORT, IOWA DEMOCRAT
OCT 1 1950

THE BOSTON SYMPHONY . . . will present a student concert series this season, by permitting students to attend the dress rehearsals of the orchestra. Noting that many students arrived in Boston after all regular concerts had been sold out, George Judd, the manager of the orchestra, has announced that beginning this year they may subscribe to a series of five rehearsals for five dollars. The 2,631 seats in Symphony hall will be unreserved and will be filled "first come, first served." Proceeds of the students series will be for the pension fund of the orchestra.

WASHINGTON, D. C. TIMES HERALD
OCT 1 - 1950

Because the concerts of the Boston Symphony are sold out by subscription, the management has opened final rehearsals to music students of the city. They may attend the five final Thursday night rehearsals of the season.

WORCESTER, MASS. TELEGRAM
OCT 1 - 1950

YOUTH D FOR OCT.

By RAYMOND MORIN

A notable [illegible] Another [illegible]wood?

Mail[illegible]ston Symphony [illegible]terhead arrives fr[illegible]d regularly, but only [illegible] has been postmarked Troy, N. Y.

This release tells that a replica of the Tanglewood shell is being constructed by Rensselaer Polytechnic Institute "to make possible the appearance of the full personnel of the Boston Symphony Orchestra."

It goes on to say—"this is of significant importance, for with the completion of the new Shell and the concert seating of the Field House equal to that of the famous Tanglewood Shed, the city of Troy will have a 'Tanglewood' of its own."

With all the fuss last summer over de Sabata's engagement to conduct at Tanglewood, and the last-minute withdrawal of movies after one of the concerts, the idea of another "Tanglewood" could very easily make one sus-

HOUSTON, TEX. POST
SEP 12 1950

[132]

-70th Symphony Season Begins Friday

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the first concert of the 70th season in Symphony Hall yesterday afternoon. The all-Beethoven program offered the Overture to "Fidelio," Op. 72b; the Symphony No. 1 in C major, Op. 21; and the Symphony No. 3 in E flat major, "Eroica," Op. 55.

By RUDOLPH ELIE

IT IS VERY ODD and somehow very reassuring how wonderfully poised in space and time are these first Symphony concerts of the season.

What has happened in these five months and more since this audience last assembled? A war has been fought and won on the battlefield if nowhere else; the growing things of this latitude have had their season in the sun, have produced their fruits and have gone on; so, too, have gone on some of the members of the audience who were with us in the spring. But only those who lost these members feel that; now there are new faces, and who remembers all the old faces well enough to know the new?

Yet whatever has happened elsewhere and to whom, yesterday's opening concert might as well have been the 25th concert of last season, so unchanged and so alike in mood, atmosphere and look it was. One felt that here was one thing that would endure intact, not smugly, not ostentatiously, but with a calm resolution founded on artistic integrity.

THERE WERE NEW things, of course. New faces in the orchestra, for one. A new and clearly exceptional solo oboe in the person of Ralph Gomberg; a new and clearly fine solo clarinet in Gino Cioffi, formerly of the Metropolitan Opera orchestra; several new violinists in the ranks, and Roger Voisin, acceding to the solo trumpet desk replacing the late, memorable Georges Mager.

There was a new arrangement of the orchestra, Mr. Munch having lowered the proportions of the risers to achieve more tonal unity and balance, an arrangement that is auditorily triumphant. It is visually much better than I had expected, too, though I feel the last two desks of violins and violas might be better with some little elevation.

Otherwise, save for the performance of the national anthem at the beginning, and the fact that the audience had arrived somewhat earlier than it usually does to greet old friends and meet new ones, everything was the same. It was a resumption rather than a beginning, and it may be said that musically it was a superb resumption, too. I have long admired and been thoroughly stimulated by Charles Munch's approach to Beethoven, and to hear him in an all-Beethoven program proved to be a very exhilarating experience.

What he does is quite remarkable: he infuses Beethoven with a surging vigor on one hand while giving it a clarity and lucidity of texture on the other that proves to be a truly astonishing lesson in orchestral form. You keep thinking, when suddenly you hear a bassoon or an oboe proclaiming in inner voice of the greatest beauty, "For goodness sake, I never happened to hear that before!" Every little melodic or contrapuntal glint in the texture emerges; who sets apart and gives individual meaning, as Munch does, to every variation of the Eroica's finale? Who gives a better demonstration, while still creating an artistic whole, of the parts—exposition, development and recapitulation—sonata form as represented in the first movement of the First Symphony?

WHERE HE LAYS himself open to criticism and discussion in Beethoven is in his tendency to do what is called "whipping up" the orchestra. He does exact fearful tempos (how the strings ever did the coda of the variations I cannot imagine), and he does drive the orchestra. But there is no denying that it is effective, and who can say that it is or is not Beethoven? I am inclined to accept this speed and drive as expressing the tempo of the day; it is certainly not to be gainsaid that Munch does, in re-creating the music we have all heard a hundred times, make it a fresh and invigorating experience. The orchestra, incidentally, started the season in nearly mid-season form; it never had more tonal cohesion or technical brilliance.

The program next week offers Handel's Fire Music, Honegger's Prelude, Fugue and Postlude, Martinu's Third Piano Concerto (Rudolf-Firkusny, soloist) and Franck's D minor Symphony.

TONIGHT IN THE THEATERS:

BRATTLE THEATER—"Six Characters In Search of an Author," Luigi Pirandello's study of illusion and reality starring Joseph Shildkraut, Ruth Ford, Cavada Humphrey, Michael Wager and others: 2:30 P. M., 8:30 P. M.

PLYMOUTH—"Burning Bright," a new play by John Steinbeck with Howard Da Silva, Barbara Bel Geddes, Kent Smith and others. Produced by Richard Rogers and Oscar Hammerstein 2nd, directed by Guthrie McClintic; sets by Jo Mielziner: 2:30 P. M., 8:30 P. M.

COLONIAL—"Oklahoma!" Rodgers and Hammerstein's fabulous piece of musical Americana. Featuring Jack Kilty, Patricia Northrop, Jerry Mann and others: 2:30 P. M., 8:30 P. M.

SHUBERT—"Call Me Madam," with Ethel Merman as the ambassador to Lichtenburg. Music by Irving Berlin, book by Howard Lindsay and Russel Crouse. Presented by Leland Hayward, Paul Lukas, Russell Knipe and others assist Ia Merman: 2:30 P. M., 8:30 P. M.

WILBUR—"The Curious Savage," John Patrick's drama of the sane and the not-so-sane. Presented by the Theater Guild and directed by Peter Glenville. Marie Carroll, Robert Emhardt, Isobel Elsom and others: 2:30 P. M., 8:30 P. M.

Social Chatter

By Alice Arnold

A whole program of Beethoven, which director Charles Munch promised when he succeeded Serge Koussevitsky, opened the 70th season of Symphony concerts yesterday. As it's modern music, alone, rather than illness or infirmity that can prevent a proper Bostonian from attending one of the Friday afternoon concerts, Symphony Hall was sold out. Many men left their offices early to attend. Among them was Wallace Goodrich, who was at the dedication of the hall 50 years ago and at the first concert.

* * *

Eben S. Draper, distinguished from his nephew by his middle initial, left at intermission, but staying on were Charles Fanning Ayer, with Mrs. Ayer, Judge and Mrs. Robert Wolcott, and Maxim Karolik, who was greeted with a "Hi, Peter!" by Mrs. Benjamin O. Gardiner. The latter's mother, Mrs. Francis P. Sears, added a note of color to the many fall ensembles with her red bolero and beret.

* * *

Among mothers and daughters attending this family institution together included Mrs. Allan Forbes and Mrs. Tudor Leland. Mrs. Benjamin D. Shreve was with her daughter-in-law, Mrs. Richard S. Shreve, and Mrs. Dwight Evans came in with her daughter, Mrs. Chase Kimball, from Milton. Miss Elizabeth C. Leland took time out for Symphony after working all summer to help prepare the new Milton Hospital which opened Monday and already has half a dozen babies.

* * *

The baby sitter problem has been successfully solved by many, for young-marrieds were there in full dress. Mrs. Edward B. Simmons (Peggy Hardwick) was chatting with Mrs. Lawrence L. Reeve, and still others were Mrs. William C. Loring, Mrs. Augustus P. Loring, 3d, Mrs. B. Devereux Barker, Jr., Mrs. Charles F. Hovey and Mrs. Eustus Walcott and Mrs. Wisner P. Kinne (Barbara Bremer).

* * *

A net crown with vintage color leaves of this season's popular red and purple framed the traditionally small and non-obstructing Symphony hat worn by Mrs. Thomas E. Proctor, who attended with Mr. Proctor. Others were Mrs. William Dexter, Mrs. Richard K. Thorndike, Mrs. Harold D. Hodgkinson, Miss Amy Sacker, Mrs. Ben Ames Williams, who saw her daughter, Anne, off for a year in Europe yesterday, and Mrs. William Dana Orcutt, asking for former Governor Alvan T. Fuller by greeting Mrs. Fuller with an anxious, "How is papa?"

Increased Novelty and Variety Expected in Symphony Season

By CYRUS DURGIN

The 70th season of the Boston Symphony Orchestra will begin at Symphony Hall next Friday afternoon at 2:30 when Charles Munch will conduct a Beethoven program: the "Fidelio" Overture and the First and "Eroica" Symphonies. A new period in Boston's—and for that matter, the country's—music began last October when Mr. Munch became regular conductor of this orchestra. His first season, necessarily tentative in certain respects, proved a great success, with distinction and novelty of its own. We may expect, in the seven months to come, increasing richness and novelty and the distinction which comes from so forceful an artistic personality as Mr. Munch.

CHARLES MUNCH

A partial outline of the season's programs lends weight to that belief. A year ago Mr. Munch could not have been expected to be broadly conversant with contemporary music, for the simple reason that his experience in this country had been sporadic guest appearances. Obviously he has been learning, for last season he gave us a certain amount of American compositions, and he has promised more to come.

Among them will be David Diamond's Third Symphony, in first performance; an Oboe Concerto by Lukas Foss; Peter Mennin's Fifth Symphony; a revised version of the Second Symphony by Samuel Barber,

No Repeats

But the one factor that indicates exceptional variety is the rule which Mr. Munch has set for himself; that he will repeat nothing that he played last year. It is an excellent rule, and it will prevent shrinkage of the repertory.

Mr. Munch is a man of energy and, I believe, a broad point of view. To be sure by birth and background he is largely French. It is only natural that he would present a considerable amount of French music. But he knows perfectly well that the ideal symphonic repertory is inclusive of many styles and countries. I think he knows equally well that the American public, more than the European one, expects wide variety. And I think it will be forthcoming.

There always are those who kick about the programs. Before last season was halfway through, voices were heard complaining there was too much French music. Personally I did not find it so. There were so many things not done here in recent years that I found the novelty of them not only interesting but refreshing. If only such complainers would stop and realize that you cannot do everything in one season and that, given time, most of the great works will have their periodic opportunity to be heard.

Such, in the near future, will include Bach's "Christmas" Oratorio (four cantatas of it) at the holiday time, and the "St. Matthew" Passion in the Spring; Berlioz' Requiem, with all the trimmings of the three brass bands, if they can find a place to put them in various parts of Symphony Hall; Mahler's Four Symphony, Ravel's 'Scheherazade, and Shubert's Mass in G.

New Seating Plan

An innovation of Mr. Munch that may or may not arouse opposition is his new seating plan for the orchestra. The conductor has disliked intensely the high platforms of the former arrangement. He believed the brass was too loud, and the string tone diffused.

He tried a flat stage last season and immediately was criticized for it by press and public. Quickly he abandoned the idea. But he is a persistent man when he thinks he is right, and in the late Spring he invited press and others to hear a rehearsal on the flat stage, and he asked suggestions.

The new arrangement which he worked out during the Summer seems to be a compromise. The violins will sit practically on one level and the rest of the orchestra will be given slight elevation ranging from three to 15 inches. That seems entirely reasonable, but its merit remains to be proved by actual sound.

The cellos will be placed on low resonating boxes; the tympani will remain in the left stage corner, but on a small platform which will not increase the reverberation. Mr. Munch firmly believes that the violins and violas on the flat stage will produce a finer and more compact tone.

Certainly the experiment is worth trying. As a matter of something pretty close to fact, the opposition to Mr. Munch's flat stage boiled down to the notion that the orchestra looked better on the high platforms which undoubtedly is true. Also that you couldn't see the players so well when they were all on the same level. Nonetheless, the sound not the appearance, is what counts. Though I, for one, like to see what is going on, I'll gladly sacrifice that pleasure to any enhancement of the orchestral sonorities.

SPRINGFIELD, MASS.
REPUBLICAN
OCT 8 - 1950

MUSICAL HISTORY OVER MANY YEARS

'Symphony Hall, Boston' by H. Earle Johnson

In "Symphony Hall, Boston" (Little Brown; $6), H. Earle Johnson tells the story of this famous building, how it was planned and built, its purpose, and goes on at length to tell of the variety of events it has housed.

The story takes on color when he tells of the auction of symphony tickets and a mysterious person bids $1120 for two season tickets in the balcony. Everyone is of course agog to see who will occupy the expensive seats. The owner turned out to be Mrs. Jack Gardner, and her escort at the opening concert was George Proctor, a well-known Boston patron.

Music was but one of Mrs. Gardner's enthusiasms, baseball being another, and at a later concert she caused a bit of a stir when she arrived late from a ball game wearing a hat with a ribbon upon which was emblazoned "O You Red Sox!" All this was 50 years ago. Mrs. Gardner passed on some time ago and Mr. Proctor died during the past year.

To those interested in the Boston Orchestra, the Koussevitzky era is familiar enough but Mr. Johnson recalls in considerable detail the previous seasons of Wilhelm Gericke, Dr. Karl Muck, Max Fiedler and Pierre Monteux, their outstanding achievements, what they played, and the names of the soloists who appeared with them. Of equal interest is the resume of the solo recitals over the same period with occasional critical estimates.

Of especial value are the last 100 pages of the book which are devoted to a complete list of works performed by the Boston Symphony from 1881 to 1949 with [illegible] of their performances, the names of the soloists who have appeared with the orchestra as well as all of the re-cit[illegible] who have appeared in Symphony [illegible]

V. P.

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POST, SATURDAY, OCTOBER 7

SYMPHONY STARTS ON 70TH YEAR

First Families Back in Same Old Seats

BY ROSE WALSH

Not only did the 70th season of the Boston Symphony Orchestra, conducted for the second year by Charles Munch, open with the national anthem, as the program specifically noted it would, but the music-loving audience that filled every seat in 50-year-old Symphony Hall yesterday afternoon sang the entire first verse.

KEEP SAME SEATS

Many Boston first families needed little help from the ushers for they have been hearing the great symphony concerts from the same seats season after season. Mrs. William Dana Orcutt, a symphony enthusiast since she was a little girl, arrived in plenty of time to greet old friends in the lobby. Mrs. Allan Forbes, a sable cape over her new-length black crepe dress, was accompanied by her daughter, Mrs. S. Tudor Leland who complemented her violet tweed suit with a grey felt beret.

Mrs. John Taylor Bottomley, whose family is listed among the early symphony subscribers, was joined by her daughter, Mrs. Arthur Fiedler in the lobby. Recently returned from a tour of the West Coast with her noted conductor husband, Mrs. Fiedler wore a striking chartreuse derby-type hat (his choice) with her slim black suit.

A becoming French blue wool suit caught at the neck with a brilliant red scarf was Mrs. Malcolm Bradley French's costume of the afternoon and her daughter, Mrs. Lyman P. Gutterson contrasted her beige fur jacket with a black hat.

In Fall Fashions

Also noted Wallace Goodrich, M. A. De Wolfe Howe, Mrs. Ernest Henderson who came via subway after a brief shopping tour; Mrs. John V. Spalding, Mrs. Franklin W. Hobbs, an autumn yellow scarf accenting her black tailored suit and dashing green hat; Mr. and Mrs. Frederick Ayer, Eben Draper, Mr. and Mrs. William B. Coburn, Mrs. Lawrence Percival, Mrs. William S. Bacon, Mr. and Mrs. Samuel H. Hallowell, Mrs. Robert Hoffman, Mrs. Marcien Jencks, Mrs. Mason Whiting, sable skins adorning her wine red suit; Mrs. Robert Hoffmann, Mrs. Fanny Curtis, Mrs. Edwin S. Webster, her lovely white hair unhampered by a hat, Miss Ann O'Day, Mrs. C. Chauncey Gray and Miss Amy Sacker.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Shortly after 2:30 yesterday afternoon Charles Munch bounded onto the stage of Symphony Hall. Orchestra and audience rose in greeting and the latter remained standing; for the Boston Symphony's 70th season, as expressly stated in the program book, opened with the National Anthem. This gesture will be repeated tonight and again Tuesday evening; but not at subsequent concerts, unless international affairs take a turn for the worse.

If Mr. Munch stayed around long enough we might stop comparing him with Koussevitzky. Just now, after 25 years of the Russian and one of the Frenchman, the comparisons inevitably spring to mind. Mr. Munch plays "The Star Spangled Banner" more briskly than did his predecessor and the change is all to the good. It is the function of the anthem to be inspiring and inspiriting rather than solemnly impressive.

The program-proper began with Beethoven's Overture to "Fidelio," last heard at the regular series in 1920. It isn't much of a piece, though it makes a better introduction to the first scene of Beethoven's only opera than would its mighty forerunners, the Second and Third "Leonora." In point of fact, "Leonora" No. 3 had been announced and the shift to the "Fidelio" was a wise one. The great "No. 3" would have completely blanketed the little First Symphony that followed in this all-Beethoven list. Measure for measure, it overtops even the "Eroica," with which this opening bill concludes.

Mr. Munch took the "Fidelio" at a pretty good clip, at times there was an unnecessary vehemence and a hint of roughness. A more cautious performance would have been a more satisfactory one. The First Symphony, a work far inferior to the respective last symphonies of Haydn and Mozart, went its way acceptably, but with not quite the degree of eloquence Koussevitzky used to impart to it.

We have always thought of Koussevitzky's Beethoven as romantic rather than classic, though Ernest Newman has steadily insisted that it is the other way around, that his desire to make Beethoven makes the effect on us that he made upon [illegible] contemporaries is the truly classic approach, whereas making it sound as it sounded in the early 1800's is a romantic attitude. Disregarding this paradox, we may say that Mr. Munch's Beethoven is also romantic. Except for a slightly slower tempo in the Scherzo his "Eroica" was much freer, must less traditional than Koussevitzky's. This approach found its fullest justification in the second movement, which emerged, not as the intended funeral march, but as an impassioned threnody.

The outset of the 70th season finds the orchestra personnel slightly altered. There is a new first oboe, Ralph Gomberg; a new first clarinet, Gino Cioffi. Willem Valkenier, so long first horn, has retired, leaving Mr. Stagliano in his place. We will no longer see Georges Mager among the trumpets. It was his intention to retire and death took him a few days ago. Yesterday the new "firsts" acquitted themselves well. There are also minor changes in the string section.

BOSTON, MASS.
TRAVELER
OCT 10 1950

JOINS SYMPHONY — Ralph Gomberg who has joined the Boston Symphony Orchestra as solo oboist. He will appear as a guest performer at the Brookline Chamber Music Society's concert Oct. 27 at 8:30 P. M., Brookline High School.

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GLOBE SATURDAY, OCTOBER 7, 1950

Capacity Audience Greets Boston Symphony Opening

By CYRUS DURGIN

So far as the exterior facts are concerned, the story could be told in a paragraph: Charles Munch and the Boston Symphony began at Symphony Hall yesterday afternoon the 70th season of the great orchestra. They were most warmly received by a capacity audience which rose in greeting upon Mr. Munch's first entrance. The program was devoted to Beethoven of the "Fidelio" Overture and the First and 'Eroica" Symphonies, prefaced by "The Star Spangled Banner."

But this information alone would not give you the tiniest notion of what this event actually was like. Music and the reception of it is more than elementary facts. Actually there is a warmth of feeling through Symphony Hall, when the orchestra resumes its concerts, that almost equals the warmth of Spring.

Music An Enchanted World

When the audience rises to greet Mr. Munch, it is no perfunctory gesture, but one intended to express in a simple, gracious way the admiration and affection felt for him and his orchestra. As for the music-making itself, that is a whole enchanted world which has no truck whatever with facts.

Mr. Munch started off the "Fidelio" Overture with a rush of excitement. Those opening staccato chords, whose rhythm illustrates the way the name of Smetana should be pronounced, as that composer pointed out, went so fast they were startling. Except for the contrasting slow passages, which immediately follow the statements of that phrase, the pace was pretty fast. But it all was likewise very clear, and it was consistently Beethovenish.

The First Symphony, which sounds less and less like Haydn the more you hear it, although the slightly patronizing term "early Beethoven" will cling to it so long as the music lasts, was set forth by Mr. Munch in somewhat similar terms. The tempi were brisk, the treatment energetic, yet so far from exaggeration that the matter is mentioned only for the sake of the record. The C major Symphony is "small," comparatively, in scope and character, but it is Beethoven, and therefore not fragile. Mr. Munch has the right way with it; the line is long and steady, the accents strong, and there is no suggestion of an artificially contrived delicacy.

With the "Eroica" the results were mixed. Here again were the same big line and the wonderful clarity; the clean phrasing and the springiness of rhythms. But I found that Mr. Munch was tinkering with the tempo in the first movement, speeding it up from time to time so that certain pages sounded hurried. The same thing, though less often, happened in the finale. These details were a very free handling that contrasted forcefully with the high accuracy elsewhere.

Many conductors concern themselves only with the main tune that happens to be going on at the moment in Beethoven, leaving the inner voices to form background. Oftentimes that is correct. But there are others where wind instruments deserve to be heard a little louder, and in this respect Mr. Munch shows a careful ear and good taste. He brings out the trumpets, which add so much liveliness to orchestral sound.

New Seating Arrangement

In general this reading is a French one, sharp of outline and pungent of texture. It does not aim at the German ideal of mellow sonorities and massive texture. On that ground you may accept or reject it. In its manner, however, it is first-rate.

I did not happen to hear any lobby comment about the new seating arrangement, which has violins and violas on the flat stage, and the rest of the orchestra on elevations varying from three to 15 inches. The sound thus calculated I found compact and refined. With their slight elevation the woodwinds come through better than if on the flat stage. The tympani is in about the same corner position, but its penetrating sonority has been cut down a little from last year—when it frequently was too heavy. With this new plan the brass sound better, but a little more calculation is desirable for the horns, which are on the muffled side except when exposed in solo places.

These observations made, let it be added that the Boston Symphony remains the glorious and supreme instrument it has been these many years, and that Mr. Munch is just the man to keep it so.

SATURDAY, OCTOBER 7, 1950

SOCIETY: Symphony Opens 70th Season, and Keeps a Pledge

By MARJORIE W. SHERMAN

When Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, one of his primary purposes was to make its fine music available to any student in Boston interested in music. The final rehearsal of the orchestra on each Friday afternoon was open to "all who paid a coin at the door," and in 1882 the orchestra's student concert series began in Harvard's Sanders Theatre. In this, the orchestra's 70th season, with the famous Friday concerts sold out months ago, and the Cambridge series fully subscribed, there is little chance for hundreds of music students to hear a single concert.

With typical Boston concern for a promise made nearly a century ago, the trustees of the orchestra, headed by Henry Cabot, Jacob Kaplan and Richard C. Paine, will open the final rehearsals during five weeks of the season to students from colleges, conservatories and orchestras in Boston. These rehearsals will be held on Thursday evenings and the seats will be unreserved. Tickets will be distributed through the schools at a nominal price, and the proceeds will be turned over to the orchestra's pension fund.

A fresh coat of the familiar cream paint, and an exhibit of baroque paintings lent by the Museum of Fine Arts helped celebrate Symphony Hall's own 50th anniversary yesterday, and in the vast audience that gathered promptly and leisurely were quite a few who could remember the curving stair rail out of the front lobby when it stood in the old Boston Music Hall. Mrs. Franklin W. Hobbs doesn't look it, but she can remember the opening of Symphony Hall, and so can Wallace Goodrich of yesterday's audience, and Mrs. Edwin S. Webster, and Mark De Wolfe Howe. Mrs. Allan Forbes was beautiful little Josephine Crosby then, and younger than the tall, lovely daughter (Mrs. Tudor Leland) who came with her to Symphony yesterday.

Still others with family "heirloom" Symphony places that date back half a century are the Roger Wolcotts, there yesterday as usual; the George Lewises, the Ralph Bradleys, Mrs. Roger Griswold and her daughter Penelope, the Eben Drapers, the Oliver Wolcotts, Lewis Perry, the John Lymans, the Louis Curtises, Mrs. Charles F. Hovey,

MRS. CHARLES F. HOVEY at the Symphony opening yesterday.

Mrs. Reginald Bird, and many another.

Just back from a Summer in Scotland and England, Mrs. Malcolm B. French was busy telling friends about the October Cushman Club benefit with all her usual energy and charm, and still others of the big, familiar audience were Mrs. William Dana Orcutt, Maxim Karolik, the Roger Gilmans, Mrs. Robert H. Stevenson, Mrs. John Sargent, Mrs. Palfrey Perkins, Mrs. Grafton Fay, Mrs. Halfdan Lee, the Thomas Proctors, Mrs. Bayard Warren, Mrs. Robert Boas, Elizabeth Fenno, Mrs. Chauncey Gray, Mrs. Alfred Peabody, Mrs. Henry K. White, and Mrs. Franklin Dexter.

MISS KIMBALL ENGAGED—Mr. and Mrs. Dudley Fisher Kimball of Belmont announce the engagement of their daughter, Janet, to Arnold Guyot Dana, son of Mrs. K. Sharpe Dana of Providence, and Albro Newton Dana of Coventry, R. I.

Miss Kimball is a graduate of Stephens Junior College in Columbia, Mo., with the class of 1946, and the Boston Museum Guild of Fine Arts in 1950.

Mr. Dana attended Andover and St. George's School in Newport, R. I., and graduated in 1947 from Yale, where he was a member of the Elihu Society. He is also a graduate of the Harvard Business School.

Boston Herald October 14, 1950

MUSIC

SYMPHONY CONCERT

The Boston Symphony Orchestra, Charles Munch conducting, gave the second concert of the 70th season in Symphony Hall yesterday afternoon. Rudolf Firkusny, pianist, was the soloist. The program:

"Fireworks Music" ..... Handel-Harty
Prelude, Fugue and Postlude...Honegger
Concerto No. 3 for Piano.....Martinu
Symphony in D minor ..... Franck

By RUDOLPH ELIE

IT IS ALWAYS, for me at least, a source of much gratification when new musical works prove to have both artistic quality of a very high degree and immediacy of communication. So it was yesterday in Honegger's Prelude, Fugue and Postlude and Martinu's Third Piano Concerto; they were first rate to listen to, and first rate in substance and in performances, too.

To take them as they were offered, the three excerpts from Honegger's "Amphion," composed for Ida Rubinstein's ballet in the late '20's, demonstrated anew what we have all known for some time: that he ranks with the most virile and original creative minds of the day. Without reaching out desperately for an entirely new musical idiom (as for example Schoenberg has), yet without leaning safely back on the tried and true language of his immediate precursors, he has achieved a personal vocabulary at once original, stimulating, forceful and contemporary.

From its opening chord (and a strikingly beautiful chord it is), the Prelude achieves a singularly original sound; it evokes a little of the atmosphere of Ravel but never the sound. There is no attempt at tonal sensation at all, nor of melodic persuasion either as it leads directly into a drily vigorous fugue and thence into a more reposed postlude. Yet the ear follows every bar and is held in interest and pleasure.

I don't think that Martinu's Third Concerto ranks quite so high in quality. It is not one of the most urgently conceived works of this brilliant Czech composer, but it certainly makes its own way for composer and soloist alike. Oddly enough, though its atmosphere recalls throughout (but especially in the second and final movements) the Czech flavor of Smetana, its language is quite astonishingly Brahmsian. The keyboard technique seems to spring directly from the Brahms of the piano concertos while the coloration of the woodwinds, and the use of them throughout, always recalls Brahms.

THIS IS NOT TO SAY, however, despite the fact there are recurrent echoes of the D minor concerto as well as of the Haydn Variations, that Martinu's new concerto is either reminiscent or overly eclectic. It is somewhat different than we expect of Martinu, that is all, for hitherto, aside from his own special idiom, his inspiration has always seemed to spring from the busy, motoric, forward drive of Bach. Almost unrestrainedly melodic in conception, as witness the extremely beautiful introduction to the slow movement and the gay, witty, polka-like rondo finale, it is a concerto that makes its way instantly.

It is extremely difficult music for soloist and orchestra, however, and it must be said that Mr. Firkusny acquitted himself brilliantly. The orchestra's role was not always perfectly played in matters of ensemble, but it was tonally very expressive under Mr. Munch's direction. The orchestra reached its tonal heights in the ever-fresh "Fireworks Music" of Handel, and its virtuosic heights in a very over-heated performance of Franck's D minor Symphony. Inasmuch as I entertain a fantastic blind spot for the music of Cesar Franck, I am unable to say whether Mr. Munch's realization was good, bad or indifferent. It was certainly notable for the clarity of its instrumental texture, and it certainly made a great effect on the audience. But personally, all I can think of, in listening to Franck's slithering chromaticism, is a bunch of pythons surging about in a glass cage.

The orchestra is out of town next week but will return on Oct. 27 for an interesting program of Bach and Handel, with E. Power Biggs as soloist.

SYRACUSE, N.Y.
HERALD-AMERICAN
OCT 8-1950

Final Rehearsals In Boston Open To Students

A note from George E. Judd, manager of the Boston Symphony, tells us that because symphony-minded students in the Boston area often arrive there only to find all of the Orchestra's concerts fully subscribed, that the five final orchestra rehearsals during the current season will be opened. Representatives of 14 colleges and conservatories met for luncheon in the Harvard Club, Boston, to discuss the basic idea and problems connected with distribution and allocation of concert tickets. For several years, public rehearsals with a nominal charge have been a feature of the Tanglewood scene, the Boston Symphony's summer home, but the forthcoming rehearsals will mark the first time since the earliest days of the orchestra that the doors of Boston's Symphony Hall will be opened for other than an actual concert.

* * *

Boston Globe
-SATURDAY, OCTOBER 14,

MUSIC

Munch Introduces Honegger and Martinu Music at Symphony

By CYRUS DURGIN

Two French scores, neither new but both engaging, were introduced to Boston by conductor Charles Munch at the Boston Symphony Orchestra concert in Symphony Hall yesterday afternoon. The first was the Prelude, Fugue and Postlude by Arthur Honegger; the second was Bohuslav Martinu's Third Piano Concerto, with Rudolf Firkusny as soloist. The afternoon began with four movements from the "Royal Fireworks" Music of Handel, in the modern orchestral transcription by Sir Hamilton Harty, and ended with the D minor Symphony of Cesar Franck.

For my taste, this was a rich and rewarding symphony concert, superbly played and showing off the varied attributes of the Boston Symphony at their glorious best. Once again I was deeply impressed by the wisdom of Mr. Munch's new seating plan for the orchestra. It does sound better, and no mistake, under this arrangement. You will never hear anything lovelier than the compact and luminous string tone in the Siciliana of Handel's robust and diverting suite. The woodwinds, from first to last, also were compact and sufficiently prominent, and the horns—which a week ago were overly faint—came through with a solid and completely luscious sound. Mr. Munch has been wiser and more imaginative than any of us; let his seating plan prevail without further discussion.

Honegger's suite evidently is an instrumental conversion of portions of a ballet composed for the fabulous Ida Rubinstein in 1928. As a score whose merit rests upon creative logic, adherence to venerated forms, the Prelude, Fugue and Postlude should depend only upon abstract excellence. At a matter of fact it does. Yet, listening to these three movements that progress without interruption, it is obvious that the depictive quality of the original ballet score still remains. You cannot resist making your own pictures. In fact, it is not too easy to think of the fugue in fugal terms, and the postlude, with its concluding solo for bass clarinet (that poetic and neglected instrument) is "program music" undeniably. There are also some striking solos for saxophone and English horn.

A wit of my acquaintance propounded that the author of this week's Piano Concerto should be named "Johannes Bedrich Tchaikovsky," because Martinu's work is amazingly un-characteristic and suggests a variety of other composers. Some find Brahms, Smetana and Tchaikovsky in it; others yesterday mentioned Bruennhilde's "Ho jo to ho" and a few other influences. They are all correct, so far as superficial resemblances go, especially with Brahms (in the first movement) and Smetana (in the showy, toccata-like finale).

Once an uncompromising individualist who looked to the future, Martinu, the Czech born-and-bred, turned backward in 1948 when he wrote this sweet, long and woolgathering work. It is all very pleasant and tuneful, from first measure to last chord, but even with the cuts sanctioned by the composer, it is too long and syrupy. Mr. Firkusny gave what I construed to be an expert and virtuoso performance of it, lacking nothing of technic and warmth of expression. But the final impression was that even too much honey is too much.

Mr. Munch's reading of the good old Franck Symphony, gradually falling victim to senility, was what is best described as virile and full-bodied. You may complain that the loud places were too loud, the tympani too vigorous. But what else are you going to do with a derivative, late-romantic score which has been showing its age for far too long? (I kept thinking of flesh-potty Paris during most of it.) If the Symphony must be played at all, let it be as Munch does it.

Boston Post - Oct. 14

...Germany.

Art Exhibition in Symphony Gallery

Subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, also members and Friends of the Orchestra, will hold their second annual exhibition of paintings in the Symphony Hall Gallery, opening Oct. 27. Each would-be exhibitor may submit two paintings Oct. 23 and from these a "competent but gentle jury" will select the exhibition. Paintings may be in any medium but not less than 8 by 10 inches in size, exclusive of frame and mat.

New Works for Sym

Rudolf Firkusny to Play Martinů's Third Concerto

By Klaus G. Roy

When the young Czech pianist, Rudolf Firkusny, joins the Boston Symphony Orchestra this Friday and Saturday for the first Boston performance of the Third Piano Concerto by his countryman, Bohuslav Martinů, Charles Munch will continue a long and happy tradition: no fewer than six world premières of Martinů's works have been given under Dr. Koussevitzky's direction, and this will be Mr. Firkusny's tenth appearance with the orchestra.

The concert promises to have at least one piece to appeal to every taste Symphony Hall can accommodate. After a con fuoco opening with Handel's "Royal Fireworks" Music, Mr. Munch and the orchestra will cross the English Channel to play three works by composers who have long been associated with France. It is quite appropriate to see Arthur Honegger's Prelude, Fugue, and Postlude, also in its first Boston hearing, preceding the piano concerto of his good friend Martinů, who spent 17 years in Paris before coming to the United States in 1941. Martinů's Double Concerto in particular (played here in 1944) has received some moving tributes by Honegger. Like the Swiss and the Czech composer, a Belgian found his second home in Paris: it was César Franck, whose ever-popular D minor Symphony will conclude the program.

* * *

As in several other of Mr. Martinů's recent works, world events and the tragedies which have befallen his native country are mirrored in this concerto; if it is not with as clear an indication as in the "Memorial to Lidice," then in the mood and frame of expression of the music itself. The work was to have been given its première by the Czech Philharmonic after its completion in New York in 1948. When the Czech Government was overthrown, for the second time in 10 years, the plan had to be abandoned.

An even more direct influence on the structure of the concerto was the tragic passing of the composer's friend, Jan Masaryk. News of the event reached Mr. Martinů while he was working on the last movement, a cheerful polka in the Czech manner, and the composer relates that he found himself unable to complete the piece in the same spirit. An expressive slower section cuts the swirling figure of the polka in two, and when the dance patterns return they appear clouded over; the ending is forceful but no longer gay.

* * *

"In a difficult world of social upheaval and political chaos," the composer has written, "it is more necessary than ever not to obscure our artistic purpose. We should keep our ideals clear, our convictions firm, and maintain the artistic faith that represents and speaks for our life and work."

Rudolf Firkusny gave the première of Martinů's Second Concerto in Prague in 1935; the Third was dedicated to him and first performed with the Dallas Symphony a year ago. In talking with him in the artists' room at Symphony Hall, it was obvious how fully he had made the structure and feeling of this work his own. It was a rare pleasure to hear him play through it, orchestral parts and all—humming what would have required more than ten fingers.

* * *

This is a most melodic concerto, Mr. Firkusny said, good to play for the piano, folk-like in material, and very Czech in spirit. The orchestra is of classical proportions, with some extra percussion like cymbal and bass drums; there is little solo writing for the instruments, and the scoring is quite rich and full throughout. Perhaps it is unusual for a contemporary composer to employ an unequivocal key-signature: this concerto is clearly in B-flat major, and the pianist pointed out how the composer reaches most of his climactic points on a chord or figure of B-flat minor, a sort of tonal motto running through all the movements.

The whole work gives the impression of being almost conservative in its harmonic material. Mr. Firkusny was quick to agree that the shadow of Brahms looms large over the rhythms, colors, and many individual phrases of the concerto, giving it warmth, melowness, and a romantic approach balanced in classical form. Certainly one could find little of the acidity and sharpness of most contemporary harmonic and rhythmic usage. The simple dominant and tonic relationships may cause some inquiry into Martinů's year of birth, which is 1890.

* * *

After several performances with other orchestras and a number of solo recitals, Mr. Firkusny plans to go to Europe in March for a series of concerts. He seemed very pleased to be able to begin his eighth annual tour of this country with the Boston Symphony Orchestra, for which he has the highest regard. Martinů's Third Concerto will also be entrusted to him for performances with the Cleveland Orchestra under Szell, and the Chicago Symphony under Kubelik. The latter event should be a field day for Czech music, with composer, conductor, and pianist (to say nothing of some of the orchestra players) all pooling their Bohemian vitality.

WILMINGTON, DEL.
STAR
OCT 1 [illegible]

Boston Orch. Opens Year Next Friday

Charles Munch, who arrived in Boston September 21 by plane from Paris to prepare for the pending season of the Boston Symphony Orchestra, has announced his musical plans for his second season as the Orchestra's conductor. The 70th season of the Boston Symphony Orchestra will open in Symphony Hall next Friday afternoon.

New works scheduled to be introduced to Boston will be Honegger's Prelude, Fugue and Postlude and the Third Piano Concerto of Martinu, with Firkusny as soloist. Mr. Munch is considering the Third Symphony by Walter Piston, the Fifth by Peter Mennin, the Third by David Diamond, Samuel Barber's revision of his Second Symphony and the Oboe Concerto by Lukas Foss for performance in the course of the season. Also upon his intended list is Bartok's Music for Strings and Percussion, Martinu's Concerto for Two String Orchestras with Piano, Ravel's "Sheherazade," Mahler's Fourth Symphony and Strauss' "Ein Heldenleben." Music seldom heard is the early "Printemps" of Debussy and Schumann's Piece for Four Horns and Orchestra. He will remember the 100th anniversary of the birth of Vincent D'Indy next March with a performance of that composer's Second Symphony. Choral works will include: Bach's Christmas Oratorio (four parts) and St. Matthew Passion, Berlioz' Requiem, Schubert's Mass in G, Honegger's "Danse des Morts" and Stravinsky's "Les Noces."

Rehearsals will begin next Monday for the opening concert, which will consist of Beethoven's First and Third Symphonies and "Fidelio" Overture. Every series in Boston, Cambridge, Providence, New York and Brooklyn is completely subscribed. The Orchestra will make a tour westward in the third week of the season, giving concerts in Troy, Syracuse, Rochester and Buffalo, New York; and Detroit, Ann Arbor, Battle Creek and Kalamazoo, Michigan.

The Orchestra's previous conductors, Serge Koussevitzky and Pierre Monteux, will return to conduct as guests in the 70th season, in November and January, respectively.

THE CHRISTIAN SCIENCE MONITOR,
Oct. 13

nphony — Stage a

Bruno of Hollywood

Rudolf Firkusny, appearing as soloist for the Boston Symphony's week-end concerts in the première of Martinů's Third Piano Concerto.

[135]

MUNCH INTRODUCES NEW METHOD:

Boston Symphony Will Give Two Concerts

From Boston, "the home of the bean and the cod," the Boston Symphony will tour into Ann Arbor to give two concerts, the first Oct. 22 and the second Oct. 25.

Boasting a fiery new conductor, Charles Munch, who took over for Serge Koussevitsky last year, the orchestra has caused a favorable tempest in Boston teapot by operating under a new concert method.

* * *

MUNCH INTRODUCED this new method when he took over after a year with the New York Philharmonic. Instead of rehearsing his men long hours so that they would produce his stylizations no matter how exhausted the practice sessions have left them, Munch takes his orchestra once-lightly over the rough parts in the score, and leaves the rest of the interpretation for the permance.

This practice has brought irate screams fro mmany American critics who have grown used to technically perfect performances. Munch's system, already thrilling staid Bostonians, forces the musicians to pay strict attention to the waving baton and vicious grimaces of their conductor, since interpretation depends on his momentary whim.

Approving critics claim that the music thus produced makes up in vitality what it loses technically and the Alsatian conductor's system has been gaining popularity.

* * *

MUNCH STARTED his career as a concert violinist in Strasborg, but switched over to the podium after a sojourn in the German Army. He resents this last portion of his career, since he grew up when Alsace was under German domination.

In his childhood prayerbook was the legend, "From our bones one day an avenger will arise," and he considers his Alsatian birth of paramount importance when discussing his nationality.

The Boston, under his inspired leadership yill present its first concert Oct. 22 on the Choral Union Series, and its second, Oct. 25 on the Extra Concert Series.

* * *

THESE TWO concerts duplicate last year's program which gave both sets of ticket holders a chance to hear what many critics call the best U.S. orchestra. Last year was the first time in Choral Union history that a major orchestra was invited to perform twice during the same season.

The Boston has appeared annually in Ann Arbor since 1930, and on numerous occasions since 1899; Munch's first appearance in Ann Arbor was in 1948 when he conducted the French National Philharmonic in Hill Auditorium.

The two Ann Arbor concerts this year will feature many proven Bostonian favorites conducted in the new Munch method, already known and enjoyed by campus audiences.

The Michigan Daily - August 22, 1950

Charles Munch Returns--and The Symphony Season Looms

By RUDOLPH ELIE

"It is my hope," he said, sitting down in a chair in the green room of Symphony Hall early this week and crossing his legs, "that we have a very good season." The assembled gentlemen of the press, noting his advancement in the peculiar art of speaking English since his arrival in Boston a year ago this time, drew pencils and notebooks. Charles Munch, never more rested and more charming, had arrived in Boston to begin his second—and the orchestra's 70th—season.

It had been for him, a quiet and restful summer in Paris, broken only by several appearances as guest conductor at various European musical festivals, and he had arrived, by plane, late last week to resume residence in the fine old Bishop Lawrence house in Milton. "So beautiful it is!" he exclaimed, "already the color of the leaves is extraordinaire!" But there were more pressing matters at hand and, referring to a typewritten sheet, the conductor related the general plans for the season's music.

He would begin, he said, with an all-Beethoven program next Friday afternoon, doing the Overture to "Fidelio," the First Symphony and the Eroica. The second program on the following Friday would bring out the first of the season's soloists: Rudolf Firkusny doing Martinu's Third Concerto. The program would also include Handel's Fire Music, a Prelude, Fugue and Postlude by Honegger, and Franck's D minor Symphony. The orchestra thereupon goes off on its first tour ("to Kalamazoo," said Mr. Munch with a grin).

In the line of new works, Mr. Munch announced, he plans to do David Diamond's Third Symphony, Lukas Foss' Concerto for Oboe (with the orchestra's new first oboe, Ralph Gomberg, as soloist); Peter Mennin's Fifth Symphony and Samuel Barber's Second Symphony in a new version. He will also repeat Piston's Third Symphony.

BERLIOZ' REQUIEM

Among the choral works planned for the season are Honegger's "La Danse des Morts," Schubert's Mass in G, Bach's Christmas Oratorio (four cantatas of the eight) in Christmas week, the St. Matthew Passion (at Easter time) and, in one of the biggest undertakings in Symphony Hall in many years, Berlioz' gigantic Requiem, brass bands at the far corners and all.

Other works planned are a Bartok Divertimento, Mahler's Fourth Symphony, two works of Schoenberg (the Kammersymphonie and "Pelleas and Melisande"), Strauss' "Heldenleben," the whole first act of Wagner's "Die Walkuere," Ravel's "Scheherazade" (with Suzanne Danco as soprano soloist), Reger's Variations on a Theme of Mozart, Debussy's early "Printemps"; D'Indy's Second Symphony in observation of the 100th anniversary of the composer's birth; a concerto for double string orchestra with piano and percussion by Martinu; Stravinsky's "Les Noces" and "Pulcinella," and Robert Schumann's Concert Piece for Four Horns, a novel work with a reputation for unequalled difficulty for the horn players.

Mr. Munch explained that there would be no repetitions of any works given last season, but that he planned a wide-ranging program of the standard repertoire with more emphasis on Haydn than ever before. Among the soloists he announced, besides Mr. Firkusny, are Yehudi Menuhin, Solomon, Aldo Ciccolini (an Italian pianist of whom he spoke most favorably, Nicole Henriot and Ruth Posselt, and he said he plans to use the first desk soloists of the orchestra considerably more than they have been in recent years, which is good and heartening news indeed, as it is to learn that the guest conductors will be Koussevitzky and Monteux.

Perhaps one of the most interesting announcements was that of one of the conductor's extraordinarily novel idea of presenting a special series of five "rehearsal" concerts for the students of Greater Boston. Mr. Munch, who thought up the project, will conduct these five programs on a more or less monthly basis during the season. They will be actual Thursday night rehearsals, not formal concerts, and the 2631 seats of Symphony Hall will be sold on a series basis to students only for $8 the series. The seats, moreover, will be unreserved. Thus, in one unique gesture, (for such a series has never been offered anywhere before), Mr. Munch has solved the problem of making the symphony concerts available to students, who can usually not get regular tickets even if they can afford them, and of insuring cultivated audiences for the future. It is magnificent scheme, and Mr. Munch deserves the greatest credit for having contrived it.

NEW SEATING PLAN

One development that is not, to me at any rate, so enjoyable in prospect, is Mr. Munch's determination to put the orchestra down off its series of platform risers onto a more or less flat stage. He gave the working critics a preview of this scheme last year, and I didn't go along with it on the grounds that from the floor of the Hall it was unsightly, that nothing could be seen of the orchestra but the first row of musicians, and that it did not measurably improve the sound of the orchestra but, on the contrary, covered the woodwinds.

Mr. Munch, who doesn't consider the visual aspect of a concert of any importance (a notion that would put an end to the virtuoso conductor if it were generally accepted) has now achieved a compromise between the high risers and the flat stage, a design worked out by Edward Charron, the Hall's superintendent. By means of risers ranging from three inches to a foot or so high, the orchestra will have a gentle pitch from the apron of the stage to the back. It remains to be seen how this new arrangement works out from the point of view of the audience on the floor, at least from a visual aspect.

BOSTON, MASS. POST

OCT 1 - 1950

Our Critic's Repor for the Week

BY WARREN STOREY SMITH

As Boston is justly proud of its Symphony Orchestra, so has it reason to take pride in the handsome, dignified, commodious, efficiently managed auditorium that is its proper home. Symphony Hall is 50 years old. It was opened for inspection by the press Sept. 22, 1900; the first concert, chiefly devoted to Beethoven's Missa Solemnis, took place Oct. 15, and the first pair of regular concerts were those of Oct. 19 and 20. This was the beginning of the orchestra's 20th season, and when its 50th was started a year ago Mr. Munch, making his first appearance as its official head, repeated the inaugural program. This list, prepared by Wilhelm Gericke, whose second term had six years to go, was typical of the strong Teutonic trend of the times, consisting, as it did, of Weber's "Euryanthe" Overture, an Organ Concerto of Handel, the "Rosamunde" Ballet Music of Schubert and Beethoven's Fifth Symphony.

It is instructive to compare this traditional array with Koussevitzky's first program 24 years later, drawn from Vivaldi, Berlioz, Brahms, Honegger and Scriabin. During the first quarter of the 20th century orchestral programs had changed considerably and Koussevitzky was to change them even more. The French and Russians had definitely entered the picture, the new was considered as worthy of performance as the old, even on special occasions, and the past was being freshly scrutinized and revalued. We are getting a far more liberal education in music than did our forefathers.

* * *

In a literary sense, nothing could be more appropriate at this time than a book dealing with Symphony Hall's first half century, and such a book has come forth in "Symphony Hall, Boston" by H. Earle Johnson (Little, Brown). A resident of Worcester, who teaches music at Clark University, Mr. Johnson has already displayed an interest in the Boston musical scene in his "Musical Interludes in Boston (1795-1830)." The task he lately set himself was no light one, and, barring the misstatements that a second edition should correct, he has accomplished it admirably. In 306 pages he manages to paint a vivid picture of Boston at the turn of the century; tell the story of the hall itself, the first in the world to be constructed in accordance with acoustical principles; tell of the concerts under Gericke, Muck, Fiedler, Muck again, Rabaud, Monteux and Koussevitzky, the latter rating a special chapter; discuss the concerts other than those given by the Boston Symphony, and the Hall's various and varied non-musical events; and in a final chapter bring the record up to the opening of the '49-'50 season. There follow 120 pages of valuable appendices, devoted respectively to a complete listing of works performed by the Boston Symphony from 1881 to 1949, lists of conductors and guest conductors, of soloists with the orchestra, of visiting orchestras, of the more important concert artists and finally the specifications of the re-built organ that was dedicated a year ago.

* * *

This is truly a case of much in little. Mr. Johnson had to plow through a mountain of scrapbooks, culling from them the high spots that he has so successfully picked out, and we owe to the orchestra's staff the aforesaid appendices. For those whose memory goes all the way back to 1900, or most or even part of the way back, this is a book rich in reminiscences; while those who have come upon the scene more recently can learn much regarding other times and other ways. A reading of this book will serve to disabuse the victims of the high-powered Koussevitzky propaganda of the notion that we had no orchestra worthy of the name, no American composers ditto and no curiosity regarding new music before the glamorous Russian took over.

* * *

The lover of anecdotes about outstanding musical personalities will find that Mr. Johnson has not neglected them. He has quoted liberally from the critics of this 50-year period, and an interesting light is thrown on the ways in which musical taste has changed, reminding us anew that the controversial of yesterday will become the accepted of today. Incidentally, a paragraph (attacking Scriabin) is attributed to H. T. Parker that the open-minded Transcript critic could not possibly have written, while Philip Hale is given credit for one of H. T. P.'s felicitous picture captions, describing Milhaud as a "disturber of the peace."

I would recommend to Mr. Johnson a study of Appendix I. He would learn that Rachmaninoff never played here his First Concerto, that either he nor anyone else conducted his early tone poem "The Rock," that there was no performance of the Bruckner Ninth between '14 and '47 and none at Symphony Hall of Mahler's "Kindertotenlieder." Such errors mar an otherwise most useful book.

* * *

On Friday and Saturday Mr. Munch begins the Orchestra's 70th season with Beethoven's "Fidelio" Overture and First and Third Symphonies.

[136]

Firkusny Soloist in Martinů Concerto

Munch Program Includes Honegger, Franck

By Harold Rogers

Two works new to Boston are listed on the Boston Symphony Orchestra's program this week end—Arthur Honegger's Prelude, Fugue, and Postlude, a suite derived from music he wrote in 1928 for Paul Valéry's "Amphion," and Bohuslav Martinů's Third Piano Concerto, written in 1948. Rudolf Firkusny, to whom the concerto is dedicated, was the soloist. Charles Munch opened the program with Handel's Suite from the Music for the Royal Fireworks, and brought it to a close with César Franck's Symphony in D minor.

* * *

It was in the Franck that the fireworks really occurred — a scintillating display from Mr. Munch's personal arsenal. By infusing the symphony with his own dynamic personality, he tightened it here, broadened it there, all the while setting off an impressive array of musical pinwheels, sparklers, and soaring skyrockets. Perhaps no more exciting reading has ever stormed the tympanum, nor, for that matter, a more erratic. If the public has become patronizing toward Franck's chromatic masterpiece, Mr. Munch's version will help to renew their interest. It is different, to say the least.

* * *

One can hardly believe that the Martinů concerto is of our day, conceived, as it is, in a romantic framework in general, and in a Brahmsian mode in particular. A composer might be justified in choosing an earlier style in which to express himself, provided he had more to say in that style than its originators. But Martinů, if anything, says less, though he speaks with refinement, scholarship, and balance. Considering the few contemporary punctuation marks he employs, we might accede to a neo-romantic classification.

Apart from the concerto's anachronism, however, it is an ingratiating piece of music, one that modern ears will find more than easy to bear. The solo instrument is never obscured by the instrumentation.

Mr. Firkusny's interpretation had power and grace. He can gradually develop a climax of tremendous sonority, as he did in the last-movement cadenza, yet without any disagreeable sense of percussion. The elements of performance yesterday afternoon were close to ideal. As a piece of original writing, however, the concerto utterly fails.

* * *

There is no gainsaying that the musical creative activity of our times has long been coasting in the doldrums. Though we can look back on golden ages, we must be satisfied today with bronze. This age in French music has been more or less dominated by three of the French Six—Honegger, Milhaud, and Poulenc. Honegger has been daring, Milhaud prolific, and Poulenc, though having written things of great beauty, is now mainly a musical prankster.

It was the Honegger music that brought the most compelling contribution to yesterday's program. Opening with strong, atmospheric chords of under-water timbre, the first movement proceeds with an interplay of solo instruments, the dramatic use of a saxophone, and an agitated development that opens out into a broad, heroic melody. The harmonies take hold with a bite.

* * *

The fugue is at first ponderous, marcato in treatment, then smoothing into a passage of nostalgic lyricism, only to finish in a dissonant cry of triumph. The finale is stately, recalling the solo saxophone and returning to the original mood of the piece. The conclusion is serene with a shimmering tone from the gong. If Honegger and Martinů could be considered as competitors on this program, then it was Honegger's day.

Boston's Temple of Glory

Symphony Hall's Story Set Down by "A Bostonian by Conviction"

Symphony Hall, Boston, by H. Earle Johnson: Little, Brown and Co., $6.

This voluminous book contains the story of the red brick temple at the corner of Huntington and Massachusetts aves. for 50 years the home of the Boston Symphony Orchestra, and as characteristic a part of our city as the Common and Public Garden. The story has been told, on the whole very well, by H. Earle Johnson, born in Connecticut but "a Bostonian by conviction" and, by occupation, an assistant professor of music at Clark University in Worcester.

Symphony Hall is a monument to Maj Henry Lee Higginson's devotion to the Boston Symphony Orchestra, which he founded and for so long maintained, and to the spirit of the citizens who subscribed the $750,000 to build it. In half a century, Symphony Hall also has become a tradition and, to those except sports followers, the best-known of all Boston's public gathering places. Built at the turn of the century specifically to house the Boston Symphony, the hall was designed by the architectural firm of McKim, Mead and White, after the Gewandhaus in Leipzig, Ger. The first major work to be performed there was Beethoven's Missa Solemnis, at a special pre-season concert, when the two most expensive series seats, purchased at auction through a broker for the still fabulous amount of $1120, were occupied by Mrs. Jack Gardner and the local pianist, George Proctor.

As a musician, Mr. Johnson naturally devotes by far the greater part of his book to the concerts of the Boston Symphony. There is also a section on the Pops, and a chapter on the personalities who have given miscellaneous independent concerts at Symphony Hall over 50 years.

Symphony Hall came eventually to lead a double life, and it has seen and heard lectures, banquets balls, college commencements, political rallies, religious services plays, movies, book fairs, cook... schools and even, in the early years automobile shows.

As aforesaid, Mr. Johnson's work is good, but I noticed that he is a little casual about including dates and other specific details, and that his style is often a little prissy and frequently fancy, as witness his paragraph on the death of H. T Parker.

There are valuable indices of compositions played by the Boston Symphony from 1881 through 1949, of soloists with the orchestra, of orchestras from other cities which have visited Symphony Hall, a selected list of concert artists, and the specifications of the new organ. But, sadly, there is no general index.

This story has had to be mainly factual, but there are touches of color and humor, notably the battle of the women's tall hats in 1908, led by Mrs. Jack Gardner and a few others. The same Mrs. Gardner was also a baseball fan, and in 1904 arrived late at a Friday concert, wearing a hat adorned with a red band and the sentence: "O you Red Sox!"

—CYRUS DURGIN.

HARTFORD, CONN. TIMES
OCT 1 41950

Friday, the 13th, Soloist Features Boston's 2d Concert

Special to The Hartford Times

Boston—The Boston Symphony Orchestra gave its second concert of the current series in Symphony Hall this afternoon. Charles Munch chose Handel's suite from the Music for the Royal Fireworks as the introductory piece. It was transcribed for orchestra by Sir Hamilton Harty.

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BOSTON, MASS. POST
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KALAMAZOO, MICH. GAZETTE
OCT 8- 1950

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WINS LAVISH PRAISE

However, from the first concert, he won over his Boston audiences and reviews he received from the critics knew no bounds in their lavish praise.

The 58-year-old Munch was born in Strasbourg, Alsace, the son of a a music teacher. He studied violin and in 1919 became a professor at the Strasbourg Conservatory. Going to Leipzig in 1926, he served as concertmaster in the Gewandhaus Orchestra under Wilhelm Furtwaengler.

He began conducting in Paris in 1932 and founded the Paris Philharmonic Orchestra, later becoming its regular conductor. He first came to America in 1946 when he made his debut conducting the Boston Symphony as a guest.

SECOND IN SERIES

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—Landesman photo
CHARLES MUNCH
Boston Conductor

Booklist of American Library Assn.
CHICAGO, ILL.
OCT 15

Johnson, Harold E Symphony Hall, Boston. 1950. 431p Little. $6

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785.062744 Symphony Hall Boston
Symphony Orchestra

[137]

Firkusny Soloist in Martinů Concerto

Munch Program Includes Honegger, Franck

By Harold Rogers

Two works new to Boston are listed on the Boston Symphony Orchestra's program this week end—Arthur Honegger's Prelude, Fugue, and Postlude, a suite derived from music he wrote in 1928 for Paul Valéry's "Amphion," and Bohuslav Martinů's Third Piano Concerto, written in 1948. Rudolf Firkusny, to whom the concerto is dedicated, was the soloist. Charles Munch opened the program with Handel's Suite from the Music for the Royal Fireworks, and brought it to a close with César Franck's Symphony in D minor.

* * *

It was in the Franck that the fireworks really occurred — a scintillating display from Mr. Munch's personal arsenal. By infusing the symphony with his own dynamic personality, he tightened it here, broadened it there, all the while setting off an impressive array of musical pinwheels, sparklers, and soaring skyrockets. Perhaps no more exciting reading has ever stormed the tympanum, nor, for that matter, a more erratic. If the public has become patronizing toward Franck's chromatic masterpiece, Mr. Munch's version will help to renew their interest. It is different, to say the least.

* * *

One can hardly believe that the Martinů concerto is of our day, conceived, as it is, in a romantic framework in general, and in a Brahmsian mode in particular. A composer might be justified in choosing an earlier style in which to express himself, provided he had more to say in that style than its originators. But Martinů, if anything, says less, though he speaks with refinement, scholarship, and balance. Considering the few contemporary punctuation marks he employs, we might accede to a neo-romantic classification.

Apart from the concerto's anachronism, however, it is an ingratiating piece of music, one that modern ears will find more than easy to bear. The solo instrument is never obscured by the instrumentation.

Mr. Firkusny's interpretation had power and grace. He can gradually develop a climax of tremendous sonority, as he did in the last-movement cadenza, yet without any disagreeable sense of percussion. The elements of performance yesterday afternoon were close to ideal. As a piece of original writing, however, the concerto utterly fails.

* * *

There is no gainsaying that the musical creative activity of our times has long been coasting in the doldrums. Though we can look back on golden ages, we must be satisfied today with bronze. This age in French music has been more or less dominated by three of the French Six—Honegger, Milhaud, and Poulenc. Honegger has been daring, Milhaud prolific, and Poulenc, though having written things of great beauty, is now mainly a musical prankster.

It was the Honegger music that brought the most compelling contribution to yesterday's program. Opening with strong, atmospheric chords of under-water timbre, the first movement proceeds with an interplay of solo instruments, the dramatic use of a saxophone, and an agitated development that opens out into a broad, heroic melody. The harmonies take hold with a bite.

* * *

The fugue is at first ponderous, marcato in treatment, then smoothing into a passage of nostalgic lyricism, only to finish in a dissonant cry of triumph. The finale is stately, recalling the solo saxophone and returning to the original mood of the piece. The conclusion is serene with a shimmering tone from the gong. If Honegger and Martinů could be considered as competitors on this program, then it was Honegger's day.

Boston's Temple of Glory

Symphony Hall's Story Set Down by "A Bostonian by Conviction"

Symphony Hall, Boston, by H. Earle Johnson: Little, Brown and Co., $6.

This voluminous book contains the story of the red brick temple at the corner of Huntington and Massachusetts aves. for 50 years the home of the Boston Symphony Orchestra, and as characteristic a part of our city as the Common and Public Garden. The story has been told, on the whole very well, by H. Earle Johnson, born in Connecticut but "a Bostonian by conviction" and, by occupation, an assistant professor of music at Clark University in Worcester.

Symphony Hall is a monument to Maj Henry Lee Higginson's devotion to the Boston Symphony Orchestra, which he founded and for so long maintained, and to the spirit of the citizens who subscribed the $750,000 to build it. In half a century, Symphony Hall also has become a tradition and, to those except sports followers, the best-known of all Boston's public gathering places. Built at the turn of the century specifically to house the Boston Symphony, the hall was designed by the architectural firm of McKim, Mead and White, after the Gewandhaus in Leipzig, Ger. The first major work to be performed there was Beethoven's Missa Solemnis, at a special pre-season concert, when the two most expensive series seats, purchased at auction through a broker for the still fabulous amount of $1120, were occupied by Mrs. Jack Gardner and the local pianist, George Proctor.

As a musician, Mr. Johnson naturally devotes by far the greater part of his book to the concerts of the Boston Symphony. There is also a section on the Pops, and a chapter on the personalities who have given miscellaneous independent concerts at Symphony Hall over 50 years.

Symphony Hall came eventually to lead a double life, and it has seen and heard lectures, banquets balls, college commencements, political rallies, religious services plays, movies, book fairs, cooking schools and even, in the early years, automobile shows.

As aforesaid, Mr. Johnson's work is good, but I noticed that he was a little casual about including dates and other specific details, and that his style is often a little prissy and frequently fancy, as witness his paragraph on the death of H. T. Parker.

There are valuable indices of compositions played by the Boston Symphony from 1881 through 1949, of soloists with the orchestra, of orchestras from other cities which have visited Symphony Hall, a selected list of concert artists, and the specifications of the new organ. But, sadly, there is no general index.

This story has had to be mainly factual, but there are touches of color and humor, notably the battle of the women's tall hats in 1908, led by Mrs. Jack Gardner and a few others. The same Mrs. Gardner was also a baseball fan, and in 1904 arrived late at a Friday concert, wearing a hat adorned with a red band and the sentence: "O you Red Sox!"

—CYRUS DURGIN.

HARTFORD, CONN.
TIMES
OCT 1 41950

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Booklist of American Library Assn.
CHICAGO, ILL.
OCT 15 1950

Johnson, Harold Earle. Symphony Hall, Boston. 1950. 431p. Little, $6.

The building that observes its fiftieth anniversary this year has been not only the home of the Boston Symphony Orchestra but the scene of other musical and cultural events and the affectionate review given here is a contribution to American as well as Boston musical history. Appendixes include a list of works performed by the Boston Symphony Orchestra compiled by members of the staff of Symphony Hall.

780.062744 Symphony Hall, Boston || Boston Symphony Orchestra

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BOSTON, MASS.
POST

MUSIC

Our Critic's Report For the Week

BY WARREN STOREY SMITH

Sir Thomas Beecham, one of the great conductors, will appear at Symphony Hall next Sunday afternoon. Only once before has he been there, though we have since heard him at the Opera House and in a Jordan Hall lecture. It was in 1928 that he led the Boston Symphony as guest, in a program drawn from Handel, Mozart, Berlioz, Delius and Strauss, composers with whom his name has been closely associated. Next Sunday he will direct his own orchestra, the Royal Philharmonic of London, now on its first visit to the United States.

* * *

Symphony orchestras are unwieldy things to transport, and interchange of them between Europe and America counts as an event. The only American orchestras to get to Europe so far have been the New York Symphony under Damrosch, the New York Philharmonic under Toscanini and the Philadelphia Orchestra under Ormandy. A second Great Britain tour by the last-named is planned for next summer. During all his 25 years as head of the Boston Symphony Koussevitzky dreamed vainly of taking it abroad.

* * *

We, on the other hand, have been visited by French and Italian orchestras; but so far as I know, the only previous English one to come to us was the London Symphony, brought over here by the B.S.O.'s ex-conductor, Arthur Nikisch. H. Earle Johnson's "Symphony Hall, Boston," reviewed here a fortnight ago, has this to say about the Boston concert:

"The conducting of Nikisch lingered in memory. Accordingly he was welcomed back with the London Symphony Orchestra, in a highly publicized American tour. Mr. Nikisch took no risks with debatable music, selecting an overture by Beethoven, Brahms's First Symphony, works by Tchaikovsky and Wagner. Although regarded as one of the world's finest, Bostonians found the strings brilliant with a hard polish and without sensuousness, the wood winds of inferior quality, as winds not played by Frenchmen invariably are in comparison, and the brass coarse and blatant. On the favorable side, it found the orchestra singularly plastic, and responsive to the conductor's slightest wish." . . . Let us hope the Royal Philharmonic makes a better impression.

Most Europeans who have conducted our top-flight orchestras declare them to be the best in the world. Sir Thomas, who has a mind of his own and thoroughly enjoys pricking bubbles and exploding bombshells, has gone on record as saying that they are as good as the best European ones, but by no means superior to them. Our orchestras are maintained on a more expensive scale and devote more time to rehearsals, but man for man they are not necessarily better than those of Europe. It boils down to a question of whether a national orchestra is to be preferred to an international one, and the cosmopolitanism of the American organizations has been considered their great asset. We have gone to France for our woodwinds, to central Europe for our strings and brass, etc. We are constantly receiving recordings of European orchestras and they make a very good showing, though we are told that recorded performances are rehearsed more thoroughly than those in the concert hall. The English strings and brass should strike us next Sunday as being closer to our ideals in such matters than those of the French Orchestre National, which came to us two years ago with Charles Munch as its head. There were some who found the French strings thin and the brass tinny.

Anyway, to hear the Royal Philharmonic should be an experience, and it is to be hoped that Boston will not display its customary apathy where visiting orchestras are concerned. Mr. Munch has made the statement that we should regard this concert as a special event of the Boston Symphony's 70th season and respond accordingly. Also we should make the most of the London orchestra, since we are not going to hear that of Amsterdam (one of the very finest), whose projected American tour has been cancelled.

And then there is Sir Thomas himself, not only a great conductor but an extraordinary personality, and with a most unusual background. Heir to millions, and a baronet to boot, he has worked harder than most men, and he has uniquely filled the triple role of artist, impresario and financial angel. A man of intellect and of wide interests, he is a remarkable English stylist, as his autobiography, "A Mingled Chime," amply proves. Bernard Shaw has called him the only truly adult conductor he has ever known. His Boston program will consist of Mozart's Paris Symphony, Haydn's No. 93, unplayed at Symphony Hall for 50 years, the Elgar Cello Concerto, which we do not know, with Anthony Pini as soloist, and the Dance of the Seven Veils from Strauss' "Salome."

ALBANY, N. Y.
TIMES-UNION

Throng Hears Boston Symphony

By CLIF BRADT

A fall accent to the Berkshire Festival came last night to Troy, where the huge Field House of Rensselaer Polytechnic Institute became for the moment the Tanglewood Shed, but there was one major difference, Charles Munch, the new conductor of the Boston Symphony Orchestra, was on the podium and from his personality and French musical background was reflected a concert of dynamic power that gave a new and different flavor to the orchestra's efforts.

THE KNICKERBOCKER NEWS
ALBANY, OCT. 18, 1950

There is a strange detachment of almost wistful humor about Munch's facial expression but not in the forthright manner of his conducting, in which one senses tremendous power that is only partially unleashed, even in the strongest passages of the music.

What probably was the largest musical audience of its kind ever gather under one roof in the Capital District heard Beethoven's Symphony, No. 3, the socalled "Eroica," played in a manner that brought out in the first movement the tenseness, the sinister explosive power that motivated Beethoven when he declared himself, in this symphony, liberated from classical tradition.

In the unutterable mystery of the funeral march sections of the second movement, Munch displayed a forte for giving the music every opportunity to speak for itself, rather than adorn it with the foibles of overconducting.

The same was true with Franck's Symphony in D Minor, once considered less profound than is now realized. Thus, without becoming ornate, as many conductors do with the D Minor, Munch opened up the realistic depths of this poignant, at times deeply tragic study of the duality and mystery of man's emotional life. The audience recognized the worth of his efforts in the ovation accorded him at the end of the concert.

The overture from Beethoven's "Fidelio," the more theatrical frontpiece that eventually remained with the score after the previous overtures became the Lenore No. 1 and No. 2, struck the mood of the concert, but kept the program within romantic confines, where a modern work have added a dash of spice.

The accoustics were surprisingly good, considering the cavernous hall, and attested to the efforts made in that direction.

A replica scaled within a few inches of the shell before which the orchestra plays at Tanglewood was constructed and some baffling of the superstructure of the Field House produced a good balancing of the orchestra sections with minor exceptions, such as overaccenting of the brass in passages of the Franck second movement, which probably was due more to the orchestra. Nevertheless, such delicacies as the pizzicato strings and the oboe and flute songs of the Allegretto came through exquisitely.

Boston Symphony Given Big Ovation in Coliseum

BY THOLA TABOR SCHENCK

A cordial crowd of Boston Symphony and Charles Munch enthusiasts welcomed the celebrated musical organization last night at New York State Fair Coliseum in their second successive concert presented by Famous Artists. Ovational tribute greeted the genial musical director's entry on stage, followed each programmed number and mounted to a frenzied clamor at the concert's end.

Acoustics were improved by the Blankenchip shell and the list of compositions performed was arranged to produce the utmost in effect for listeners. The opening Beethoven Overture to "Fidelio", beautifully performed under the musicianly direction of a baton master set an atmosphere of intent concentration on every choir of the orchestra and occasional prominence of individual instrument.

Conducting entirely without a score thruout, Munch spares neither himself nor his players in his confident building of exquisite melody, the blending of each creator's masterpiece into a whole tonal picture, permitting no applause between movements.

The long work was the fourth symphony by Brahms in E minor. Many who were hearing the work for the first time, the thousands to whom the four movements are familiar have never heard a better reading. The spirited Allegro, the melodic theme over plucked strings of Andante; the sparkling color of descending chromatics of the graceful Allegro giocoso and the crashing fortissimo of the final Allegro stirred emotional awe at its perfection. The first flutist came forward to acknoweldge special tribute.

Part II was given over to program music. The ever alluring "La Mer" by Debussy who loved and heard the sea in so many composition of his album of ethereal tone pictures was played first. Titled "Trois Esquises Synphoniques," the surge of drums, the mysterious ebb and flow of softly slipping speed and the clamoring forte passages challenged the imagination in interpretative sound.

Roussel's descriptive ballet music, "Bacchus et Ariane," mood music of the dance, was a gratifying score for closing. The music follows closely the story of the maiden's dream dance, her tripping duet with Bacchus when awakened, and ends with the whirling fortissimo of abandoned ecstasy in the Bacchanale.

The director and some of his staff remained in Syracuse at Hotel Syracuse over night, the musicians entraining by special car for Rochester last night. So, Director Munch will share his birthday, Oct. 19 with Syracuse and Rochester, where they will appear in concert tonight.

SYRACUSE POST-STANDARD
October 19, 1950

Boston Symphony Draws 6,000 to Concert at RPI

By EDGAR S. VAN OLINDA

An audience of nearly 6,000 music lovers converged at the new RPI Field house in Troy, Tuesday night, to listen to the Boston Sympnony orchestra in its first appearance in the Albany Metropolitan area in 26 years. The conversion of the auditorium from a sports arena to a magnificent concert hall bore out the motto of the engineering school: "Knowledge and Thoroughness."

Congratulations are in order for Joel E. Dolven of Albany, musical director of RPI who conceived the idea of bringing the orchestra to Troy and to H. L. Garren, director of the Field house for the excellent seating arrangements and acoustical perfection. The portable shell is an exact duplicate of the one at Tanglewood.

CHARLES MUNCH, the Alsatian, who succeeded Dr. Koussevitzky as permanent conductor of the world-famous orchestra, is a man and musician of the highest artistic stature. He has vigor, personality and great imaginative qualities in his concept and realization of the potentialities of the music he essays to perform. It was evident to the least initiate of his vast audience that he has a catholicity of musical taste, with Beethoven and Cesar Franck receiving magnificent recreation under his vigorous personality. His leonine head and articulate arms and fingers encompass tremendous emotional horizons, with his mobile face taking on an almost benign expression after some particulary gratifying passage of exquisite beauty.

After the playing of the National anthem, which brought the audience to its feet, Mr. Munch went gracefully and melodiously into the overture to "Fidelio" as a prelude to the sonorities of Beethoven's "Eroica" symphony. It was interesting to see the treatment accorded the second movement, marked: "Funeral March." Under Mr. Munch's inspired baton, the section emerged as more of a choral requiem than the inexorable rhythmic pulse of a march for the dead.

THE CESAR FRANCK symphony which closed the program was a veritable exploration of the possibilities of a modern orchestra. Conducting without score, Dr. Munch injected a note of exhaltation, calling upon each individual member of the orchestra to give of his very best. The resulting collaboration was exciting, glorious music, majestically played. The conductor was called back to the podium to acknowledge the almost fanatic applause, many times.

The one ironic note to the whole evening was the fact that hundreds of Albanians had to journey to Troy in order to hear a concert in a public auditorium worthy of the great orchestra which brought music lovers to that city from a radius of 100 miles.

TROY, N. Y.
MORNING RECORD
OCT 18 1950

Symphony Provides Outstanding Concert

By KEITH MARVIN.

With a stunning albiet somewhat erratic performance of the famous "Symphony in D Minor" by the nineteenth century Belgian romantic composer, Casar Franck, the Boston Symphony Orchestra, under the direction of its new permanent conductor, Charles Munch, brought to a close a thrilling concert before nearly 6,000 persons at R.P.I.'s Field House last night.

This marked the first concert to be given in Troy by that august group since 1924, when the orchestra performed under Serge Koussevitzky, also a new permanent conductor of the orchestra in those days.

Last night's program also marked the first major concert to be held in the new Field House. It was, perhaps, the most significant musical event in Troy history in the twenty-six years since the group played before the Trojan audience. As is known, the Boston Orchestra today is probably the No. 1 orchestra in the United States and perhaps in the world.

Not Ideal.

As far as the program was concerned however, the "Fidelio Overture" by Beethoven and the ever-famous "Eroica" or Third Symphony by the same composer, plus the Franck symphony was far from ideal. The "Fidelio' was put on the program at the last moment in place of an overture by the American contemporary, Samuel Barber, but not matter—the concert was one of the finest heard in the area for many a year.

The Overture to "Fidelio," Op. 72b, by Beethoven opered the program and worth mentioning was the attack given by the conductor and the orchestra. Munch was facing the orchestra for a few moments seemingly taking in the audience when, without warning he wheeled about, raised his hands, brought them down, and the concert had begun.

The string section was particicularly fine, and was admirably aided by the woodwinds, horns and percussion. The overture is cast in Beethoven's classical style, and in view of what was to follow—the "Eroica" and the Franck "D Minor," saved the program from being one consisting of old warhorses, the latter two symphonies being legion in the concert repertory of any symphony orchestra.

Wrong Applause.

Aside from the unfortunate applause on the part of the audience between movements of the symphonies, there was a dead hush throughout the evening's performance.

With another whirlwind opening, the "Eroica" was underway, and beautifully played. From any point of view it was an outstanding performance. The majestic opening lovingly performed, and the dirge-like opening of the second movement following the mood. Superlatives might be easily lost in attempting a description of this beautiful section. The gay third movement followed in rapid suit and the majestic finale with its famous and ever-popular theme completed the picture.

The Franck "Symphony in D Minor", also a favorite with concert goers, was rather amazing because of the faster tempo with which it was taken. Crescendos, always required in the Belgian master's great work, were very fine indeed, as was the shimmering brilliance with which the orchestra generally performed the movement. The thrilling climax to the concert brought a tremendous applause from the audience and the conductor took several curtain calls.

Troy has always been noted as a musical city, but from indications tonight at the Field House, with its fine acoustics and more than ample seating capacity, the city has definitely arrived in musical facilities. This concert should prove the point.

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ROCHESTER, N. Y.
TIMES-UNION
OCT 20 1950

Boston Symphony Applauded

By A. J. WARNER

What tradition has made the crowning event of Rochester's musical year, the annual visit of the Boston Symphony, has usually been a Winter attraction.

This year, the famous organization, long since one of the shining jewels in the world's orchestral crown, came to town ere the Autumn leaves have ceased to fall, and last night once again brought joy and beauty to the Eastman Theater, where a great audience conferred the merited accolade of its applause on the conductor, Charles Munch, and his accomplished musicians.

WARNER

There were some new faces among the players, or so it seemed, as must inevitably happen, as one year follows another, but the sovereign power of the Boston Symphony exerted its accustomed spell throughout an evening that held the kind of aural benison which lies within the province of this matchless band to bestow.

In the hands of Mr. Munch, eminent French musician, the orchestra has a magnetic leader, who is an interpreter steeped in the music at hand, even as he is neither a sensationalist nor a "prima donna" conductor, although always a compelling one.

HANDEL SUITE FIRST

The evening began with a Suite from the "Music For the Royal Fireworks," by George Frideric Handel, transcribed by Sir Hamilton Harty, which, in its performance, had all the vigor and splendor, and the feeling for the stately line, of the lovely Handelian melody, such as Handel alone, who lived as magnificently as he wrote, could achieve.

Next came an arresting Suite by Arthur Honegger, "Prelude, Fugue, and Postlude," which was played with eloquent expressiveness, its vivid instrumental effects being proclaimed with all the virtuosity inherent in the score. Especially rewarding was the Second Suite from the second act of Albert Roussel's ballet, "Bacchus et Ariane," a work little known in America and singularly engaging when performed as it was last night by Mr. Munch, whose specialty it is, and by the musicians under his direction. For one could hardly imagine a reading more in the spirit of this gifted pupil of Cesar Franck, Roussel's art suggesting the best French landscape painters, the solidity of the music's frame-work laid over with infinite delicacy, charm and originality.

REMEMBERED 'EROICA'

Followng the intermission the concert was brought to a close with a meticulous and carefully detailed performance of Beethoven's Third Symphony, the "Eroica," which had directness and life and was gratefully free of the unnecessary variations of tempo in which so many modern conductors indulge. If it was not always surcharged with rugged power, it was rhetorically effective, an "Eroica" to be gratefully remembered, for the form was realized in scholarly fashion, even though the outline of the presentation was, perhaps, less "heroic" than reflective, more intimate and beseeching than overwhelming: "A spiritual woven signal for all nations, emblem of man, elate above death."

And how beautifully the orchestra played it!

BUFFALO, N. Y.
NEWS
OCT 21 1950

Munch Maintains High Quality of Boston Orchestra

By THEODOLINDA C. BORIS

WHEN Charles Munch made his first appearance here last Fall as the newly appointed conductor of the Boston Symphony Orchestra, he immediately impressed his hearers as an interpreter who possessed a unique ability to reach beyond the letter of a score to capture the inner spirit of the music in a very personal and intense way.

This impression was reaffirmed Friday evening when he and the Bostonians, presented by Zorah B. Berry, gave vivid readings of works by Beethoven, Debussy, Roussel and Franck before a capacity audience in Kleinhans Music Hall.

The orchestra responds to Mr. Munch's directing with something akin to rapturous enthusiasm. There will be those who will say that it doesn't sound like the Boston Symphony of old, meaning, of course, like the Boston Symphony under Dr. Serge Koussevitzky, who was chiefly responsible for bringing the organization to its preeminence as one of the leading orchestras in the world.

* * *

WELL IT DOES AND it doesn't. The precision, high technical standard, musicianship and the tonal richness of a top-flight ensemble are still there. On the other hand, the patrician patina, born of the meticulous training that made the orchestra like a delicately-coiled hair-spring, has been replaced by a youthful, exhilarating and—one is tempted to add—more red-blooded spirit.

Mr. Munch's own overflowing poetic and fiery temperament is essentially responsible, I'd say, for this change.

The Franck symphony, for instance, was given a highly charged, pulsating performance. The conductor's emotional feeling for the music enkindled the players and the result was an interpretation that emphasized the exultant spirit of the score and allowed no sentimentalization.

Mr. Munch did not hesitate to take the opening slow measures somewhat faster than we sometimes hear them, and again, to pace the beginning of the finale very fast. His climaxes might seem to some to have been extravagant. Nevertheless, the rhythmic line had a logic and continuity, both of which can, and do, elude many interpreters of this symphony.

Furthermore, do you censure a poet if he is carried away by the response in his heart to a poem he is declaiming? Or an actor if he is carried away by a role and sweeps his listeners with him? Not as long as what seems extravagance springs from a natural passionate response to the work of art.

* * *

MR. MUNCH GAVE DEBUSSY'S "La Mer" a reading that spelled out with finely defined clarity its incomparable mystery and alluring spell, its fantasy and swirl of sea and cloud.

He also introduced to Buffalo Albert Roussel's Second "Bacchus et Ariane" Suite, which he directed at its concert premiere in Paris in 1936. A brilliantly colored and glittering work, the ballet suite received a scintillating performance that made the most of its propulsive quality. A lively presentation of Beethoven's "Fidelio" Overture opened the program.

Enthusiasm for Mr. Munch and the orchestra ran high throughout the evening.

DEMOCRAT AND CHRONICLE
26 Rochester, N. Y.
Friday, October 20, 1950

Munch Accorded Long Ovation With Boston

By NORMAN NAIRN

CONTINUING its superlative ways under Charles Munch, the Boston Symphony Orchestra gave another feast to the ears at the Eastman last night, arousing the large audience to enthusiasm reaching ovation proportions.

It took the Beethoven Symphony No. 3 (Eroica) in a marvelously dramatic reading to reach the peak of the evening. For here Munch immersed himself completely in the music—which immersion is the mark of a great conductor—never missing the logic of the towering structure, sending his hearers home grateful for such a contribution.

There was the illusion of spontaneity, too, which makes an orchestra plastic. The titanic quality of the music, with its surges of energy, its sweeping utterances, was moving in its intensity. The essence of Beethoven here is spaciousness, grandeur, nobility of spirit. Munch probed all these qualities.

The playful Scherzo, with its famous and difficult horn passages, came off splendidly, preceded by the poignancy of the Marcia funebre, greatest of all dirges, a sort of crystalization of spiritual and emotional utterance. And the Finale was notable for surety and vigor.

* * *

FROM its earliest days the Boston Symphony has been an orchestra to hear, nearly always nothing short of equisite. Possibly it was the choice of program which made it not quite that last night, for our Philharmonic audiences are not quite in sympathy with such works as Arthur Honegger's Prelude, Fugue and Postlude.

It is one which Munch is introducing to his Boston following this season, although not its premiere in this country, for Ernest Ansermet conducted it with the Dallas Symphony early last year.

Honegger, French composer, formerly of "The Six," pursued his dissonant way in this piece, which so far as most of the audience was concerned had strictly intellectual appeal. Your reviewer confesses to receiving no deep inspiration or thrill. The audience gave it just a polite reception. It was here that the horns and trumpets departed from the strict and narrow path. One could hardly blame them.

* * *

Another contemporary French work of far different character is Albert Roussel's Second Suite extracted from ballet, "Bacchus et Ariadne," which so far as I know has not been heard here.

It has an exquisite quality, fascinating in its orchestral colors, emotional, exciting in some of its episodes, wholly enjoyable. The glorious string quality for which the orchestra is famous had full sway here.

Munch opened with Sir Hamilton Harty's transcription of Handel's Royal Fireworks Music, a stunning performance, with the sonorous Overture, the grace and finesse of the Alla Siciliano for strings only. The contrast between the soft woodwinds answering the more positive strings in the Bourree was strikingly effective, the Menuetto sturdy.

Three members of the orchestra, former Eastmanites, had a time in the afternoon renewing old acquaintance, Harold Meek, French horn; Willis Page and Henry Freeman, double basses.

BOSTON, MASS.
TRAVELER
OCT 23 1950

Power Biggs Soloist With Symphony

Returning from its tour of cities in New York state and Michigan, the Boston Symphony Orchestra will give the third pair of concerts of the Friday afternoon and Saturday evening series this week on Oct. 27-28. Charles Munch will devote the program to the music of Bach and Handel.

E. Power Biggs as soloist, playing the new organ in Symphony Hall, will be heard in Handel's Concerto No. 13 ("The Cuckoo and the Nightingale"). He will also appear with the orchestra in the Sinfonia from the 29th Cantata of Bach. The same composer's Sixth Brandenburg Concerto will be performed by the string orchestra and his Second Brandenburg Concerto with Richard Burgin, violin; Georges Laurent, flute; Ralph Gomberg, oboe, and Roger Voisin, trumpet. The program will end with the Third Suite in D Major, famous for its Air.

BOSTON, MASS.
TRAVELER
OCT 23 1950

Conductors-Soloists For Symphony Series

Guest conductors and soloists are announced for the series of six Sunday afternoon concerts by the Boston Symphony Orchestra in Symphony Hall, Charles Munch conductor, and for the remaining eight concerts of the Tuesday evening series. Serge Koussevitzky, who has been invited by Mr. Munch to conduct in this the 70th season of the orchestra, will take the next Tuesday concert on Nov. 21 and the second Sunday concert on Dec. 3. Pierre Monteux, also returning to conduct the orchestra which was once his, will be heard in the Sunday series on Jan. 28.

Notable soloists for the Sunday series are Patricia Travers, violinist, on Feb. 2, and Joseph Battista, the pianist, on April 1. In the Tuesday series Ania Dorfman, the pianist, will be heard on Dec. 19 and Miss Travers on March 6. These soloists will not be heard in the Friday and Saturday series this season.

Music Review

The Boston Symphony Orchestra paid its second visit to Buffalo with Charles Munch in command, last evening in Kleinhans Music Hall under the sponsorship of Zorah Berry. Munch's first appearance made a good impression and a capacity audience was on hand for the second.

The program of the evening called for Beethoven's Fidelio Overture, Debussy's La Mer, Roussel's Bacchus et Ariane Suite and the Cesar Frank Symphony in D Minor.

There is no denying Munch's ability when it comes to symphonic effect and coloring. Given to the use of extremes in all departments and particular emphasis on the application of accent, the Frank Symphony was fashioned by Munch to form a complete finale to the evening. The breadth and stature of the tonal monument was beautifully engineered with keen appreciation for the tempo of growth and the impact of climax.

Shining above the major work was the Roussel Ballet, the one work on the schedule new to Buffalo audiences. Here a story was told, and related so well that characters and surroundings were clear almost to the point of vividness. The awakening of Ariane, the appearance of Bacchus, the rise and fall of the impetuous dance and the mounting fury of the Bacchanale would sell the actual ballet to all who attended. A simple explanation of orchestra and conductor in this work would be—tremendous.

At no time did the orchestra play badly, yet in the Fidelio Overture, performance could have been improved. The unison of thought carried later in the Roussel work and the Frank Symphony were not yet present, nor was the solidness of the Beethoven form.

The Debussy poems were something of a disappointment as well, especially when followed by the magnificent ballet. The apparent desire to grip the attendance completely with over-muted mumblings and furious shocks of fortissimo were extreme contrasts inclined to muddy the lacy echoes and harshen the towering chords of the seascape. K. G.

NEW YORK, N. Y.
TIMES
OCT 1950

For Proper Bostonians

SYMPHONY HALL, BOSTON. By H. Earle Johnson. Illustrated. 431 pp. Boston: Little, Brown & Co. $6.

By HOWARD TAUBMAN

SYMPHONY HALL in Boston is a fine concert hall. It is not superior to several other such structures in this and other countries, but as the home of the Boston Symphony Orchestra it has [illegible] and beneficent influence in the world of music, and its service has gone beyond music. As Mr. Johnson puts it, "In the community of Boston and its environs it is a touchstone for testing ideas, old and new, stimulated, published and brought into the focus of present-day living."

Mr. Johnson, former music editor and now Assistant Professor of Music at Clark University, has done an exhaustive job of examining the hall's history and uses. He tells in detail how the building was planned and constructed. He pays his respects to Henry Lee Higginson, the man who founded the Boston Symphony Orchestra in 1880 and then made possible this home for it. He relates the excitement (which took on a proper Bostonian cast, of course) attending the opening of this new hall.

FROM an examination of Boston at the beginning of the century and the hall itself, Mr. Johnson turns to the people and institutions that have given meaning to the building's existence. He provides what amounts to a short history of the Boston Symphony. He gives full information about conductors, programs and soloists. There is a full chapter devoted to Serge Koussevitzky and the twenty-five years of his stewardship at the head of the orchestra. Mr. Johnson does not fail to make clear Mr. Koussevitzky's contribution not only to Boston but to music everywhere, as he recounts the conductor's continuing concern with contemporary music.

This is a book that will have special appeal to Bostonians and to people like Mr. Johnson who are "Bostonians by conviction." For the reader with no particular passion for Boston there is too much material in it that seems strictly for the record (witness the six appendices, including one devoted to all the works performed by the Boston Symphony and another to the specifications of the new organ installed in the summer of 1949).

Mr. Taubman is music editor of this newspaper.

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NEW YORK, N. Y.
TIMES
OCT 22 1950

A FRIEND OF MUSIC

Mrs. Coolidge, Patron of the Art, Will Be Honored at Washington Festival

By OLIN DOWNES

THE seventh chamber music festival and the twenty-fifth anniversary of the establishment of the Coolidge Foundation which has made these festivals the epochal force which they are in our national musical life takes place next Saturday, Sunday and Monday, Oct. 21, 22 and 23 in the Coolidge Auditorium of the Library of Congress in Washington. The last day of the festival is the eighty-sixth birthday of its founder, who has not inappropriately been called the "patron saint" of chamber music in America: Mrs. Elizabeth Sprague Coolidge.

Mrs. Coolidge's immense benefactions for chamber music started when she established the Berkshire Chamber Music Festival in 1918 at South Mountain in the Berkshires. This festival assembled leading musicians and chamber music organizations of the nation as performers, and periodically offered prizes and commissions for new compositions which received first performances at the festival. Thus the enterprise, founded and developed by a lady who is not only an exceptionally sincere and farsighted patron of music, but herself an accomplished musician and student of the art, gave new impetus to the cultivation of chamber music in the land.

No Happy Lot

Up to that time the lot of the American composer of instrumental music in its smaller forms had not been a happy one. There were few chamber music organizations of sufficient resources or influence far-reaching enough to benefit the native composer to any great extent.

Now, from 1918 onward, chamber music organizations began to multiply, and composers too. In the first year of the festival eighty-six scores of chamber music were presented in competition for the prize offered at the time, which was $1,000, with a guarantee of the work's early performance. The first prize-winner was a notable contribution to the repertory, the Suite for Viola and Piano by Ernest Bloch, which, incidentally, will reappear on the program of next Saturday evening's concert.

In the second year a total of one hundred and thirty-six new scores was submitted. The scores came from North and South America and most of the nations of Europe. Evidently, thanks to the initiative and generosity of Mrs. Coolidge, composers were becoming newly chamber-music-conscious! Not that there had been no local chamber music organizations of excellence in the years previous, or that chamber music had failed to be cultivated in different cities and especially in the homes of amateur devotees of the art, perhaps more numerous then than now, over the country. But here was a greater area of music in intimate and distinctive ensemble forms than had previously existed.

Festival Beginnings

One cannot go farther here into the particulars of the Berkshire festivals given under Mrs. Coolidge's auspices in the twenty years from 1918 to 1938 at Pittsfield. We skip to the beginning, in 1925, of the festivals at Washington.

It was then that the plan which Mrs. Coolidge had been harboring for some years in her mind came to fruition. She had envisioned a chamber music festival established on a broader and more enduring basis than anything she had been able to accomplish in the Berkshires, one which would have a national scope and significance, and that would endure in a future far beyond the lifetime of the festival's founder. Mrs. Coolidge was finally able to persuade the nation's Congress and the properly cautious authorities of the Library of Congress to knock a hole in a wall, adjacent to the quarters occupied by the Music Division, by this means making available to the Government of the United States the gift of an auditorium admirably equipped for the performance of stage and chamber music.

This accomplished, Mrs. Coolidge promptly proceeded to the next necessary step, namely, the establishment of the Coolidge Foundation, which by its funds would perpetuate the functioning of the auditorium in the purposes for which it was intended. These can be briefly described by a few words from a statement that she made at the time.

"I have wished," she said in part, "to make possible, through the Library of Congress, the composition and performance of music in ways which might otherwise have been considered too unique or too expensive to be ordinarily undertaken * * * as an occasional possibility of giving precedence to consideration of quality over those of quantity * * * to opportunity rather than expediency."

Achievements

In the intervening years from 1925 the Coolidge Auditorium has held hundreds of concerts. Over 200 compositions of chamber music have been presented in the course of ten seasons, many of them commissioned by the foundation. A by-product of these performances, of great value to the library, is the collection of composers' manuscripts of works which have received first performances there. When a score is commissioned by the foundation one condition is attached: the manuscript belongs to the Music Division of the library. There are no other strings attached. The new work is thenceforth the complete and exclusive possession of the composer.

Composers have augmented this collection by voluntary gifts. These gifts are not exclusively by those whose works have been presented at the American festivals, for Mrs. Coolidge's benefactions have not been confined to the programs of Pittsfield and Washington. She has subsidized three festivals in Europe, also the efforts of individual composers at home and abroad.

Four important new works have been commissioned for this festival of 1950. They are a quartet by William Schuman, a piano quintet by Robert Palmer, a quartet by Aaron Copland, and the "Cinque Favole" of Malipiero. The novelties of the programs will be supplemented by certain of the most important scores commissioned for this festival in past seasons: by "Apollon Musagète," the ballet of Stravinsky and the ballet by Copland, "Appalachian Spring," by the repetition of the work which was first-prize winner of the Berkshire music festivals—the Bloch score aforesaid—and by a composition which Mrs. Coolidge commissioned and for which she arranged the first public performance in Paris in 1946—Ravel's "Chansons Madécasses."

The first concert is on Saturday afternoon next. The program is of quartets, including the new quartet by William Schuman. The second concert, in the evening, will be of vocal and instrumental chamber music, including the Ravel songs, the Bloch suite, and Jennie Tourel's interpretations of the Mussorgsky "Songs and Dances of Death." The program of Sunday afternoon will be of music by Mozart and Brahms and the new piano quintet of Palmer. On Sunday night the music will be for piano and strings, and will include the first performance of the string quartet of Copland. The final birthday program, on Monday night, will be of vocal and orchestral music. It includes the two ballets of Copland and Stravinsky and, as the last of the novelties, the "Cinque Favole" of Malipiero.

ANN ARBOR, MICH.
NEWS
OCT 23 1950

Boston Orchestra Concert Has Imprint Of Greatness

By Carl Gehring

Last evening's concert at Hill Auditorium bore the imprint of greatness from first to last. Fundamental in making the occasion one of such heroic stature was an all-Beethoven program composed of the Overture to "Fidelio," Op. 72-b; the First Symphony in C Major, Op. 21, and the "Eroica" Symphony, No. 3 in E-Flat Major, Op. 55. While the concluding work, of course, is identified as "Heroic," and was all that the title implies in its realization, let there be no mistake about the "Fidelio" Overture and the First Symphony: they, too, are Beethoven, and they also were done in heroic style.

A great orchestra and an old friend, the Boston Symphony, did the honors at this second concert of the Choral Union Series, while Charles Munch re-enforced the fine impression we had had of him when he directed this group in two concerts here last season and the French National Orchestra two years ago. Munch seems to have a yen for Beethoven, as evidenced by the fact that he did the Fifth Symphony at the first concert here last year and the "Egmont" Overture and Seventh Symphony at the second. With all of these, as on this occasion, he projected noble music as only great men can do.

A Vital Experience

Those who were exposed to such a vital experience of spiritual uplift and exaltation, as was last evening's, are better fortified to meet the stresses of these trying times. The strength and fortitude inherent in the music of men like Beethoven, as distinguished from the mere heroics of lesser figures, communicate courage and are tremendously sustaining. The effect of hearing Beethoven as performed by Munch and his orchestra, in sum, was like that of reading Robert Frost in the hours that followed Pearl Harbor.

Oct. 22, incidentally, was a date of great significance in American music for it was 69 years ago that this orchestra gave its first concert in Boston. Perhaps intrigued by the fact that it was a birthday anniversary, the musicians quite outdid themselves at this time. Perfection was the rule in all the many phases of orchestral performance, with a string section which was wondrously expressive and of great elasticity and depth of tone; a wood choir of the most striking sheen and clarity, and brasses which had just the right authority without unduly arresting one's attention.

In the matter of ensemble and orchestral balance, bouquets are due the director for his synthesis of the forces under his command. The incisiveness with which the opening staccato chords of the "Fidelio" Overture were struck off was a perfect example of the instrumental integration and compelling drive which characterized the evening. This series of chords, twice sounded, constrasted well with the smooth elegance of intervening legato passages in slow tempo, while the succeeding allegro was run through with that satisfying sense of objectives adroitly achieved.

The First Symphony, Beethoven for all its identification with the style of Haydn, was a dream. As interpreted by Munch, its music said just what it had to say, no more and no less. The handling of the slow introduction to the first movement and its resolution into the Allegro Con Brio, for example, was masterful; the simplicity of the second movement was beautifully maintained; in the Menuetto, the interplay of the instruments fairly sparkled, with the incisiveness of the string figurations in the Trio recalling Sir George Grove's description of "a delicious dialogue between the wind and the stringed instruments."

Heroic Performance

The performance of the "Eroica" Symphony was completely in keeping with its title. A long and learned first movement was articulated with the utmost lucidity and was tremendously moving; the second movement had such sweep and scope as to seem to transcend its designation as Funeral March, and the incorporated fugal treatment was worked out with great skill; the Scherzo was brilliant, with the contrast between its fitful opening and closing sections and the sedate Trio well wrought; in the Finale, Munch's gifts for synthesis shone at their best.

A new arrangement of the musicians had the double basses shifted to the right of the platform for better synchronization with the celli, and this necessitated a slight movement to the left for the timpani. In the matter of performance, the basses were magnificent in the opening measures of the Funeral March from the "Eroica," as was the first oboe. Right on the beam, also, were the French horns in a tricky passage from the Trio of the Scherzo in this same Symphony. Here a high E-flat as often as not spells trouble for the first horn player, but not a crack was heard on this occasion.

DETROIT, MICH.
TIMES
OCT 23 1950

ue story.

A Review: Full House Hails Boston Orchestra

By HARVEY TAYLOR
Music Editor

SYMPHONY HUNGRY Detroiters, nearly 5,000 of them, filled every seat, including some in the orchestra pit, and bought SRO tickets Saturday evening to hear the Boston Symphony under Charles Munch.

Except for Beethoven's "Fidelio" overture, the program consisted of works of the French school.

This is the second time we have heard the fiery, hard working, Alsatian-born Munch conduct the Boston and on neither of these occasions has he given us the thrill he did when he conducted the Orchestre National Francais here more than two years ago.

STRIVES FOR CLARITY

Could it be that the long shadow of Serge Koussevitzky still hangs over this orchestra and that, so far, its performers have not quite forgotten his two decade dominance?

The orchestra played superbly, but, and it may have simply been the program, it did not seem to us that it had the quality we remembered.

It may be that Munch, in his incessant striving for Gallic clarity, which he always succeeds in attaining, stresses rhythm rather than color and phrase detail rather than overall conception of each composition.

We're indebted to Munch, however, for revealing to us niceties in rhythm, phrasing and counterpoint in Debussy's "La Mar," which many other conductors overlook in their efforts for what program annotators call "impressionistic coloration" and other lush effects.

TEMPO REFRESHING

As Munch did it, "La Mar" seemed the work of a man rather than that of a languid hedonist. Whether this is good Debussy or not we couldn't say.

Similarly, in the Franck symphony, the second movement of which we've heard collapse completely and had half blamed on faulty composition, we found ourselves hearing clearly for the first time. In this entire work Munch's passion for clarity, virility of rhythm and devil-may-care tempos was extremely refreshing.

In Roussel's "Bacchus et Ariane" ballet suite (No. 2) Munch nearly had the brass and percussion blowing off the roof in Bacchanale and the rhythm was defined with savage brilliance. The piece should be heard oftener.

It's still a little hard for us to forget Koussevitzky, but Munch, an entirely different kind of conductor, is an exciting musical personality.

DETROIT, MICH.
NEWS
OCT 23 1950

A Gala Event Is Concert of Bostonians

By RUSSELL McLAUCHLIN

RELYING, as Detroit must, on its sister cities for symphonic music, it is still a town with audiences for that sort of thing; as witness the full 5,000 inhabitants of these shores who came to the Masonic Auditorium, Saturday night, to hear the Boston Symphony. The Bostonians, with Charles Munch conducting, opened the series of five visiting orchestras, which will provide all the music in the major form which we are likely to get between now and next March.

This great orchestra, this year attaining the age of three-score years and ten, has probably done the most of any to keep the American symphonic standard high. For two full generations, its visits have been lights of every season. So the hungry citizens marshalled their thousands, Saturday night, and were regaled abundantly.

It appears that Munch, the versatile Frenchman, was sagaciously chosen for his post and that he adequately meets the challenge of his illustrious predecessors. Twice we have heard him, leading this perfect organization, and in many kinds of music.

* * *

TO SIGNIFY HIS RANGE, we heard, Saturday evening, the rich, romantic and deeply harmonized D Minor Symphony of Cesar Franck, following soon upon the fragilities of Debussy, with a quotation, in between, from the similarly modern "Bacchus and Ariadne" ballet of Roussel. And there was latitude for you. Few conductors, ever, could have taken a great orchestra into the realms of great performance in these contrasting humors.

Munch spun the Debussy—it was "The Sea"—so fine that it was often sea-foam, rather than sea-surge. But Debussy was certainly doing his tone-painting in grays and pale blues. Cruel sunlight and tempest are not parts of this particular sea-scape. And this, Munch emphatically indicated. So, had we not just heard a remarkably accented "Fidelio" overture, we might have concluded that Munch was in a cloudy mood.

But then came, also full of subtlety but with vigorous stresses, a musical program of poor Ariadne, "stood up" on her rocky isle and soon consoled by the boisterous vine-god's opportune arrival. And this was pure, modern ballet, which seemed to scream for a stageful of dancers and two gifted stars.

* * *

SO THE MODERN FRENCH, exposed in every characteristic trait, made prolog to what could be called the main event; the Franck Symphony which never, in this writer's lengthening years, has failed to seem an overshadowing occurrence, whatever hand guided it or band played it.

And Munch, addressing this delightful composition, forsook all his faculty of subtlety and drove furiously through some of the lushest fields in all music. Because his brasses are so suave, there was never a smashing climax that did not combine voluminous voices and make taste apparent, too. Because his strings possess so truly the attributes of song, there was nowhere in all Franck's pages of sheer melody that the lyric principle was, however briefly, betrayed. His hand was wondrous firm; never faltering, never heavy.

One calls Munch a great conductor of this matchless orchestra; perfectly at home in a spider-web of sound, perfectly suited to whatever hallelujahs a composer might require. Not at all a prima donna, he knows his business better than most. The Boston baton has been highly held heretofore. This ardent, scholarly, dramatic-minded man is likely to equal any who have held it.

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KALAMAZOO, MICH.
GAZETTE
OCT 25 195

Capacity Audience Hears Boston Symphony Concert

By R. A. PATTON

Charles Munch and the Boston Symphony Orchestra received a richly-earned ovation at the close of their program in Central high school Tuesday evening from a capacity Community Concert Association audience.

The program ended with a masterful reading of the Brahms Symphony No. 4 in E Minor. While that brought insistent and vociferous applause, the listeners' accolade was awarded as well in memory of an evening of music that stirred deep emotional response as it evoked admiration for its consummate artistry.

Munch has been with the Boston organization since 1949, succeeding the tradition that is Koussevitzky. That, in a way, has put the Frenchman on the spot, a place he seems not to be bothered in occupying. Tuesday evening he essayed in the Brahms a symphony in which many persons believe Koussevitzky said the last word.

EXPRESSION OF DELIGHT

Those who heard it as projected through Munch's musical understanding heard a vital and cogent commentary on life. The message was never insistent but it was always persuasively there. The never-ending quest of the first movement, its eager questioning, beaten down but always returning—the relief from conflict by slipping into light and airy pastime in the second movement—the joyous expression of delight in life in the vigorous third and then the return to the many problems and their solution in the fourth with its triumphant finale—all were clearly and cogently set forth in Munch's reading.

The final movement, a work of daring genius built of 31 variations on a passacaglia, Munch projected with such lucidity and perfect integration that the massive force of the development was never marred by this use of form within a form.

Munch demanded and got beautiful sonority from his string sections, a singing richness that never cloyed and always seemed equal to ever mounting demands. The brasses performed with amazing suaveness and purity of tone—such perfect tone production was evident in all choirs that an almost puzzling blending was a recurring wonder. Woodwinds and brasses and the violas and 'cellos questioned and answered, bandied melodies about with skilled smoothness of tone that sometimes defie analysis.

BEAUTY OF SIMPLICITY

Munch opened the program with the Overture to Fidelio by Beethoven. He wove the intricacies o Beethoven's amazing ornamentation through his choirs with crystalline clarity, never losing the thread and sacrificing nothing o the master's beauty of simplicity Its joyous coda celebrates solution of all difficulties and Munch overlooked none of the drama or exultation.

Without imagination in an interpreter, Debussy's unconventiona intervals and strange harmonie become banal. As Munch interpreted the three orchestra sketches of "The Sea," Debussy's symphonic masterpiece, the music comes alive with movement, scudding foam from wind-harried waves forms almost lace-like patterns o harmony.

There is movement, restlessness the sense of great clashing forces now and then the deeper rumble of the surging ground swell, but over all is the pervading loveliness of a tossing sea under a cloud-flecked sky. Munch uses his strings and woodwinds with a sure touch and if he is not of the sea he must love it for no one who did not could bring to life Debussy's tone picture so perfectly.

The same was true of Roussel's Bacchus and Ariane Ballet. The conductor must have, in his mind's eye, seen the swiftly moving figures of the ballet weaving their gay and sensitive patterns over every measure of the music. I was not hard, as Munch wove his spell, to imagine the stage people with Bacchus and his followers comforting the deserted Arian and then winning her to their midst and all dancing with bac chanalian abandon.

Munch, imaginative, sensitive t each hint of melody, misses noth ing, never over-stresses and hold his orchestral choirs to as near perfect balance as men are capab of attaining. No choir is ev heard above another until it needed to be heard.

No one who was there Tuesda evening needs to be reminded th the Boston Symphony Orchest under Charles Munch is still rate as it was under Koussevitsk among the four leading orchestr of the world.

BATTLE CREEK ENQUIRER & NEWS Oct. 24, 1950

AT CELEBRATION OF COMMUNITY CONCERT ANNIVERSARY

Enquirer and News Photo

When the concert of the Boston Symphony orchestra last night in W. K. Kellogg auditorium was ended, Conductor Charles Munch came to the lobby to receive the enthusiastic congratulations of the Battle Creek Community Concert association officers and visiting dignitaries: Pictured here are Arthur Wisner of Chicago, vice president of Community Concert Service and western division manager; Mr. Munch; Mrs. Philip J. Ross, executive secretary of the local association and field worker for the service; Ward French of New York City, president of Community Concert Service, and John Craig Allen, president of the Battle Creek association. The concert marked the 20th anniversary of the association, first of its kind in the world.

* * * * * * *

Supper Party After Boston Symphony Concert Is Part of 20th Anniversary

Celebration of the Battle Creek Community Concert association's 20th anniversary, which also marked the same anniversary of the founding of the organized concert audience movement throughout the world, did not end last night with the program of the famed Boston Symphony orchestra in W. K. Kellogg auditorium.

Afterwards the observance continued at a supper party held in the ballroom of the Hart hotel, with Conductor Charles Munch, George Judd, manager of the orchestra, Thomas Perry, assistant manager, and about 20 "first chairs" of the orchestra as guests. Others invited as guests were E. C. Nettels, first president, and Mrs. Nettels; Joseph C. Grant, second president of the association, and Mrs. Grant; Mrs. E. E. Storkan, for the first 10 years the executive secretary of the association, and Mr. Storkan; Lawrence G. Fell, a past president and director, and Mrs. Fell; Loren J. Kuehnle, first treasurer, and Mrs. Kuehnle; Roger Parkes, conductor of the Battle Creek Symphony orchestra, and Mrs. Parkes, and Dr. Pedro Paz, conductor of the Civic Symphony orchestra.

Others present were the current officers and directors: John Craig Allen, president; Paul H. Tammi, Mrs. Howard M. Preston, Floyd W. Parsons and Lowell B. Genebach, vice presidents; George F. Aldrich, treasurer; Mrs. Philip J. Ross, executive secretary, and Mrs. Frank E. Bechmann, Mrs. Horace F. Conklin, George B. Dolliver, Shelby Minter and Mrs. H. F. Smith, directors. Mr. Dolliver was the third president, Mr. Fell the fourth and Mrs. Bechmann the fifth president of the association. Mr. Allen is the sixth to serve in that office in the 20-year history.

The buffet supper was served at a table which was decorated with a centerpiece of red roses, the same bouquet which adorned the lobby during the concert at the auditorium. Other decorations were bouquets of yellow and of pink and white chrysanthemums. The guests were seated at tables for four, arranged near the buffet, and the remainder of the ballroom was set up as a lounge.

BILLBOARD
CINCINNATI, OHIO
OCT 21 1950

Showbiz in Upsurge; Hub Opera, Symph See Sold-Out Houses

BOSTON, Oct. 14.—Along with the general upsurge in entertainment business here, the Boston Symphony Orchestra and the New England Opera Theater are enjoying a season of full houses.

Before the Boston Symphony opened its 70th season (and second under its new permanent conductor, Charles Munch) on October 6, the four series of local concerts and all those in other cities were fully subscribed. Thus, unless some season subscribers turn back seats they occasionally cannot use, there will be no tickets on sale at the box-office thruout the season for any of the concerts.

Since the federal tax exemption bill was not passed, the trustees of the orchestra petitioned season subscribers to add 20 per cent of their ticket prices as a contribution to the orchestra to help meet the expected deficit. The response was practically unanimous.

Opera Well Set

The New England Opera Theater, of which Boris Goldovsky is artistic director, is in almost as fortunate a position as the symphony. Nearly two months before the scheduled October 29 opening, its season of four operas was more than two-thirds subscribed. Burton J. Jones Jr., of the Harvard University Press, has been appointed executive director. His efforts in selling the opera to schools, as well as subscription drive, netted the advance sale.

MUSIC

Boston Symphony Excels in Concert

BY J. DORSEY CALLAGHAN
Free Press Music and Drama Critic

Detroit's season of concerts by visiting orchestras got off to an impressive start at Masonic Temple, with the Boston Symphony Orchestra doing the honors under the direction of Charles Munch.

The appearance of this mighty musical organization in Detroit was the signal, as always, for the dusting off of the "Standing Room Only" sign.

Even the space in the orchestra pit, with a view only of the upper half of the first row of musicians, was packed.

* * *

MR. MUNCH, probably the hardest-working conductor in the concert field, gave an exciting visual display of his art. His dynamic action sets him apart in appearance from other conductors.

It is, of course, what results from direction that counts. The results of Mr. Munch's activity counted heavily. His concert was most rewarding, especially for those whose preference lies in the field of French impressionistic music.

* * *

THE PROGRAM consisted, with the exception of Beethoven's overture "Fidelio," of what is termed French music, even though its major offering was by a Belgian born composer, Cesar Franck.

Two works from the impressionistic school were consecutive on the concert. They were Debussy's tone painting "La Mer" and Roussel's ballet suite, "Bacchus and Ariane."

This provided a rather large serving of music of a similar nature, so that the key changes and thicker harmonies of the Franck D. Minor Symphony were the more welcome by contrast.

* * *

THE BOSTON musicians elicited great beauty from the transparencies of much of the Roussel and Debussy music. Under Munch's influence they have become notable creators of tone color. The more dramatic sequences of the two works were presented with fine intensity.

In the Franck symphony, one was impressed especially by the employment of tempi which served as a splendid unifying force. In a "cyclic" work such as this, integration is especially to be desired. The reading given it by Mr. Munch and his musicians was a very effective one.

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Symphony's Student Tickets Available

Although most of the seats have been subscribed for five Boston Symphony rehearsals which will be opened to music students at a reasonable cost, about 600 are still available. The students of music schools and upper grade schools are eligible and should telephone Norman S. Shink, Assistant Manager at Symphony Hall.

BOSTON HERALD
OCT. 26, 1950

ALBANY, N. Y.
TIMES-UNION
OCT 15 1950

In Music World

By Edgar S. Van Olinda

THE Boston Symphony orchestra, conducted by Charles Munch, will make its first appearance in the Albany Metropolitan area in 26 years, Tuesday evening at 8:30 in the Field House of the Rensselaer Polytechnic institute. The full orchestra of 110 men will play a program which includes the Overture to "Fidelio," by Beethoven; Symphony No. 3 ("Eroica") by Beethoven; the Cesar Franck Symphony in D-minor. Tickets are on sale at the Van Curler Music company, 110 State street, Albany.

The first attraction sponsored by the Albany Civic Music association will be the world-famous dance satirist, Iva Kitchell, at the Grand theatre Thursday night. There are no tickets available for any individual Civic Music presentation and only members may attend. Miss Kitchell's program will be selected from her repertoire of over 40 dance creations, and will include satires on many of the accepted forms, in addition to many of her own creations.

THE ALBANY Symphony orchestra, Edgar Curtis, conductor, will present the first concert of its season Sunday evening, Oct. 29, in the Playhouse at 8:30 o'clock. The guest soloist will be Lucille Cummings, member of the New York Civic Center Opera company, and heard recently on "The Telephone Hour." Miss Cummings will be heard in Brahms' "Rhapsody" for solo alto with the R. P. I. Glee club, conducted by Joel Dolven and orchestra. The balance of the program will include Mozart's Overture to "The Magic Flute;" Chaussen' "The Time of Lilacs;" Bizet's "Habanera," "Fantasia on a Theme" by Tallis and Beethoven's "Symphony No. 1."

William F. Dollard, son of Mr. and Mrs. William F. Dollard of Benson street has been selected president of the senior class of Boston university where he is majoring in music and studying piano with Alfredo Fondecaro. He is also president of the Newman club, treasurer of Catholic council, warden of Phi Mu Alpha Sinfonia and a member of Scarlet Key, University Brotherhood council, Student Executive board. Mr. Dollard is a former piano pupil of Mrs. Alice McCullen of the Octavo School of Musical Art.

Miss Helen Henshaw will present the third in a series of lecture-recitals at the Albany Institute of History and Art tomorrow evening at 8 p. m. Her subject will be "The String Quartette." Single admission tickets will be available at the door.

BATTLE CREEK ENQUIRER & NEWS
Oct. 24, 1950

Boston Symphony

...tle Creek Will Not Soon Forget Wonderful Music ... Concert Anniversary.

...ments of dissonance, which an ...ge rendition might make pain... the sensitive ear. The violin ... work of Richard Burgin, con...master, was superb, and that of ...e first flautist, Georg Laurent, was ...azingly perfect. Two harps, ...ed by men, rather than the ...al feminine artists, added greatly ... this number, which covers many ...otions, dealing with the experi...es of the wine god and the aban...oned Ariane (Ariadne is more com...on nomenclature). Dr. Munch's di...ection was dynamic.

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Vienna could not have attained more enjoyment, back in September, 1884, than Battle Creek experienced Monday evening. Dr. Munch was called back to the stage several times. It was not his policy to provide an encore, after this difficult and exacting program, and the audience finally sensed this fact. The usual exodus during the final number was for once not in evidence.

At intermission time both Ward French, national president of Community Concerts (New York) and Arthur Wisner, vice president (Chicago), were introduced by John Craig Allen, local president, and both spoke briefly. Mr. French was in a happy mood, as he should be in considering the growth of Community Concerts from the inception in Battle Creek in 1930-31 to the international set-up of today. He has a well-trained voice and could be heard plainly without the microphone, which he declined to use. Both he and Mr. Wisner were loudly applauded, most of those present realizing the tremendous amount of work that had to be done to create the Community Concert organization of today. It may be years before the Boston Symphony returns to Battle Creek, but it will be years, too, before those who attended its performance Monday evening will forget Dr. Munch and his musicians. Now they know that while there are many great symphony orchestras in America, there is only one Boston Symphony.—G. B. D.

Symphony Rehearsals Open to Students

Most of the tickets have been subscribed for the five Boston Symphony rehearsals which will be opened to music students at a minimum cost, according to a new plan of Charles Munch. The first student rehearsal will be given in Symphony Hall on the evening of November 9th at 7:30, and the remaining ones will be on Thursday, December 14, Wednesday, January 24, Thursday, March 1 and Thursday, April 26 at the same hour. These rehearsals follow out the original idea of the Friday afternoon concerts which were at first public rehearsals intended to enable students to hear the Orchestra.

Although most of the seats have been subscribed for the new series, about 600 are still to be had. The students of music schools and upper grade schools are eligible and should telephone Norman S. Shirk, assistant manager, at Symphony Hall.

BOSTON TRAVELER
Oct. 26, 1950

BOSTON, MASS. HERALD
OCT 22 1950

Survivor of First Symphony Welcomes Royal Philharmonic

The only living member of the original Boston Symphony Orchestra last night greeted members of the Royal Philharmonic Orchestra of London as they arrived for their concert today at 3 o'clock in Symphony Hall.

It is the first time an English orchestra had visited Boston since 1912, and brought the total number of foreign orchestras that have come to Boston up to five. Though the most recent visit of a symphony orchestra from abroad was in 1948, the nevt previous time Bostonians heard a foreign orchestra was in 1922.

MEMORY VIVID

It was appropriate then that they should be greeted by Daniel Kuntz, who at the age of 90 still clearly remembers the first Boston Symphony concert in October, 1881, when he was "concert-master from the rear."

Kuntz recalled that the English orchestra that came here in 1912 was the London, not Royal, Philharmonic, and that it was conducted by Arthur Nikisch, then a former conductor of the Boston Symphony. Nikisch, said Kuntz yesterday, was a stern disciplinarian.

"One day I asked him if I could be excused from rehearsal the following Thursday. He asked what I was going to do. I told him that I would be married Wednesday night, and Thursday would like to be free. He thought a minute and then said 'All right, if you won't do it again.' And I kept my part of the bargain."

TRAVELED ABROAD

Though he has lived alone since his wife died 20 years ago (they had no children), Kuntz has enough memories of a rich life to keep him more than company. It was his custom to travel abroad, frequently to Heidelburg, where he was born and lived until the age of 14.

Every important festival was on his itinerary on the 12 trips to Europe he made before his retirement in 1914. That was shortly after the night when the former Boston Symphony conductor, Carl Muck, was arrested as a German alien, at the end of a gruelling 13-hour rehearsal session.

He spoke of meeting Frau Cosima Wagner and her son Siegfried, and of being shown through Richard Wagner's huge musical library at Bayreuth. At that famous opera center he played under three of the most celebrated conductors—Hans Richter, Felix Mottl and Herman Levi.

TO FIRST RANK

"It was Wilhelm Gerricke who first built the Boston orchestra up to first rank. He was the second conductor, before Nikisch, and came back for another term before Muck arrived (by permission of aKiser Wilhelm). It was in 1886 under Gerricke that the Boston Symphony first travelled. We played in old Steinway hall on 14th street in New York.

"Lately, in the past four years, I have given up playing violin. I am getting deaf." He still has a full head of close-cropped white hair atop his stocky frame, and cherishes a collection of rare old printed scores from Germany.

The other orchestras from Europe that have visited Boston, he said, were the Cociete des Concerts du Conservatoire de Paris in 1918 and the La Scala Orchestra from Milan in 1906 and 1922.

BOSTON, MASS. POST
OCT 26 1950

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Although most of the seats have been subscribed for five Boston Symphony rehearsals which will be opened to music students at a reasonable cost, about 600 are still available. The students of music schools and upper grade schools are eligible and should telephone Norman S. Shirk, Assistant Manager at Symphony Hall.

THE MICHIGAN DAILY
OCT. 26

MUSIC

Charles Munch and his Boston Symphony presented another magnificent program in Hill Auditorium last night. Differing greatly from Sunday's all-Beethoven concert, the program was varied, highly interesting and well-planned—less demanding of the audience, but perhaps even more taxing for the orchestra.

Munch's Handel, like his Beethoven, may probably be termed unorthodox; it certainly is not "pure" baroque. But in its tempos, dynamic contrasts, sweeping melodic line and healthy vigor, it was completely satisfying.

The jump from Handel to Debussy is a difficult one, but the orchestra effected it successfully, and their rendition of "La Mer" was outstanding. In Munch's hands, even Debussy is straightforward. There is less blending of elements into a diffused whole than the composer might have wished, and Munch, never a colorist, relied on rhythmic emphasis, dynamic accentuation and the skillful use of inner voices; but the over-all effect was overwhelming.

The opportunity for first-hand acquaintance with the works of Roussel is a welcome one. The "Bacchus et Adriane" ballet music was interesting, beautiful and effective; it came well after Debussy and served as a climax to it. In both French works the woodwinds and brasses upheld the fine impression made Sunday night.

If Munch's Beethoven can be questioned, his Brahms can not. The fourth symphony came as a climax not only to last night's program, but to both the Boston's appearances in Ann Arbor. This work, one of the greatest tragic symphonies since Beethoven, was read with the same heroic grandeur which characterized the Eroica. Munch approached it with simplicity and naturalness, breadth, depth and intensity. His melodic conception and interpretive perception were outstanding, and his musical understanding impeccable.

Heartfelt thanks to Mr. Munch and his men for one of the finest musical experiences of this or any season.

—Louise L. Goss

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THE MICHIGAN DAILY
OCTOBER 24, 1950

MUSIC

CHARLES MUNCH conducted the Boston Symphony Orchestra last night in a program that few who sat in Hill auditorium will ever forget. His appearance here with the National French Orchestra in 1948, and the two spectacular performances with the Boston Orchestra last year had raised to high pitch an expectancy which was not disappointed.

A year ago, Munch had been working with the orchestra only a short time; his way was a new way—different, demanding and somewhat startling. The orchestra was used to Koussevitsky and loyal to him, and for everyone the adjustment must have been a difficult one. This year that adjustment is made. The Boston isn't Koussevitsky's orchestra under Munch any longer; it is Munch's orchestra, and as such may well become the greatest in the world today.

Last night's program, devoted entirely to works of Beethoven, was not only superbly executed but ideally planned. To hear the first and third symphonies, in their chronological order on the same program, is musically rewarding and historically enlightening; it is an experience which clothes the first in fresh beauty and renews awareness of the immense progressiveness and monumental significance of the third. The inclusion of the Fidelio Overture completed the balance, introducing the program with a somewhat lighter Beethoven.

The performance itself was magnificent. Munch has achieved an ideal orchestral balance; the brass and woodwind sections played magnificently, running the always peerless strings a close second. The ensemble work was impeccable and frequently had an almost chamber-music quality; there was an unusually independent significance of single instruments and choirs which only added to the effectiveness of the total ensemble, and while Munch brings out inner voices with remarkable clarity he never destroys melodic line or sacrifices a firm foundation.

The orchestra as a whole has achieved an intensity as well as beauty of tone. Though Munch does not use an infinite variety of cloristic possibilities, his coloring is always interesting, straight-forward and in good taste. The orchestra's unique quality is achieved through an uncanny exploitation of rhythmic elements and a constantly maintained dynamic interest. The dynamic level is subtlely planned and has structural significance, and there is always perfect balance between stress and rest, crescendo and decrescendo, etc. Munch's tempos, which were a matter of some discussion last year, were less startling and more leisurely paced. His phrasing is fresh and original, full of small interest which does not destroy the broad line.

There can be no doubt, I think, that Munch's Beethoven is unorthodox, but it is fresh, vigorous, beautiful and in good taste. He makes Beethoven happy music—strong, noble and dignified, but never lugubrious. The first symphony was enchantingly conceived, in full understanding of the classic ideal in which it is set, and as a prophecy of things to come, yet there was no touch of the gloomy and not once did fate knock on the door. In the third symphony, Munch maintained the mood of noble optimism, but on a broader canvas; the work was read with fire, brilliance and breadth, but despite its massiveness never became unwieldy. For me the summation of what Munch can do with Beethoven came in the second movement of the third symphony, which was wrought with deep perception, dynamic intensity, infinite variety and over-all nobility. The entire program was an outstanding example of what happens when a great conductor meets a great orchestra in musical masterpieces.

—Louise L. Goss.

BATTLE CREEK ENQUIRER & NEWS
Oct. 24, 1950

Boston Symphony

Battle Creek Will Not Soon Forget Wonderful Music That Marked Community Concert Anniversary.

[illegible] moments of dissonance, which an average rendition might make painful to the sensitive ear. The violin solo work of Richard Burgin, concertmaster, was superb, and that of the first flautist, Georg Laurent, was amazingly perfect. Two harps, played by men, rather than the usual feminine artists, added greatly to this number, which covers many emotions, dealing with the experiences of the wine god and the abandoned Ariane (Ariadne is more common nomenclature). Dr. Munch's direction was dynamic.

The second half of the program was devoted entirely to Johannes Brahms' marvelous symphony in E minor (No. 4, Op. 98) and, despite its length and its four distinct movements, the time passed all too quickly. The Allegro non troppo movement was played quietly, with some of the most exquisite plucking of the strings imaginable. Even the nine bass viols seemed as one instrument, as did the violins and violas. The Andante moderato opened with some beautiful French horn passages, leading through some lace-like moments to a stately finale. The Allegro giocoso movement was off to a vigorous start, followed by the loveliest of diminuendos and then a nice swing which did not dull the appreciation of the meaty content of the movement. The Allegro energgico e passionale introduced some vigorous bowing, technically perfect, some alluring flute passages, and a lovely control of the brass section.

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[illegible] taken this community many years to reach a financial [illegible] which it could afford the [illegible] of the Boston orchestra. This year it reached that point, enabling it to not only book the orchestra but to provide four other concerts of high quality to augment the [illegible]

Appreciation fairly oozed from the capacity crowd that gathered [illegible] Dr. Munch and his men. The [illegible] Alsatian had scarcely stepped on stage before the applause became tremendous. Dr. Munch sensed that he was facing [illegible] who came to enjoy his work and later he commented on the sincerity and spontaniety of his reception. The orchestra always gives a remarkable performance, but Monday evening it seemed to be inspired and the smallness of the community was definitely not a factor in the performance.

Speaking of Dr. Munch, it should be said that he is more French than German, though some people have pointed out that he served with the German army in World War I. They do not know that he was forced to do so. Alsace was then in German control and Dr. Munch was a native of Strasbourg. He was born of a French mother and an Alsatian father. Ernest Munch, his father, was director of the Choeur Saint-Guillaume in Strasbourg. The son, Charles, studied violin in both Paris and Berlin. He directed several orchestras in Paris and he founded the Paris Philharmonic. He speaks fluent French, as the writer found in conversation Monday evening, very good German and understandable English. And he is as charming "off-stage" as on.

But, to get to the concert itself, it may be said without much fear of contradiction, that it was the best symphonic program this community has ever heard. The 104 musicians play as one, in their respective choirs, and they can display the most extreme delicacy in pianissimo as certainly as they display the most thrilling power in the fortissimo. When there comes an abrupt stop, the edges are not in the slightest degree ragged—and the rest that follows is dramatic and poignant. These factors were evident in the opening number, von Beethoven's overture to "Fidelio"—the fourth overture which Beethoven wrote for this opera and the one that has become permanently known as the "Fidelio" overture. The audience, which was probably more familiar with this than with some of the other offerings, gave Dr. Munch an ovation. This one fact may have much to do with the whole-some enthusiasm the musicians put into their entire program.

Battle Creek was fortunate to hear Claude Debussy's magnificent "La Mer"—a series of three orchestral sketches built on the composer's passion for the sea. As a composition it baffles the average symphony audience, and many of those present who follow music with keen interest had never before heard it rendered. The first sketch, "From Dawn to Noon at Sea," moved with a gentle undulation with an occasional swell of sound, and then the serenity of a [illegible] sea under the noonside sun. The second, "Gambol of the Waves," was playful at times, tranquil at others, [illegible] vehement as a wave crashes into wave and [illegible] a climax ensues. There was more of a [illegible] to the third sketch, "Dialogue Between Wind and Sea," opening with an ominous roaring of sound, with a booming depth to represent the voice of the sea and a delightful use of the oboe as leader of the wind. Dr. Munch was called forth to take not one but two ovations.

Albert Charles Roussel's "Bacchus et Ariane" number, embracing the Ballet of the Second Suite (Opus 43), proved intriguing even in its

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HERALD
OCT 22 1950

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"One day I asked him if I could be excused from rehearsal the following Thursday. He asked what I was going to do. I told him that I would be married Wednesday night, and Thursday would like to be free. He thought a minute and then said 'All right, if you won't do it again.' And I kept my part of the bargain."

TRAVELED ABROAD

Though he has lived alone since his wife died 20 years ago (they had no children), Kuntz has enough memories of a rich life to keep him more than company. It was his custom to travel abroad, frequently to Heidelburg, where he was born and lived until the age of 14.

Every important festival was on his itinerary on the 12 trips to Europe he made before his retirement in 1914. That was shortly after the night when the former Boston Symphony conductor, Carl Muck, was arrested as a German alien, at the end of a gruelling 13-hour rehearsal session.

He spoke of meeting Frau Cosima Wagner and her son Siegfried, and of being shown through Richard Wagner's huge musical library at Bayreuth. At that famous opera center he played under three of the most celebrated conductors—Hans Richter, Felix Mottl and Herman Levi.

TO FIRST RANK

"It was Wilhelm Gerricke who first built the Boston orchestra up to first rank. He was the second conductor, before Nikisch, and came back for another term before Muck arrived (by permission of aKiser Wilhelm). It was in 1886 under Gerricke that the Boston Symphony first travelled. We played in old Steinway hall on 14th street in New York.

"Lately, in the past four years, I have given up playing violin. I am getting deaf." He still has a full head of close-cropped white hair atop his stocky frame, and cherishes a collection of rare old printed scores from Germany.

The other orchestras from Europe that have visited Boston, he said, were the Cociete des Concerts du Conservatoire de Paris in 1918 and the La Scala Orchestra from Milan in 1906 and 1922.

BOSTON, MASS.
POST
OCT 26 1950

Symphony's Student Tickets Available

Although most of the seats have been subscribed for five Boston Symphony rehearsals which will be opened to music students at a reasonable cost, about 600 are still available. The students of music schools and upper grade schools are eligible and should telephone Norman S. Shirk, Assistant Manager at Symphony Hall.

Symphony Rehearsals Open to Students

Most of the tickets have been subscribed for the five Boston Symphony rehearsals which will be opened to music students at a minimum cost, according to a new plan of Charles Munch. The first student rehearsal will be given in Symphony Hall on the evening of November 9th at 7:30, and the remaining ones will be on Thursday, December 14, Wednesday, January 24, Thursday, March 1 and Thursday, April 26 at the same hour. These rehearsals follow out the original idea of the Friday afternoon concerts which were at first public rehearsals intended to enable students to hear the Orchestra.

Although most of the seats have been subscribed for the new series, about 600 are still to be had. The students of music schools and upper grade schools are eligible and should telephone Norman S. Shirk, assistant manager, at Symphony Hall.

BOSTON TRAVELER
Oct. 26, 1950

THE MICHIGAN DAILY
OCT. 26 →

MUSIC

Charles Munch and his Boston Symphony presented another magnificent program in Hill Auditorium last night. Differing greatly from Sunday's all-Beethoven concert, the program was varied, highly interesting and well-planned—less demanding of the audience, but perhaps even more taxing for the orchestra.

Munch's Handel, like his Beethoven, may probably be termed unorthodox; it certainly is not "pure" baroque. But in its tempos, dynamic contrasts, sweeping melodic line and healthy vigor, it was completely satisfying.

The jump from Handel to Debussy is a difficult one, but the orchestra effected it successfully, and their rendition of "La Mer" was outstanding. In Munch's hands, even Debussy is straightforward. There is less blending of elements into a diffused whole than the composer might have wished, and Munch, never a colorist, relied on rhythmic emphasis, dynamic accentuation and the skillful use of inner voices; but the over-all effect was overwhelming.

The opportunity for first-hand acquaintance with the works of Roussel is a welcome one. The "Bacchus et Adriane" ballet music was interesting, beautiful and effective; it came well after Debussy and served as a climax to it. In both French works the woodwinds and brasses upheld the fine impression made Sunday night.

If Munch's Beethoven can be questioned, his Brahms can not. The fourth symphony came as a climax not only to last night's program, but to both the Boston's appearances in Ann Arbor. This work, one of the greatest tragic symphonies since Beethoven, was read with the same heroic grandeur which characterized the Eroica. Munch approached it with simplicity and naturalness, breadth, depth and intensity. His melodic conception and interpretive perception were outstanding, and his musical understanding impeccable.

Heartfelt thanks to Mr. Munch and his men for one of the finest musical experiences of this or any season.

—Louise L. Goss.

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THE MICHIGAN DAILY
OCTOBER 24, 1950

MUSIC

CHARLES MUNCH conducted the Boston Symphony Orchestra last night in a program that few who sat in Hill auditorium will ever forget. His appearance here with the National French Orchestra in 1948, and the two spectacular performances with the Boston Orchestra last year had raised to high pitch an expectancy which was not disappointed.

A year ago, Munch had been working with the orchestra only a short time; his way was a new way—different, demanding and somewhat startling. The orchestra was used to Koussevitsky and loyal to him, and for everyone the adjustment must have been a difficult one. This year that adjustment is made. The Boston isn't Koussevitsky's orchestra, under Munch any longer; it is Munch's orchestra, and as such may well become the greatest in the world today.

Last night's program, devoted entirely to works of Beethoven, was not only superbly executed but ideally planned. To hear the first and third symphonies, in their chronological order on the same program, is musically rewarding and historically enlightening; it is an experience which clothes the first in fresh beauty and renews awareness of the immense progressiveness and monumental significance of the third. The inclusion of the Fidelio Overture completed the balance, introducing the program with a somewhat lighter Beethoven.

The performance itself was magnificent. Munch has achieved an ideal orchestral balance; the brass and woodwind sections played magnificently, running the always peerless strings a close second. The ensemble work was impeccable and frequently had an almost chamber-music quality; there was an unusually independent significance of single instruments and choirs which only added to the effectiveness of the total ensemble, and while Munch brings out inner voices with remarkable clarity he never destroys melodic line or sacrifices a firm foundation.

The orchestra as a whole has achieved an intensity as well as beauty of tone. Though Munch does not use an infinite variety of cloristic possibilities, his coloring is always interesting, straight-forward and in good taste. The orchestra's unique quality is achieved through an uncanny exploitation of rhythmic elements and a constantly maintained dynamic interest. The dynamic level is subtlely planned and has structural significance, and there is always perfect balance between stress and rest, crescendo and decrescendo, etc. Munch's tempos, which were a matter of some discussion last year, were less startling and more leisurely paced. His phrasing is fresh and original, full of small interest which does not destroy the broad line.

There can be no doubt, I think, that Munch's Beethoven is unorthodox, but it is fresh, vigorous, beautiful and in good taste. He makes Beethoven happy music—strong, noble and dignified, but never lugubrious. The first symphony was enchantingly conceived, in full understanding of the classic ideal in which it is set, and as a prophecy of things to come, yet there was no touch of the gloomy and not once did fate knock on the door. In the third symphony, Munch maintained the mood of noble optimism, but on a broader canvas; the work was read with fire, brilliance and breadth, but despite its massiveness never became unwieldy. For me the summation of what Munch can do with Beethoven came in the second movement of the third symphony, which was wrought with deep perception, dynamic intensity, infinite variety and over-all nobility. The entire program was an outstanding example of what happens when a great conductor meets a great orchestra in musical masterpieces.

—Louise L. Goss.

ANN ARBOR, MICH.
NEWS
OCT 26 1950

Boston Orchestra Triumphs In Extra Concert Series

By Carl Gehring

The Boston Symphony Orchestra, heard here Sunday evening in the second concert of the Choral Union Series, returned to Hill Auditorium last evening to present the second event of the Extra Concert Series. On this occasion, a program of greater variety was offered but the music cannot be said to have surpassed what was heard on Sunday. In the matter of orchestral acrobatics and instrumental color, last evening's concert was livelier and more luminous for having Debussy and Roussel on the program, yet, from the standpoint of intrinsic musical worth, despite the inclusion of Handel and Brahms works, the preceding all-Beethoven concert was superior.

Both concerts, however, were outstanding, and, offering what they did in musical fare, showed the conductor, Charles Munch, in a broad and multi-favorable light. In Beethoven he is quite supreme, as his concerts in the last two seasons here have shown. Two years ago, directing the French National Orchestra, he was superb in works by Berlioz, Debussy, Dukas and the American Walter Piston. At this time, he scored signally with Sir Hamilton Harty's arrangement of a Suite from Handel's "Music for the Royal Fireworks"; Debussy's "La Mer"; the Second Suite, Op. 43, from Roussel's Ballet "Bacchus et Ariane," and Brahms' Fourth Symphony in E Minor, Op. 98.

Handel Well Interpreted

The Suite by Handel, a composer much admired by Beethoven, was interpreted with fine feeling for what the music has to say and was gorgeously intoned. At the outset, in the slow and dignified introduction to the Overture, a spell of heroic grandeur seemed to carry over from the last notes of the Beethoven on Sunday to enchant those present last evening. In the allegro, Munch's genius for the fusion of thematic strands, the dovetailing of parts and the blending of instruments was apparent. Projected just enough, but not too much, were little staccati in the brasses. Of the other three movements, all masterfully done, the jocularity of the Bourree was especially delightful.

The Three Symphonic Sketches "La Mer," by Debussy, presented Munch and his players, now augmented to the requirements of the full modern orchestra, with a challenging canvas for the display of talents of another kind. Here the perfect cornucopia of color inherent in lush instrumentation and intriguing harmonies was revealed by a performance which reflected the greatest credit on both Munch and the orchestra. This is heady music in which motion and rhythm also are cleverly contrived, with the most subtle melodic turns. Flowing uninhibitedly as sea music should, and dynamic on occasion, "La Mer" proved quite intoxicating.

Roussel Work Played

This state of excitement carried over into Roussel's "Bacchus et Ariane," a composition which is effective in somewhat the same fashion as the Debussy, coloristically speaking. Highly seasoned and of no particular substance, Roussel's pagan music revealed conductor and musicians as perfect chameleons in their quick adjustments to the demands of a brilliant and sophisticated score. In the matter of solo passages, some lovely playing in the English horn merits mention. With the full orchestra, a number of stunning climaxes were achieved, one of which, in the Bacchanale, featured a couple of flourishes in the brasses.

A prodigious performance of the Finale distinguished an exceedingly able and scholarly reading of Brahms' Symphony. Here was approached if not equalled our ideal of this Finale as exemplified in Hermann Abendroth's recording of the Symphony with the London Symphony Orchestra. Perfect phrasing, tempi, dynamics and over-all plan combined to bring down the house, at the end of what is probably Brahms' finest symphony movement, and to reveal Munch as the gifted interpreter that he is. Of especial beauty was the fine passage for solo flute midway through the movement, while the trombones never resounded with more nobility than in bringing the Symphony and the evening to a climactic and triumphant close.

ANN ARBOR NEWS

MONDAY, OCT. 23, 1950

Boston Orchestra Concert Has Imprint Of Greatness

By Carl Gehring

Last evening's concert at Hill Auditorium bore the imprint of greatness from first to last. Fundamental in making the occasion one of such heroic stature was an all-Beethoven program composed of the Overture to "Fidelio," Op. 72-b; the First Symphony in C Major, Op. 21, and the "Eroica" Symphony, No. 3 in E-Flat Major, Op. 55. While the concluding work, of course, is identified as "Heroic," and was all that the title implies in its realization, let there be no mistake about the "Fidelio" Overture and the First Symphony: they, too, are Beethoven, and they also were done in heroic style.

A great orchestra and an old friend, the Boston Symphony, did the honors at this second concert of the Choral Union Series, while Charles Munch re-enforced the fine impression we had had of him when he directed this group in two concerts here last season and the French National Orchestra two years ago. Munch seems to have a yen for Beethoven, as evidenced by the fact that he did the Fifth Symphony at the first concert here last year and the "Egmont" Overture and Seventh Symphony at the second. With all of these, as on this occasion, he projected noble music as only great men can do.

A Vital Experience

Those who were exposed to such a vital experience of spiritual uplift and exaltation, as was last evening's, are better fortified to meet the stresses of these trying times. The strength and fortitude inherent in the music of men like Beethoven, as distinguished from the mere heroics of lesser figures, communicate courage and are tremendously sustaining. The effect of hearing Beethoven as performed by Munch and his orchestra, in sum, was like that of reading Robert Frost in the hours that followed Pearl Harbor.

Oct. 22, incidentally, was a date of great significance in American music for it was 69 years ago that this orchestra gave its first concert in Boston. Perhaps intrigued by the fact that it was a birthday anniversary, the musicians quite outdid themselves at this time. Perfection was the rule in all the many phases of orchestral performance, with a string section which was wondrously expressive and of great elasticity and depth of tone; a wood choir of the most striking sheen and clarity, and brasses which had just the right authority without unduly arresting one's attention.

In the matter of ensemble and orchestral balance, bouquets are due the director for his synthesis of the forces under his command. The incisiveness with which the opening staccato chords of the "Fidelio" Overture were struck off was a perfect example of the instrumental integration and compelling drive which characterized the evening. This series of chords, twice sounded, constrasted well with the smooth elegance of intervening legato passages in slow tempo, while the succeeding allegro was run through with that satisfying sense of objectives adroitly achieved.

The First Symphony, Beethoven for all its identification with the style of Haydn, was a dream. As interpreted by Munch, its music said just what it had to say, no more and no less. The handling of the slow introduction to the first movement and its resolution into the Allegro Con Brio, for example, was masterful; the simplicity of the second movement was beautifully maintained; in the Menuetto, the interplay of the instruments fairly sparkled, with the incisiveness of the string figurations in the Trio recalling Sir George Grove's description of "a delicious dialogue between the wind and the stringed instruments."

Heroic Performance

The performance of the "Eroica" Symphony was completely in keeping with its title. A long and learned first movement was articulated with the utmost lucidity and was tremendously moving; the second movement had such sweep and scope as to seem to transcend its designation as Funeral March, and the incorporated fugal treatment was worked out with great skill; the Scherzo was brilliant, with the contrast between its fitful opening and closing sections and the sedate Trio well wrought; in the Finale, Munch's gifts for synthesis shone at their best.

A new arrangement of the musicians had the double basses shifted to the right of the platform for better synchronization with the celli, and this necessitated a slight movement to the left for the timpani. In the matter of performance, the basses were magnificent in the opening measures of the Funeral March from the "Eroica," as was the first oboe. Right on the beam, also, were the French horns in a tricky passage from the Trio of the Scherzo in this same Symphony. Here a high E-flat as often as not spells trouble for the first horn player, but not a crack was heard on this occasion.

BOSTON, MASS.
EVENING GLOBE
OCT 28 1950

MUSIC

Biggs Symphony Soloist in Handel Concerto; Munch Also Leads Bach

By CYRUS DURGIN

The Boston Symphony concert this week are given over to musi by Bach and Handel. Although nc "sweet, soothing and soporific," a Sir Thomas Beecham characterize the Royal Philharmonic's collec tion of encores last Sunday, thi is definitely a soothing program an certainly of unanimous appea From Bach, conductor Charle Munch chose the orchestral Sin fonia from the secular Cantata Nc 29; the Second and Sixth Branden burg Concertos, and the Suite Nc 3. Handel is represented by the major Organ Concerto, No. 1 ("The Cuckoo and the Nightingale" in which E. Power Biggs is soloist

This was a highly satisfying con cert from first to last. Althoug now and again there was a littl rolling of a chord because every one did not come in at the spli second, and a bit of loose rhythn the general playing was admirabl fine. The strings never sounde sweeter or lovelier, and the ver small number of them employed i the Sixth Brandenburg Concert came close to perfection. Such mas tery is all the more remarkabl when you consider that the or chestra had returned only Thurs day from the gruelling 10-day an nual Western trip and had had bu one rehearsal.

Mr. Munch's way with Bach a ready is familiar: clear leading of a the voices, and avoidance of stron accents and extreme tempos—a though in the Suite, I thought th celebrated Air and the Gigue coul have been a shade faster. This is sure and musicianly way with Bac

While all hands merit high com mendation for their share in th pleasurable concert, a special wor must be written in praise of Rog Voisin, for his superb performanc of the high, spectacular and ver difficult trumpet part in the Secon Brandenburg Concerto. Mr. Munc recognized the achievement, an brought him forward to bow wi the other members of the co certino.

Of Handel we do not have enou at the Symphony concerts, and a Organ Concerto is a rarity, indee Hence there was added enjoyme in hearing the technically adroit an scholarly Mr. Biggs in this charmin work, which employed the baroqu registers of the superb and st new Symphony Hall organ.

There will be more exciting Sym phony programs between now an the end of the season. But none wi surpass, in unassuming merit an relaxed pleasure, this excursion in Handel and Bach.

BOSTON, MASS.
EVENING GLOBE
OCT 31 1950

Koussevitzky May Revive Detroit Orchestra

DETROIT, Oct. 31—The Detroit Symphony Orchestra may soon be revived under the baton of the world-famed Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra. The Detroit Free Press today quoted the conductor as saying: "I will do my best to revive the orchestra if the public shows active interest."

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SYMPHONY CONCERT
BY WARREN STOREY SMITH

In the case of a concert program, which is more to be desired: unity or an agreeable variety? Twice at this year's Symphony Concerts Mr. Munch has decided in favor of the former. He began this, the Orchestra's 70th season, with an all-Beethoven list and the program of the current pair is four-fifths Bach and one-fifth Handel.

The Bach bicentennial year of 1950 is running out, and it may be that Mr. Munch thought that he had not played as much Bach as it was incumbent upon him to do. The orchestra got back day before yesterday from an extended Western tour, leaving little rehearsal time for yesterday afternoon's concert, another reason for choosing a program that did not require extended preparation. Besides, most of the wind and percussion players and the two harpists, could enjoy a holiday.

Or was it because E. Power Biggs was to play Handel's F major Concerto for organ and orchestra that Mr. Munch decided he would reinforce Handel's music by that of his great contemporary? The two composers differ in degree more than in kind, so the Handel number, most pleasing in the slow divisions, made for a certain contrast, but not a very marked one. The Adagio from which the Concerto gets its name was, of course, amusing to hear, and it was all very nice.

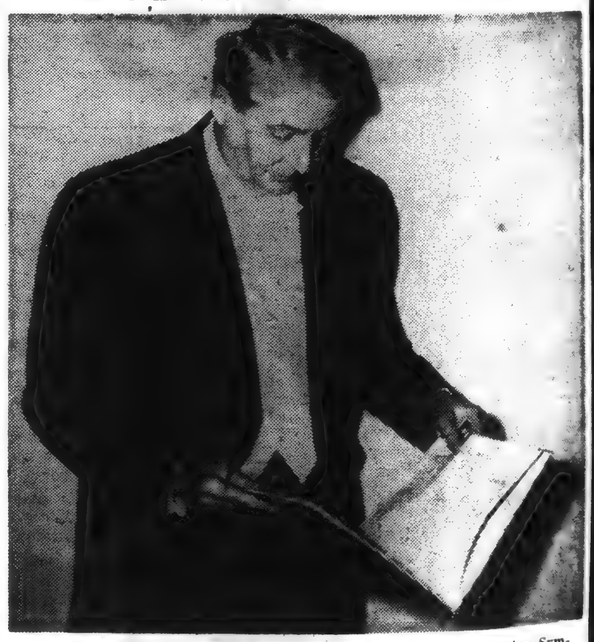
The organ was also used in the first number, the Sinfonia from Contata No. 29, virtually a transcription of the familiar Prelude to the E major Partita for violin alone. The scoring for three trumpets and two oboes (plus strings, harpsichord and tympani) and the strident registration chosen by Mr. Biggs produced a quality of sound that was interestingly archaic or downright unpleasant, according to how you looked at it.

Other numbers were the Sixth Brandenburg Concerto, which calls for only the lower strings; the Second Brandenburg, in which the Messrs. Burgin, Laurent, Gomberg and Voisin supplied the solos for violin, flute, oboe and trumpet, and the D major Orchestral Suite of the famous Air, that was not originally intended for the G string. High spots were the slow movements of the two Brandenburgs, in both of which the beauty of the performance matched that of the music. The Suite was given a stunning presentation and one in which the music did not lose its Bach-like quality. And the audience seemed to like everything.

Oct. 24, 1950

THE MICHIGAN DAILY

Symphony Conductor



PRE-CONCERT—Charles Munch, conductor of the Boston Symphony Orchestra, checks through the score prior to presenting the Sunday night concert in Hill Auditorium. Munch will lead the orchestra in their second "U" concert tomorrow night.

* * * *

Munch Cites European Subsidies to Orchestras

The present subsidization of European orchestras by their governments is necessary to keep the groups active and satisfy the spiritual need to hear music, Charles Munch, conductor of the Boston Symphony, declared yesterday in an interview.

"European orchestras cannot exist on their paid admissions or private endowments," he said. Hence in countries like France and Belgium there is a government officer, 'Ministre de Beaux arts' who directs subsidization."

THE INTERVIEW which required a translator because of Munch's greater ease at conversing in French was held in the Union prior to the orchestra's departure for last night's concert at Battle Creek.

"Subsidized orchestras," Munch continued, "have the opportunity to pick programs more from the musician's viewpoint than from a public one. They don't have to please the public taste completely and can more easily introduce new innovations by modern composers.

Program of Baroque Music at Symphony

HERALD

MUSIC

Symphony Concert

By RUDOLPH ELIE

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Biggs Soloist in Works by Bach and Handel

By Harold Rogers

Sometimes there are extenuating circumstances, of which one may know little, that produce an orchestral performance that is less than the best. The Boston Symphony Orchestra, for instance, has just returned from an exacting tour of nine cities in as many days; its last concert was in Ann Arbor, Mich., on Wednesday. Yet when music is not heard at its best, as happened yesterday afternoon in Symphony Hall, it is the listener who loses, regardless of the reasons involved.

Charles Munch devoted his program to the music of Bach and Handel. E. Power Biggs, appearing as soloist in two first performances at the week-end series, played the organ for Bach's Sinfonia from the Cantata No. 29, and for Handel's Concerto No. 13 in F major.

* * *

The new organ at Symphony Hall is much like a spirited horse. Given the slightest relaxation of the reins, it is off at a thundering gallop. Even Mr. Biggs, who is an organist of uncommon ability, often loses a stirrup while taking the jumps. There were times in the Sinfonia when the orchestral instruments were forced to accede to the onrush of volume; the shrill registration was actually unkind to the ear.

In the Handel, however, Mr. Biggs had a much better grip on the reins. There was a certain delicacy not present in his first selection. There was a more sensitive balance between orchestra and organ. The work derives its nickname, "The Cuckoo and the Nightingale," from the two amusingly literal cadenzas where these distinctive birds hold conversation. Mr. Biggs interpolated the eloquent Adagio solo from the Seventh Flute Suite. His treatment of the antiphonal Larghetto was especially graceful.

* * *

Mr. Munch reduced the orchestra for the Bach Brandenburg Concertos—the No. 6 in B-flat major, and the No. 2 in F major. The witty dialogue of the violas, who hold the stage of the No. 6, was ingratiatingly smooth. They gave poignant expression to the poetic Adagio.

For the No. 2 the soloists were Richard Burgin, violin; Georges Laurent, flute; Ralph Gomberg, oboe, and Roger Voisin, high trumpet. Mr. Voisin, in his Tanglewood appearances, has played this difficult part with greater finesse, but his performance yesterday was sufficiently impressive to win him several rounds of applause. The soloists in the Andante neatly wove their phrases into poised and balanced periods of considerable beauty.

The concluding selection was Bach's Suite No. 3 in D major, played by full orchestra. While the impulse remained steady, the tonal focus bordered on the translucent. Impromptu clouds, which attempted to cast a shadow over this concert, parted often enough to reveal shafts of redeeming light.

MUSICAL COURIER
NEW YORK, N. Y.
OCT 15 1950

Symphony Hall, Boston, by H. Earle Johnson (Little, Brown and Co., Boston. $6). Here is a nostalgic, pleasant and often charming account of one of America's famous concert halls—Boston's Symphony Hall. Mr. Johnson, who obviously has his heart in his task, tells of the building of the hall, the tenants it has housed, the concert life it has sponsored. In telling this story, the author also, as a by-product, gives us a thorough history of the Boston Symphony and its conductors and repertoire; tales of the artists who have appeared there; and a social history of the last fifty years. A series of appendices include a list of works performed by the Boston Symphony, its conductors and guest conductors, its soloists, a list of visiting orchestras, a selective list of concert artists who have appeared there, and specifications of the hall's organ.

LOS ANGELES, CAL.
EXAMINER
OCT 29 1950

IT'S ON RECORD — ...Y PATTERSON ... GREENE

CHARLES MUNCH—The French conductor with the German name. A native of Strasbourg, in Alsace—a city that spells its German name in a French way, in a country that has taken turns being German and French.

Munch got his first orchestral experience in Germany, but had to return to France because he refused to become a German citizen. From this background comes his equal comprehension of the German and French styles in music.

Known as a champion of French composers, he is nevertheless completely at home in the German school. First appeared in the United States as guest conductor (for Koussevitzky) of the Boston Symphony.

Last year, on Koussevitzky's retirement, he took over permanent direction of that orchestra. He has appeared in Los Angeles in 1947 and 1948 as guest conductor (for Wallenstein) of the Philharmonic.

Again in 1948 he appeared as conductor of the Orchestre National de France. After this last concert, the audience rose en masse to cheer him.

—DRAWING BY BOB CLAY

CHARLES MUNCH
"Record of Work" Conductor

[144]

NEW YORK, N. Y.
TIMES
OCT 31 1950

KOUSSEVITZKY SAYS 'YES' TO DETROIT BID

Expresses His Willingness to Revive and Conduct City's Symphony Orchestra

Special to THE NEW YORK TIMES.

DETROIT, Oct. 30—Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, today said he was available to organize and conduct a revived Detroit Symphony Orchestra.

The maestro cabled The Detroit Free Press music critic from Tel Aviv, Israel, in response to a query concerning his availability.

"Will do my best assist revival Detroit Symphony if representatives of Detroit City Society and public show active interest," Mr. Koussevitzky wired.

He added that he would desire "full participation and support in restoring one of America's great orchestras, without which Detroit would be missed on the artistic and cultural map of the world."

Mr. Koussevitzky has been on tour with the Israeli Philharmonic Orchestra. He is due back in the United States next month.

If Detroit should rally and make it possible to bring Mr. Koussevitzky here, the city almost immediately would emerge as a leading musical center, backers of the symphony agreed.

Since the orchestra was permitted to collapse last year, many of its members have scattered to other organizations, while there has been a continued effort by some looking toward the eventual revival of the orchestra.

Among these have been the Women's Association for the Detroit Symphony Orchestra and members of the defunct board of the Detroit Orchestra, Inc.

This is the first time, however, that a major orchestral conductor has made his services available.

Mr. Koussevitzky, now 76 years old, is considered by many authorities to be in his musical prime. For the quarter century beginning in 1924, he presided over the musical development of the Boston Symphony.

But the matter of the availability of fine music cannot be judged accurately on a local basis. In many parts of the country music lovers are severely restricted in their choice of stations and, even then, these stations may air concerts at absurd hours, if at all.

In this connection many musicians of long experience in broadcasting are not averse in taking to task the members of the Music Critics Circle. They make the point that part of the plight of fine music on the air may be attributed to the indifference of these critics to radio as a medium for disseminating the classics.

These musicians contend the critics over the years have paid primary attention only to concerts which they could attend in person. A concert presented before a few hundred persons in a hall had the benefit of their stimulating praise or disciplining disapproval, it was said, but the concert which was heard by the hundreds of thousands was usually ignored.

Course

Had radio concerts received a more generous share of attention from the music critics, the musicians conclude, network executives today might be more aware of the importance of such broadcasts. This department is delighted to let the music critics take the matter from there.

The important task at this point, however, is to decide what can be done at least to curb a further decline in the volume of classical presentations on the network. Certainly one course is to let the networks know if you have enjoyed a given program or missed an old favorite, as indeed many music lovers already have done.

Ultimately, it would seem incumbent on the Federal Communications Commission to have another look at its forgotten policy apropos balance in programming.

No one can deny that television is important with its 8,000,000 sets now in use. But radio is not unimportant just yet. It still happens to have $5,200,000 receivers.

Oct 29

DEARTH OF GOOD MUSIC

Symphony Groups Vanish From Network Radio

By JACK GOULD

THE excitement over television has obscured what is a thoroughly disturbing development in radio: the steady and unremitting decline in attention which the networks are giving to classical music programs.

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The effect of television on radio in this case has not been just the obvious competition for the attention of a viewer. Rather it has been a more fundamental economic fact: Since television has the more promising commercial future the networks prefer to invest their resources in comedians and vaudeville that can be seen and not in public-service radio programming.

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Program of Baroque Music at Symphony

HERALD

MUSIC

Symphony Concert

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MUSICAL COURIER
NEW YORK, N. Y.
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LOS ANGELES, CAL.
EXAMINER
OCT 29 1950

NEW YORK, N. Y.
TIMES
OCT 31 1950

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Expresses His Willingness to Revive and Conduct City's Symphony Orchestra

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He added that he would desire "full participation and support in restoring one of America's great orchestras, without which Detroit would be missed on the artistic and cultural map of the world."

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If Detroit should rally and make it possible to bring Mr. Koussevitzky here, the city almost immediately would emerge as a leading musical center, backers of the symphony agreed.

Since the orchestra was permitted to collapse last year, many of its members have scattered to other organizations, while there has been a continued effort by some looking toward the eventual revival of the orchestra.

Among these have been the Women's Association for the Detroit Symphony Orchestra and members of the [illegible] dinner has been planned for March 3 at the Statler. Queens. The wedding of Miss Julius Hellwell of Janet, to Norman L. Hellwell, son of Mr. and Mrs. [illegible] engagement of their daughter, Jane, to Norman L. Hellwell, son of Mr. and Mrs. Julius Hellwell of Jamaica Estates, Queens. The wedding has been planned for March [illegible] Middle Village, queens, of the en-

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These musicians contend the critics over the years have paid primary attention only to concerts which they could attend in person. A concert presented before a few hundred persons in a hall had the benefit of their stimulating praise or disciplining disapproval, it was said, but the concert which was heard by the hundreds of thousands was usually ignored.

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The important task at this point, however, is to decide what can be done at least to curb a further decline in the volume of classical presentations on the network. Certainly one course is to let the networks know if you have enjoyed a given program or missed an old favorite, as indeed many music lovers already have done.

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Oct 29

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Symphony Groups Vanish From Network Radio

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—DRAWING BY BOB CLAY

CHARLES MUNCH
"Record of Week" Conductor

[144]

Program of Baroque Music at Symphony

HERALD
OCT 28 1950

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the third concert of the 71st season in Symphony Hall yesterday afternoon. The soloist was E. Power Biggs, organist; the assisting artist Daniel Pinkham, harpsichord. The program

Sinfonia to Cantata No. 29; Brandenburg Concertos Nos 2 and 6; Suite No. ... in D ... Bach
Concerto No. 13 for organ and orchestra "The Cuckoo and the Nightingale" ... Handel

By RUDOLPH ELIE

It was a genial homecoming for the orchestra yesterday afternoon. The music—all Bach and Handel—was genial, too: easy to listen to, to assimilate and love. There was, it is true, an atmosphere of orchestral weariness in mind and body, but most of the playing was beautiful.

There is something rather frightening, come to think of it, about these long tours of the orchestra. What it has to do for money is really appalling. Consider this: in ten days orchestra and conductor gave nine concerts in nine different cities, returning late Thursday night and rehearsing yesterday morning before the concert.

Thus that the Sinfonia from Bach's Cantata No. 29 for organ and orchestra (a nearly literal transcription of the famed Prelude to the E major Partita for unaccompanied violin), was a little out of joint in the matter of togetherness is readily to be forgiven. Thereafter things went much better anyway though there were minor slips in everything but the Sixth Brandenburg Concerto.

This Concerto, which seems to be to contain some of Bach's most exalted music (that slow movement is clearly one of his greatest moment), is especially rewarding for bringing to our attention the marvels of the violas and players of the orchestra. These overlooked instruments and instrumentalists, whose role is hardly ever noticed by anybody, are nowhere (save in the Brahms' Serenade) more wonderfully exploited than in this work for the low strings in which their massed tone is absolutely golden. The power of their expression—like that of an athlete playing with a child—is clothed in tenderness, but their underlying strength is there for all to know. This might be said for the members of the viola section as well. Taking the places on the stage of the first violins, they performed with extraordinary unanimity and virtuosity, as indeed they do unnoticed throughout the season.

E. Power Biggs, perhaps the ranking organ virtuoso of the day, contributed a notable chapter in the Handel Organ Concerto. This graceful work, with its amusing tonal portrait of cuckoos and nightingales, is entirely without pretense yet elegant, intimate without familiarity. It is also an everlasting model of music for no reason at all but to pleasantly occupy the ear, and Mr. Biggs and the orchestra did it splendidly.

Once again making allowance for the generally relaxed performance level of yesterday's concert (for it will certainly not be in evidence tonight), the Second Brandenburg Concerto and the D major Suite (the one with the Air now known as the Air for the G string) were attractively set forth. Immense credit is due Roger Voison for his well-nigh superhuman traversal of the part for the high trumpet, and the solo roles of Richard Burgin, violin, Georges Laurent, flute, and Ralph Gomberg, oboe, were matchlessly done. It might be added that Mr. Munch again demonstrated his particular ear for the music of Bach, but he took occasion of the character of the music to conduct with more reserve than usual. Unfortunately, the audience seems to interpret a lack of fireworks to mean the music and the performance deserve less than the usual applause. The conductor, soloists and orchestra were hardly given credit for their efforts. Mr. Munch will doubtless come to learn, as Koussevitzky did, that if you don't finish up with Tchaikovsky's Fifth, you might as well not bother to come back for a second show at all. The program next week offers Berlioz Fantastic Symphony, Diamond's Third Symphony, and Roussel's "Bacchus at Ariane."

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CHICAGO, ILL.
TRIBUNE
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NBC Symph Shuttling Seen Likely To Cue Major Blowoff When Toscy Returns

Around NBC it's the feeling that the network hasn't heard the last of the "Arturo Toscanini Story." Although the maestro of the NBC Symphony Orchestra is now scheduled to originate his broadcasts from the Manhattan Center on West 34th street, N. Y., in the Monday night 10 to 11 period (of which Toscy knows nothing as yet), some anticipate there will be a major blowoff when the renowned leader returns from Italy a couple weeks hence.

Some of those at NBC who are close to the symph operation regard the moving of the orchestra into the late Monday time, when Toscanini will follow "Voice of Firestone," "Telephone Hour" and "Cities Service Band," and the constant shuttling around for an origination point, as the opening wedge toward a gradual dissolution of the orch. In recent years it has cost NBC $500,000 a year to sustain the orch, including $96,000 for Toscanini's salary. The inclusion of the Monday night symph hour as part of the projected sponsor-participating "Operation Tandem," is seen as a last desperate move to get off the sustaining hook with the costly symph.

The 84-year-old maestro didn't like the idea of being evicted from Studio 8-H in Radio City, which has been converted for television purposes, and reportedly squawked over the initial plan to house the orch in Carnegie Hall, N. Y., which meant stair climbing. The switchover from Saturday 6:30 to Monday at 10 ruled out Carnegie Hall, however, and NBC then planned to install the symph in the Center theatre. However, it was decided to originate a TV show from the Center at that hour and the web, in scouting about, came up with the Manhattan Center (which is also used by RCA Victor for recording purposes).

Beyond the Carnegie Hall stage of thinking, Toscanini reportedly knows nothing of the plans. If, as some believe, he'll refuse to go along with the switches, it may pose a problem on his RCA Victor association.

Since the RCA-sponsored Toscy tour of 33 cities last spring, the maestro's recordings have been one of Victor's prize possessions, with the tour adding up to one of the most fruitful promotion ventures in RCA annals. It's a question now whether a Toscy-NBC breach would also affect his RCA Victor relationship.

SYRACUSE, N. Y.
HERALD-AMERICAN
OCT 15 19[illegible]

Boston Symphony to Arrive By Special Train Oct. 18; Concert in Coliseum

By E. V. W.

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THE BOSTON Symphony Orchestra will arrive in Syracuse Wednesday afternoon on its own special train and company of approximately 120 for a concert that night in the State Fair Coliseum Charles Munch, conducting. The concert is included in the Famous Artists Series, as is another symphonic concert—that of the Royal Philharmonic of London, Sir Thomas Beecham conducting in the Coliseum Dec. 9.

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'Surging Vigor' In Beethoven's 'Fidelio'

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Ralph Gomberg Included in New Players

AMONG NEW FACES in the Boston Symphony is Ralph Gomberg, solo oboeist, who played in Mizpah a fortnight ago in the Bach "Musical Offering" with the Krasner Chamber Music Ensemble. Also Gino Cioffi, clarinet, formerly of the Metropolitan Opera Orchestra. Roger Voisin, solo, trumpet, replaces the late Georges Mager. Concertmaster is Richard Burgin. Principal viola is Joseph de Pasquale. Among hundreds to come from out of town for the concert is Miss Laura Bryant of Ithaca, nationally known public school music authority. She will dine that night with Dr. and Mrs. Jacob Kwalwasser, long-time friends.

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DETROIT MICH.
NEWS
OCT 15 1950

Boston Orchestra to Open Series . . .

By RUSSELL McLAUCHLIN

SINCE DETROIT is sadly bereft of its own orchestra, and since the town's appetite for symphonic music has never declined a particle, it is a fortunate thing that an enterprising management brings us notable orchestras from afar, to afford a pretty lively season of that beloved kind of music, at the Masonic Auditorium.

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Boston Leader

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[145]

DAYTON, OHIO
NEWS WEEK
OCT 2 - 1950

MUSIC

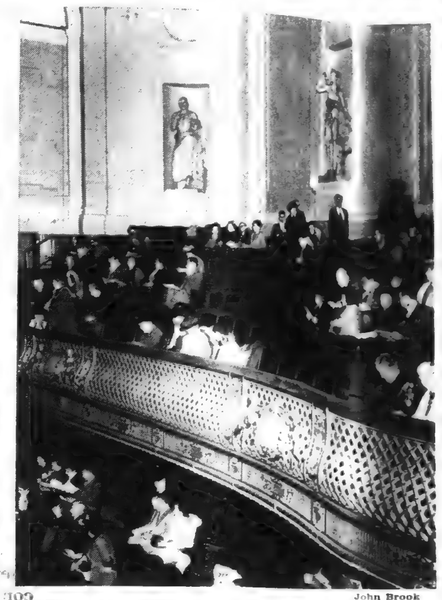
Symphony Hall, 1900–

When Boston's Symphony Hall was opened just half a century ago, the ladies in the audience were startled to read an announcement in the program prohibiting "any person to wear upon the head a covering which obstructs the view of the exhibition or performance." A delegation thereupon visited the management for further clarification, and the result was typical of the spirit of Symphony Hall. "The gracious women with musical taste," replied the management, "can be depended upon to wear hats, if they wear any, against which the meanest man on earth could find no indictment."

As it turned out, however, "the gracious women with musical taste" could not be depended upon. The "Merry Widow" vogue was in full flower as the 1908-09 season began. The men, having had all they could take of wide brims and dashing plumes, appealed to the mayor, who threatened to revoke the hall's license if the hats were not abandoned. On Nov. 19, deadline day, Symphony Hall was awave with defiant millinery. Ushers were frantically nervous as time for the final bell before the concert approached. But when it rang, the spirit of the ladies broke, and all the hats came off—all, that is, except one, and its owner marched to the box office and got her money back. Ever since that time, the tradition goes, the women of Boston have taken their hats to Symphony Hall—and worn them in their laps.

Anecdotes such as this one make H. Earle Johnson's new book, "Symphony Hall, Boston,"* most delightful reading. Johnson, assistant professor of music at Clark University in Worcester, Mass., was born in Connecticut, but vows that he is a "Bostonian by conviction." His writing shows it, for he has succeeded in portraying the city and the hall and the Boston Symphony with pride, respect, warm affection, and gentle humor.

Agewise, Symphony Hall is one of the nation's youngest important concert houses. It was opened in 1900, whereas the Philadelphia Academy of Music was completed in 1857 and Carnegie Hall in New York was finished in 1891. Symphony Hall cost $750,000; and into it went careful planning—proof of which is the fact that no major structural [illegible] been performed since its opening, and yet it is a thoroughly up-to-date plant, complete with a remarkable modern ventilating system. Nor did the hall's vaunted acoustics result from accident. Professor Wallace C. Sabine, the assistant professor of physics at Harvard University who closely with the [illegible] architects—McKim, Mead, & White of New York—achieved the finest acoustical properties [illegible] music. As a general model, the Leipzig Gewandhaus was chosen, but with an increased seating capacity. Oddly enough, the statues which occupy commanding positions above the second balcony around three sides of the hall (see cut) are there "for reasons as much acoustical as decorative." "The niches," says the author, "are important adjuncts to the acoustical scheme, the idea of placing statues in them a happy afterthought."



John Brook

Symphony Hall: Acoustical and decorative

*431 pages. [illegible]

78

NEW HAVEN, CONN.
REGISTER
OCT 8- 1950

Ex-Regist[illegible] The Story

YMPHONY HALL, B[illegible]
$6)

In this book about [illegible]me of the Boston Sy[illegible]wn in vivid and witt[illegible]former music editor [illegible]mplished a labor of [illegible]nviction." Now as [illegible]rsity, he is also the [illegible]795-1830)."

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CHICAGO, ILL.
TRIBUNE
OCT 31 1950

Koussevitzky May Reorganize and Direct Detroit Orchestra

Detroit, Oct. 30 [Special]—Serge Koussevitzky, retired conductor of the Boston Symphony orchestra, today said he was available to organize and conduct a revived Detroit Symphony orchestra. He cabled J. Dorsey Callaghan, Detroit Press music critic, from Tel Aviv, Israel, in response to a query concerning his availability.

"Will do my best to assist revival Detroit symphony. Representatives of Detroit music society and public show active interest," Mr. Koussevitzky wired. He added that he would desire "full participation and support in restoring one of America's great orchestras, without which Detroit would be missed on the artistic and cultural map of the world."

Mr. Koussevitzky has been on tour conducting the Israel Philharmonic orchestra. He is due back in the United States next month.

If Detroit could make it possible to bring Koussevitzky here, the city could emerge as a leading musical center. Backers of the symphony agreed. Its orchestra disbanded last year and many of its members have gone to other organizations.

effort looking toward eventual revival of the orchestra. Among those interested have been the Women's Association for the Detroit Symphony orchestra and members of the defunct board of the Detroit Orchestra, Inc. This is the first time that a major orchestral conductor has made his services available, however.

Mr. Koussevitzky, now 76, is considered by many authorities to be in his musical prime. Of Russian birth, he gained recognition in his youth as a double bass virtuoso. For the 25 years beginning in 1924, he conducted the Boston orchestra.

NBC Symph Shifting Seen Likely To Cue Major Blowoff When Toscy Returns

Around NBC it's the feeling that the network hasn't heard the last of the "Arturo Toscanini Story." Although the maestro of the NBC Symphony Orchestra is now scheduled to originate his broadcasts from the Manhattan Center on West 34th street, N. Y., in the Monday night 10 to 11 period (of which Toscy knows nothing as yet), some anticipate there will be a major blowoff when the renowned leader returns from Italy a couple weeks hence.

Some of those at NBC who are close to the symph operation regard the moving of the orchestra into the late Monday time, when Toscanini will follow "Voice of Firestone," "Telephone Hour" and "Cities Service Band," and the constant shuttling around for an origination point, as the opening wedge toward a gradual dissolution of the orch. In recent years it has cost NBC $500,000 a year to sustain the orch, including $96,000 for Toscanini's salary. The inclusion of the Monday night symph hour as part of the projected sponsor-participating "Operation Tandem," is seen as a last desperate move to get off the sustaining hook with the costly symph.

The 84-year-old maestro didn't like the idea of being evicted from Studio 8-H in Radio City, which has been converted for television purposes, and reportedly squawked over the initial plan to house the orch in Carnegie Hall, N. Y., which meant stair climbing. The switch-over from Saturday 6:30 to Monday at 10 ruled out Carnegie Hall, however, and NBC then planned to install the symph in the Center theatre. However, it was decided to originate a TV show from the Center at that hour and the web, in scouting about, came up with the Manhattan Center (which is also used by RCA Victor for recording purposes).

Beyond the Carnegie Hall stage of thinking, Toscanini reportedly knows nothing of the plans. If, as some believe, he'll refuse to go along with the switches, it may pose a problem on his RCA Victor association.

Since the RCA-sponsored Toscy tour of 33 cities last spring, the maestro's recordings have been one of Victor's prize possessions, with the tour adding up to one of the most fruitful promotion ventures in RCA annals. It's a question now whether a Toscy-NBC breach would also affect his RCA Victor relationship.

BOSTON, MASS.
NEWS WEEK
OCT 2 - 1950

MUSIC

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SYRACUSE, N. Y.
HERALD-AMERICAN
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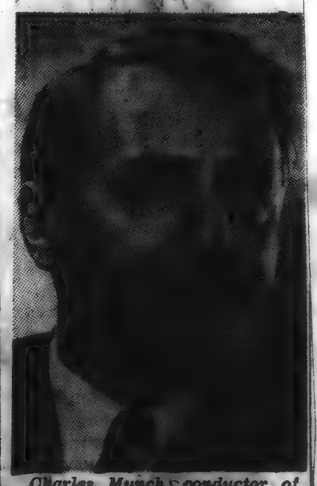

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NEWS
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[145]

NEW HAVEN, CONN.
REGISTER

OCT 8 1950

Ex-Register Critic Narrates The Story Of Symphony Hall

SYMPHONY HALL, BOSTON by H. Earle Johnson (Little, Brown; $6)

In this book about one of the world's great concert halls, the home of the Boston Symphony Orchestra, H. Earle Johnson has set down in vivid and witty fashion the story of an era. Mr. Johnson, a former music editor of The Register for some 10 years, has accomplished a labor of love for he is in his words a "Bostonian by conviction." Now an assistant professor of music at Clark University, he is also the author of "Musical Interludes in Boston (1795-1830)."

H. EARLE JOHNSON

This reviewer, a native Bostonian who may be said to have opened his musical ears in this great auditorium some years ago, naturally found Mr. Johnson's new book of unusual interest. The author's account of the rush seats (2d balcony) at the Friday afternoon concerts of the Boston Symphony struck a personal note with the writer, recalling many cherished moments of past listening pleasure.

Now completing a half century of activities, musical and otherwise, Symphony Hall, at first a local musical shrine, has increased in spiritual stature to the point where its primary activities are of national and even world-wide interest. This has come about through the emergence of the Boston Symphony Orchestra, principally during the reign of Serge Koussevitzky, as a world famous musical organization. Incidentally, with its well nigh perfect acoustical properties, the building has proved to be an ideal "home" for Boston's great orchestra.

Symphony Hall is a living monument to Henry Lee Higginson, a civic minded and cultured member of one of Boston's great families, who founded the orchestra in 1881 and was actively engaged on its governing board until his death in 1919. Due to Major Higginson's foresight and zeal, as Mr. Johnson relates, "Symphony Hall was the first concert hall in the world to be built in known conformity with acoustical law." Exhaustive research work was carried on and musical and scientific authorities both here and abroad were consulted before the choice was made to construct the building along the lines of the celebrated Leipzig Gewandhaus.

Aside from the concerts of the Boston Symphony and occasional visiting orchestras, the major musical activities of Boston have centered in Symphony Hall over the years. It has played host to most of the world's great artists during its 50 years of existence. The author has considerably heightened the interest in the numerous events listed by incorporating excerpts from the critical appraisals by the Boston critics. This was a master stroke!

There are few Bostonians above cradle age who have not set foot in Symphony Hall at some time or other. This is not to say that they are the world's outstanding group of music lovers for great numbers of them have been in attendance for anything but musical interests. In a section of the book entitled "Of Many Things," Mr. Johnson describes a bewildering variety of events that find sanctuary in the Hall, including almost every type excepting possibly wrestling and dog shows. For all this, Symphony Hall has lost none of its time encrusted dignity as all of the varied happenings there have been conducted with traditional Bostonian decorum and propriety.

Symphony Hall is a great American institution which has occupied a prominent part in our musical history since the beginning of the century. Bostonians may properly be proud of it and all of us may share in some measure the world-wide prestige which it now enjoys in matters cultural.

Mr. Johnson's selection to write this book was a happy one for he combines all the necessary attributes—love of subject matter, distinguished prose style, imagination, and wit—to make this book a distinctive and valuable contribution in its field. To close these remarks which, of necessity, are too short to do the book justice, here is the author in one of "Symphony Hall's" more delightful moments: "Here, also pianists have played and lost their places; singers have sung and lost their voices; dancers have pirouetted and lost their tunics; conductors have lost their tempers. But the show goes on."

Appendices which give a complete list of works played by the Boston Symphony since its inception, soloists with the orchestra, concert artists (since 1900), conductors and guest conductors, visiting orchestras, and statistics concerning the new organ in the hall, also make the book a storehouse of reference material.

GORDON E. ARMSTRONG

HARTFORD, CONN.
TIMES
OCT 7 1950

Munch Tries New Seating Of Symphony

Special to The Hartford Times

Boston — Charles Munch was given a standing ovation as he came on stage to open the 70th season of the Boston Symphony Concert series Friday afternoon.

The program was all Beethoven including the overture to "Fidelio" and the Symphony No. 1 in C Major and his Third Symphony in E Flat Major.

Hearing and playing Beethoven seems to get everyone in a hearing and playing mood. It is an interesting observation, however, that Munch's Beethoven has a lot of Munch in it. Yet the man manages to remain uncannily faithful to the composer.

This was especially true of the "Eroica" which seemed as geared to the 20th century as it did to Beethoven's time and, inadvertently, seems to add emphasis to the fact that in all the arts we are just getting around to reverting back to the primitive. It still remains an uncommonly distressing fact that there are only so many notes in the musical scale and not enough new composers around with the adequate ingenuity to successfully re-arrange them.

* * *

MR. MUNCH has gone out on a limb with his new seating arrangement which is far more radical, in Boston at least, than last year's combination. It is to be hoped that the limb is a strong one, for there are always those who like to saw.

The string sections, with the exception of the celli, have been taken off the elevating stages and placed on the floor. The former arrangement made a pretty picture and the tone of the violins was superb. From the audience everyone could see what was going on and this added to the over all enjoyment of the concerts.

However, the worth of a seating arrangement is not based on its sight appeal. Mr. Munch was obviously out to improve the tone. In this reviewer's opinion, the celli and brass sections have benefited from the change. There is, an overbalance here, though. Although the lower register is more resonant, the violins lack the luster and resilience which have characterized the Boston Symphony for lo these many years. The tone is thin and, at times, whining.

* * *

LAST SEASON it seemed that the blaring brass was the Achilles heel of this orchestra. Now it seems that when Mr. Munch dunked his orchestra into the river of reform, he held it by the tip of the violin section.

The orchestra is changing. There is no doubt there. This energetic conductor has taken a robot and humanized it. By giving it a soul, however, he gave it the human frailties which go with a new born consciousness. Simultaneously he exhibits a fascinating lack of sentimentality.

This concert was also the occasion of the 50th anniversary of the opening of Symphony Hall. The Museum of Fine Arts has loaned several of its paintings for display and just before the performance, Lansing Humphrey of the box office mentioned something of interest. It seems that although Symphony Hall is famous all over the country as such, it has never been officially named, and nowhere inside or outside of the building can be found the words Symphony Hall.—F. S.

BOSTON, MASS.
EVENING GLOBE
OCT 6 1950

ENCORE!

Those things with a long past are likely to have a long future. Today begins the 70th season of the Boston Symphony Orchestra. One reason it has flourished in our midst for seventy years is that the musical public here had already been seventy years growing, besides which the cultural soil of a respect for learning and for the arts hereabouts is three hundred years deep.

Suppose we had in Boston (and on tour throughout the northeastern parts of the United States) a repertory theatre company which played nearly the year round the classic masterpieces of the world's drama, ancient and modern, from the past 25 centuries. What we do have is an orchestral equivalent. The art of symphonic music is younger, let us say 200 years old, but the invigorating effect upon hundreds of thousands of minds during the 70 years of our Orchestra's existence is something beyond estimate, beyond money, beyond any scale of tangible values known to man. When money is spoken about in relation to such values, it is only as a means of sustaining life in a body that sustains a life of the spirit in ourselves.

The Boston Orchestra will lose an expected $165,000 of additional income which would have been the result of tax exemption—the proposed Federal measure ruled out by the national emergency. Without available funds to meet its deficits, the Orchestra, instead of raising the price of tickets, has asked those who renew their season tickets to add twenty percent, as a voluntary gift. Between 80 and 90 percent of them have already done so. The usual privileges of the Friends of the Orchestra will be offered in return for their usual and very necessary contributions to its maintenance. No one who knows the intricate urgencies of such an Orchestra's financial sustainment will question the wisdom of this.

Ideas which come to artists are often symbolic of events on an international scale. At a time when the drawing together of Western Europe and the Americas is an historic event, Mr. Charles Munch, the conductor of the Orchestra, a native of Alsace, a region long symbolic of an harmonious union of the Western European nations, has produced an idea for a wider service and union of our Orchestra for our enormous student population, who come from an equally wide geographical area. In answer to a question raised by three Harvard students, it is announced that Mr. Munch will return to an early tradition of the Orchestra by really open rehearsals on Thursday, beginning in November and averaging about one a month through the season, these for students of conservatories and others at college level, no seats reserved, and the money from such open rehearsals to go to better the pension fund.

The Orchestra's royalties from phonographic records, owing to a dispute between parties entirely outside of its orbit, declined in two years from $200,000 to $100,000, but better returns are expected in the coming years. In sum, what we have in our Boston Orchestra is a quality product—which is certainly understating it. The distribution of this product is limited as to number of concerts and number of seats, since this is no time to ask the public for the needed larger auditorium, and a subsidy cannot be counted upon.

The means of sharing this quality product by broadcast with a larger public exists; the receptive public exists; the medium for bringing the two together regularly does not exist. Even as things are, the Boston Symphony Orchestra gives more concerts in more forms for more people than any other. Its primacy continues. This is the language of plain fact. And we who have eaten at the common table of that overearthly banquet know that it is worth all it costs, since in the final accounting such fare cannot be paid for at all.

UNCLE DUDLEY.

TROY, N. Y.
TIMES RECORD
OCT 18 1950

BOSTON SYMPHONY DRAWS AUDIENCE OF NEARLY 6,000

Program At R.P.I. Field House Features Beethoven, Franck Compositions

By KEITH MARVIN.

With a stunning albeit somewhat erratic performance of the famous "Symphony in D Minor" by the nineteenth century Belgian romatic composer, Cesar Franck, the Boston Symphony Orchestra, under the direction of its new permanent conductor, Charles Munch, brought to a close a thrilling concert before nearly 6,000 persons at R.P.I.'s Field House last night.

This marked the first concert to be given in Troy by that august group since 1924, when the orchestra performed under Serge Koussevitzky, also a new permanent conductor of the orchestra in those days.

Last night's program also marked the first major concert to be held in the new Field House. It was, perhaps, the most significant musical event in Troy history in the twenty-six years since the group played before the Trojan audience. As is known, the Boston Orchestra today is probably the No. 1 orchestra in the United States and perhaps in the world!

Not Ideal.

As far as the program was concerned however, the "Fidelio Overture" by Beethoven and the ever-famous "Eroica" or Third Symphony by the same composer, plus the Franck symphony was far from ideal. The "Fidelio' was put on the program at the last moment in place of an overture by the American contemporary, Samuel Barber, but no matter—the concert was one of the finest heard in the area for many a year.

The Overture to "Fidelio," Op. 72b, by Beethoven opened the program and worth mentioning was the attack given by the conductor and the orchestra. Munch was facing the audience for a few moments seemingly taking in the number present when, without warning he wheeled about, raised his hands, brought them down, and the concert had begun.

The string section was particularly fine, and was admirably aided by the woodwinds, horns and percussion. The overture is cast in Beethoven's classical style, and in view of what was to follow—the "Eroica" and the Franck "D Minor," saved the program from being one consisting of old warhorses, the latter two symphonies being legion in the concert repertory of any symphony orchestra.

Wrong Applause.

Aside from the unfortunate applause on the part of the audience between movements of the symphonies, there was a dead hush throughout the evening's performance.

With another whirlwind opening, the "Eroica" was underway, and beautifully played. From any point of view it was an outstanding performance with the majestic opening lovingly performed, and the dirge-like open of the second movement following the mood. Superlatives might be easily lost in attempting a description of this beautiful section. The gay third movement followed in rapid suit and the majestic finale with its famous and ever-popular theme completed the picture.

The Franck "Symphony in D Minor", also a favorite with concert goers, was rather amazing because of the faster tempo with which it was taken. Crescendos, always required in the Belgian master's great work, were very fine indeed, as was the shimmering brilliance with which the orchestra generally performed the movement. The thrilling climax to the concert brought a tremendous applause from the audience and the conductor took several curtain calls.

Troy has always been noted as a musical city, but from indications last night at the Field House, with its fine acoustics and more than ample seating capacity, the city has definitely arrived in musical facilities. This concert should prove the point.

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ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

OCT 20 1950

Munch Accorded Long Ovation With Boston

By NORMAN NAIRN

CONTINUING its superlative ways under Charles Munch, the Boston Symphony Orchestra gave another feast to the ears at the Eastman last night, arousing the large audience to enthusiasm reaching ovation proportions.

It took the Beethoven Symphony No. 3 (Eroica) in a marvelously dramatic reading to reach the peak of the evening. For here Munch immersed himself completely in the music—which immersion is the mark of a great conductor—never missing the logic of the towering structure, sending his hearers home grateful for such a contribution.

There was the illusion of spontaneity, too, which makes an orchestra plastic. The titanic quality of the music, with its surges of energy, its sweeping utterances, was moving in its intensity. The essence of Beethoven here is spaciousness, grandeur, nobility of spirit. Munch probed all these qualities.

The playful Scherzo, with its famous and difficult horn passages, came off splendidly, preceded by the poignancy of the Marcia funebre, greatest of all dirges, a sort of crystalization of spiritual and emotional utterance. And the Finale was notable for surety and vigor.

* * *

FROM its earliest days the Boston Symphony has been an orchestra to hear, nearly always nothing short of equisite. Possibly it was the choice of program which made it not quite that last night, for our Philharmonic audiences are not quite in sympathy with such works as Arthur Honegger's Prelude, Fugue and Postlude.

It is one which Munch is introducing to his Boston following this season, although not its premiere in this country, for Ernest Ansermet conducted it with the Dallas Symphony early last year.

Honegger, French composer, formerly of "The Six," pursued his dissonant way in this piece, which so far as most of the audience was concerned had strictly intellectual appeal. Your reviewer confesses to receiving no deep inspiration or thrill. The audience gave it just a polite reception. It was here that the horns and trumpets departed from the strict and narrow path. One could hardly blame them.

* * *

Another contemporary French work of far different character is Albert Roussel's Second Suite extracted from ballet, "Bacchus et Ariadne," which so far as I know has not been heard here.

It has an exquisite quality, fascinating in its orchestral colors, emotional, exciting in some of its episodes, wholly enjoyable. The glorious string quality for which the orchestra is famous had full sway here.

Munch opened with Sir Hamilton Harty's transcription of Handel's Royal Fireworks Music, a stunning performance, with the sonorous Overture, the grace and finesse of the Alla Siciliano for strings only. The contrast between the soft woodwinds answering the more positive strings in the Bourree was strikingly affective, the Menuetto sturdy.

Three members of the orchestra, former Eastmanites, had a time in the afternoon renewing old acquaintance, Harold Meek, French horn; Willis Page and Henry Freeman, double basses.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

NOV 1 = 1950

KOUSSEVITZKY SAYS "YES" TO DETROIT BID

DETROIT — Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, today said he [redacted] to organize and conduct a revived Detroit Symphony Orchestra.

The maestro cabled The Detroit Free Press music critic from Tel Aviv, Israel, in response to a query concerning his availability.

"Will do my best assist revival Detroit Symphony if representatives of Detroit City Society and public show active interest," Mr. Koussevitzky wired.

SYRACUSE, N. Y.
POST-STANDARD

OCT 20 1950

What a Sight!

It did many a Syracusan's heart good Wednesday night to walk in the stronghold of hockey, horses and the Nats, and find some 6,000 music hungry people waiting for the Boston symphony to begin.

Barring conflicting dates and an evident predominance of sports, it bodes well—very well—for the War Memorial which will be smacked with chmpagne next year.

Of course, the Boston symphony can—and has—played in everything from plush concert halls to salons, but somehow, even knowing what called one to the Coliseum, to see one of the world's greatest orchestras in that barn of a place with people packing it to the girders, gave one something of a start that might result if Mae West were to appear in the village choir some Sunday—and just as pleasant a start at that.

It proves that the music of the masters is not a social pastime that will bring out a few hundred on a pleasant evening when there is nothing else to do. It proves that Syracuse can and will support such music far beyond our present capacity to hold such an enormous audience.

And it also brings up this point—a very important one: With the not too far distant opening of the War Memorial and its thousands of seats, the price of even the most expensive artists will permit a general lowering in the cost per seat, from orchestra to the back row.

Here's to it, and more of it!

* * *

SCHENECTADY, N. Y.
GAZETTE

OCT 19 1950

6,000 Applaud RPI Concert Of Symphony

By D. E. RITZ

A highly dramatic interpretation of the Star Spangled Banner opened the program of the Boston Symphony Orchestra at the RPI Field House in Troy Tuesday night.

Charles Munch, the dynamic new music director of the famous orchestra, was making his first vicinity appearance.

The program proper opened with Beethoven's "Overture to Fidelio," opus 72 b and included the Beethoven "Eroica" symphony and the Cesar Franck "Symphony in D minor."

The program offered no novelties but included solid and substantial fare, and for that reason gave orchestral enthusiasts a most accurate gauge of the characteristics of Munch. He combines a flair for the dramatic with a most forthright approach to the subject in hand and the music begins almost as soon as he reaches the podium.

No studied mannerisms detract from the performance and his beat is clarity in itself. The left forefinger pointing significantly to the heart is one of his favorite admonishments to the orchestra. A sense of complete understanding between the men in the orchestra and its new leader has been achieved with results most gratifying. The Tuesday evening audience of nearly 6,000 persons was enthusiastic and an ovation followed the program for the orchestra and the conductor.

The concert opened the symphony's fall tour, which will take it to Syracuse, Rochester, Buffalo, Detroit, Ann Arbor, Battle Creek and Kalamazoo before its return to Boston for the Oct. 27 concert. It was also the first program presented in the new acoustical shell (built like the one at Tanglewood) in the field house. Acoustics proved excellent with no echo, which, considering the structure of the building, is an amazing feat.

Incidents during the evening included the breaking of a tailgut for one of the violas and the resultant zing as the strings were released and the bridge clattered to the floor and a bow incident in which one of the first desk men of the 'cello section found himself uddenly clutching a fistfull of bowhair. A quiet assist from another player gave the unlucky 'cellist a bow to use and his benefactor the rest of the evening off.

ALBANY, N. Y.
KNICKERBOCKER NEWS

OCT 18 1950

Throng Hears Boston Symphony

By CLIF BRADT

A fall accent to the Berkshire Festival came last night to Troy, where the huge Field House of Rensselaer Polytechnic Institute became for the moment the Tanglewood Shed, but there was one major difference, Charles Munch, the new conductor of the Boston Symphony Orchestra, was on the podium and from his personality and French musical background was reflected a concert of dynamic power that gave a new and different flavor to the orchestra's efforts.

There is a strange detachment of almost wistful humor about Munch's facial expression but not in the forthright manner of his conducting, in which one senses tremendous power that is only partially unleashed, even in the strongest passages of the music.

What probably was the largest musical audience of its kind ever gather under one roof in the Capital District heard Beethoven's Symphony No. 3, the socalled "Eroica," played in a manner that brought out in the first movement the tenseness, the sinister explosive power that motivated Beethoven when he declared himself, in this symphony, liberated from classical tradition.

In the unutterable mystery of the funeral march sections of the second movement, Munch displayed a forte for giving the music every opportunity to speak for itself, rather than adorn it with the foibles of overconducting.

The same was true with Franck's Symphony in D Minor, once considered less profound than is now realized. Thus, without becoming ornate, as many conductors do with the D Minor, Munch opened up the realistic depths of this poignant, at times deeply tragic study of the duality and mystery of man's emotional life. The audience recognized the worth of his efforts in the ovation accorded him at the end of the concert.

The overture from Beethoven's "Fidelio," the more theatrical frontpiece that eventually remained with the score after the previous overtures became the Lenore No. 1 and No. 2, struck the mood of the concert, but kept the program within romantic confines, where a modern work have added a dash of spice.

The accoustics were surprisingly good, considering the cavernous hall, and attested to the efforts made in that direction.

A replica scaled within a few inches of the shell before which the orchestra plays at Tanglewood was constructed and some baffling of the superstructure of the Field House produced a good balancing of the orchestra sections with minor exceptions, such as overaccenting of the brass in passages of the Franck second movement, which probably was due more to the orchestra. Nevertheless, such delicacies as the pizzicato strings and the oboe and flute songs of the Allegretto came through exquisitely.

BROOKLYN, N. Y.
EAGLE

OCT 8 1950

MUSIC

by PAUL AFFELDER

Trio of New Books on Boston's Symphony Hall and Other Matters

Three books covering as many different aspects of the musical scene have recently come to our attention.

The first of these will be of particular interest to Brooklynites who attend regularly the local concerts by the Boston Symphony Orchestra. It is "Symphony Hall, Boston," by H. Earle Johnson (Little, Brown), and, as its title implies, is a history of that noble shrine at the corner of Huntington and Massachusetts Aves., which, since its opening just 50 years ago, has been the home of the orchestra.

Beginning with a detailed description of the hall and its management, Mr. Johnson goes on to give us an equally detailed account of the history of music in Boston during the last half century. Since the orchestra is the hall's principal tenant, most of the discussion is centered around that magnificent organization, its programs and the conductors under whom it functioned. But we are also given a chance to meet in print the many brilliant concert artists who have performed there, not to mention the jazz bands, orators and conventions which help keep the auditorium busy most of the year.

Liberal Quotes

But this is no mere set of sentimental reminiscences of the musical life in a large American city. Mr. Johnson has taken the trouble to quote liberally from the writings of Boston's notable critical fraternity, so that we learn a great deal about contemporary thought concerning the musical giants of the past and present. He also gives us a vitally interesting picture of changing musical tastes during the first half of the twentieth century. Strangely enough, the only thing he omits is the date of the official opening of the hall!

Appendices take up a considerable portion of the book. They include a complete list of the works played by the Boston Symphony from the time of its inception in 1881 through 1949, lists of conductors and soloists with the orchestra, visiting orchestras and concert artists who have appeared in the hall, as well as the specifications of the new pipe organ.

The second book is "Records:

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MUSICAL AMERICA
NEW YORK, N. Y.

...on Boston's
Other Matters

...many different aspects ...ome to our attention. ...of particular interest to ...e local concerts by the ...ymphony Hall, Boston," ..., and, as its title impli... the corner of Hunting... ...ince its opening just 5... the orchestra.

DETROIT, MICH.
FREE PRESS
NOV 1 - 1950

As We See It—

Symphonic Stirrings

THE possibility that the Detroit Symphony Orchestra may be revived under the direction of Serge Koussevitzky, famed former conductor of the Boston Symphony, should meet an enthusiastic response in this City.

The collapse last year of the local musical organization left a gap in Detroit's cultural life which badly needs closing. As it has been pointed out, our musical difficulties of the past are due, in large part, to the fact that at no time have we had at the head of our orchestras men of recognized national stature. With Koussevitzky wielding the baton, that handicap no longer would exist.

KOUSSEVITZKY

Mr. Koussevitzky retired a year ago from the Boston orchestra after directing it for 25 years. During that time it became one of the world's great musical combinations. Now it is reported that the maestro, tired of retirement, wants again to resume his established place in music.

It is more than coincidence that his name has been mentioned, and that he has indicated a willingness to come to Detroit. It is an indication that music lovers of this City and particularly those whose generosity makes support of an orchestra possible, have definite ideas about reviving the symphony.

Whatever may be behind the move, it is indicative of the fact that Detroit has not abandoned hope of having a great orchestra and providing the people with the best in music.

For that reason, the plan, however tentative it may still be, deserves the widest popular support.

PROVIDENCE, R. I.
BULLETIN
NOV 1 - 1950

Music

Boston Symphony Heard in First Concert of Series

By RUTH TRIPP

The Boston Symphony Orchestra played the first Providence concert of its series at Veterans Memorial Auditorium last evening and now we feel that the musical season has really started in earnest.

Charles Munch conducted a program which offered something for all ages and types of listener. They were all there, too, from the eager young students in the extra seats placed in the orchestra pit for them, on up to the most venerable of our music lovers.

The warm weather left no excuse for anyone to stay away. Some of the patrons were delayed in arriving. Perhaps they forgot that these concerts begin at 8:15. There was more stir than usual seating the late comers.

The stage of the auditorium had been partially enclosed by the sides of the box stage formerly used for orchestral concerts at the Metropolitan Theater. It is hoped that the mechanism for lifting the ceiling of the box stage into place will soon be available so that the entire stage will be enclosed.

Dr. Munch opened the season by playing the national anthem and some of the audience sang.

Then we settled down to listen and we heard the "Eroica" Symphony No. 3, Op. 55 by Beethoven, "La Mer" by Debussy and "Bacchus et Ariane" Ballet, Second Suite, Op. 43 by Roussel.

The Beethoven was played with extraordinary devotion. Charles Munch makes sure that one hears what the composers meant him to hear. The contrasting phrases of the first movement were graceful and quiet at times and then with one quick gesture, were welded into a tonal structure of forceful sound. The "Marcia funebre" was very moving and a fitting prelude to All Saints Day. The lightness and speed of the Scherzo were delightful. The Finale was a careful exposition of Beethoven's masterful writing. The conductor was recalled four times. He always takes his bows from the floor beside the podium with the entire orchestra standing.

The Debussy was full of imagination and color. The rhythm of the "Jeux de Vagus" was unusually realistic and th virtuosity of the players was given full sway here. The dialogue between the wind and the sea was ful of foreboding. This was truly a brilliant offering.

The Rousse Suite was introduced to Boston in 1946 by Charles Munch. It is an excellent example of the work of a French composer whose music is not too often heard. The Bacchanale was exciting with its strong accents, wide leaps and whirling frenzy. It took on a Wagnerian sort of grandeur in the finale and brought hearty applause for the orchestra and conductor.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 2 - 1950

Wagneriana

John N. Burk, author and music critic, who has been the program annotator of the Boston Symphony Orchestra since 1935, has edited the Letters of Richard Wagner: The Burrell Collection,' which Macmillan will issue in early December. These papers and documents were assembled during the nineteenth century by Mary Burrell, who refused to allow experts or biographers to examine them. With the exception of a few letters, the collection, now in the possession of Mrs. Efrem Zimbalist, has been published for the first time.

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JOURNAL
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...review of New Diamond Symphony

Composer in Interview Talks About His Third

By Klaus G. Roy

"Yes, I've been very fortunate with my symphonies," David Diamond said. "Mitropoulos premièred my First, Koussevitzky the Second, Bernstein launched the Fourth here in 1948, and I'm now writing the Fifth for him!"

It was logical that this procession of important first performances should bring up a simple question—what happened to the Third, if the Boston Symphony concerts of this Friday and Saturday are to give it its world première?

"Well, it's an odd story," the composer continued, "but I don't mind telling you. You recall the Reichhold Contest in Detroit, some five years ago? I was pretty low on finances then, earning my living as a radio orchestra player, and $25,000 sounded pretty inviting. I submitted the Third Symphony, completed on July 28, 1945. Didn't even get honorable mention. Got thrown out with the first batch.

"However, my symphony was tied up there for years. That's why it has been lying unplayed for so long, but a première by the Boston Symphony was worth it."

* * *

David Diamond is now 35, and the list of his prizes, commissions, and awards is almost as long as that of his works. One of his fellowships, a Guggenheim in the late 1930's, took him to France.

This week end the "Fantastic" Symphony of Berlioz will be the fitting climax to a program that includes also Albert Roussel's "Bacchus and Ariane" Second Ballet Suite, which Mr. Munch played here with his French Orchestra before he took over as head of the Boston Symphony.

"All that makes it a doubly meaningful program to me," Mr. Diamond said. "It was through Roussel, you see, that I first met Mr. Munch in 1937. Roussel was just like a father to me when I studied in Paris — some people have even commented on a relationship between his music and mine, and there is much to it. Well, one day he said to me, 'You must come and meet my good friend Charles Munch.' I came, and Mr. Munch and I spent the evening playing my 'Psalm for Orchestra' on two pianos!" On all these counts it was no surprise to hear the composer giving instructions at Tuesday's rehearsal —"mezzoforte, sans accents," and Mr. Munch gravely interpreting for the orchestra: "Mezzoforte, without accents!"

* * *

How, possibly, did the Third Symphony compare in musical expression with "Timon of Athens," which Leonard Bernstein played at Tanglewood last summer?

"Oh, no connection at all," the composer protested. "That was music entirely based on the interpretation of a literary and psychological situation; it's something like the Fifth Symphony, which deals with the Oedipus Rex story —quite some effects in that. . . . No, the Third is entirely pure music, no program of any kind."

Was it an illusion to deduce from a cursory hearing that there was some relationship between the first and last movements?

"Absolutely not! As a matter of fact all the five movements grow out of one another, thematically speaking. What you've got here is a real cyclical form. No, no, of course this is not meant to be obvious, à la Franck. Certain motifs just serve as unifying strands, and they are entirely transformed from movement to movement; like this one, for example. . . ." And Mr. Diamond pointed out in the score how this metamorphosis works.

He explained how he spends several years merely sketching and letting his ideas germinate, so that when he writes it all down in a few months, the whole work can assume a natural and homogeneous form, whatever its contrasts.

The vigorous first movement is in clear sonata form, and the last is a rondo-sonata combination with extensive development. The Scherzo is flanked by two slow movements, the second quite chorale-like in nature, and the whole work takes about 35 minutes.

"Yes, the Symphony really runs the gamut," Mr. Diamond concluded.

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BOSTON, MASS.
TRAVELER
NOV 2 - 1950

TRYING OUT THE BELLS, specially cast by Blanchet in Paris, for the Boston Symphony Orchestra to be used in Berlioz's "Fantastic Symphony," Jean Dillingham, soubrette of the D'Oyly Carte Company, is instructed by Victor Di Stefano, percussionist. Bells wil be heard this weekend.

MUSICAL AMERICA
NEW YORK, N. Y.
NOV 1 - 1950

Symphony Hall, Boston
Fifty Years of Music

By H[illegible]. Boston: Little, Brown. 1950.

Fifty years ago on [illegible] 15, the first [illegible] Symphony Hall, at [illegible] corner of H[illegible]ington and Massachusetts Avenue, [illegible] opposite [illegible] Mother [illegible]urch [illegible]hr[illegible]nust. In the [illegible]-century [illegible] time the se[illegible], re[illegible]ditorium has [illegible] concerts of [illegible] Boston [illegible] also a mul[illegible] recitals by [illegible] of [illegible] individual [illegible] but numerous travelogues, [illegible] ceremonials, [illegible] schools [illegible]ts. In the [illegible] its [illegible] maroon to [illegible] and [illegible]-floor seats [illegible] replace [illegible] the orchestra [illegible] men, turns [illegible] Pops. From [illegible] to June, the hall is seldom [illegible] and the quality and diversity of [illegible] one of [illegible] per[illegible] [illegible]ce. Mr. [illegible] Worcester, [illegible] by conviction [illegible] has [illegible] make the walls [illegible] of a [illegible] symphony, [illegible] of Sy[illegible] re-eminent [illegible] which is [illegible] accurate [illegible]pelled and [illegible]on's Third Symphony [illegible] earance ten[illegible] context that [illegible] the author's real [illegible] Caruccio Tagliavini [illegible] a "heroic tenor," etc.). [illegible] all the works played by the Boston Symphony in both the old Music Hall and Symphony Hall.

Amusing and informative as the book is, its author wears the air of one who is treading on eggs. The real story of Karl Muck's internment is suppressed; the termination of Pierre Monteux's tenure is left without explanation; the 25-year reign of Serge Koussevitzky is bathed in sweetness and light. The book has a smiling, tea-party tone which no doubt gratifies the management of Symphony Hall, but which leaves the reader with the feeling that the story has been told in technicolor. Still, it is full of fascinating details, and it provides a sense of the scope, dignity, and importance of one of the country's leading concert halls.

—C. S.

DETROIT, MICH.
FREE PRESS
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Then we settled down to listen and we heard the "Eroica" Symphony No. 3, Op. 55 by Beethoven, "La Mer" by Debussy and "Bacchus et Ariane" Ballet, Second Suite, Op. 43 by Roussel.

The Beethoven was played with extraordinary devotion. Charles Munch makes sure that one hears what the composers meant him to hear. The contrasting phrases of the first movement were graceful and quiet at times and then with one quick gesture, were welded into a tonal structure of forceful sound. The "Marcia funebre" was very moving and a fitting prelude to All Saints Day. The lightness and speed of the Scherzo were delightful. The Finale was a careful exposition of Beethoven's masterful writing. The conductor was recalled four times. He always takes his bows from the floor beside the podium with the entire orchestra standing.

The Debussy was full of imagination and color. The rhythm of the "Jeux de Vagues" was unusually realistic and the virtuosity of the players was given full sway here. The dialogue between the wind and the sea was full of foreboding. This was truly a brilliant offering.

The Roussel Suite was introduced to Boston in 1946 by Charles Munch. It is an excellent example of the work of a French composer whose music is not too often heard. The Bacchanale was exciting with its strong accents, wide leaps and whirling frenzy. It took on a Wagnerian sort of grandeur in the finale and brought hearty applause for the orchestra and conductor.

Art—Music—Theater THE CHRISTIAN SCIENCE MONITOR,

Preview of New Diamond Symphony

Composer in Interview Talks About His Third

By Klaus G. Roy

"Yes, I've been very fortunate with my symphonies," David Diamond said. "Mitropoulos premièred my First, Koussevitzky the Second, Bernstein launched the Fourth here in 1948, and I'm now writing the Fifth for him!"

It was logical that this procession of important first performances should bring up a simple question—what happened to the Third, if the Boston Symphony concerts of this Friday and Saturday are to give it its world première?

"Well, it's an odd story," the composer continued, "but I don't mind telling you. You recall the Reichhold Contest in Detroit, some five years ago? I was pretty low on finances then, earning my living as a radio orchestra player, and $25,000 sounded pretty inviting. I submitted the Third Symphony, completed on July 28, 1945. Didn't even get honorable mention. Got thrown out with the first batch.

"However, my symphony was tied up there for years. That's why it has been lying unplayed for so long, but a première by the Boston Symphony was worth it."

* * *

David Diamond is now 35, and the list of his prizes, commissions, and awards is almost as long as that of his works. One of his fellowships, a Guggenheim in the late 1930's, took him to France.

This week end the "Fantastic" Symphony of Berlioz will be the fitting climax to a program that includes also Albert Roussel's "Bacchus and Ariane" Second Ballet Suite, which Mr. Munch played here with his French Orchestra before he took over as head of the Boston Symphony.

"All that makes it a doubly meaningful program to me," Mr. Diamond said. "It was through Roussel, you see, that I first met Mr. Munch in 1937. Roussel was just like a father to me when I studied in Paris — some people have even commented on a relationship between his music and mine, and there is much to it. Well, one day he said to me, 'You must come and meet my good friend Charles Munch.' I came, and Mr. Munch and I spent the evening playing my 'Psalm for Orchestra' on two pianos!" On all these counts it was no surprise to hear the composer giving instructions at Tuesday's rehearsal —"mezzoforte, sans accents," and Mr. Munch gravely interpreting for the orchestra: "Mezzoforte, without accents!"

* * *

How, possibly, did the Third Symphony compare in musical expression with "Timon of Athens," which Leonard Bernstein played at Tanglewood last summer?

"Oh, no connection at all," the composer protested. "That was music entirely based on the interpretation of a literary and psychological situation; it's something like the Fifth Symphony, which deals with the Oedipus Rex story —quite some effects in that, . . . No, the Third is entirely pure music, no program of any kind."

Was it an illusion to deduce from a cursory hearing that there was some relationship between the first and last movements?

"Absolutely not! As a matter of fact all the five movements grow out of one another, thematically speaking. What you've got here is a real cyclical form. No; no; of course this is not meant to be obvious, à la Franck. Certain motifs just serve as unifying strands, and they are entirely transformed from movement to movement; like this one, for example. . . ." And Mr. Diamond pointed out in the score how this metamorphosis works.

He explained how he spends several years merely sketching and letting his ideas germinate, so that when he writes it all down in a few months, the whole work can assume a natural and homogeneous form, whatever its contrasts.

The vigorous first movement is in clear sonata form, and the last is a rondo-sonata combination with extensive development. The Scherzo is flanked by two slow movements, the second quite chorale-like in nature, and the whole work takes about 35 minutes.

"Yes, the Symphony really runs the gamut," Mr. Diamond concluded.

BOSTON, MASS.
TRAVELER
NOV 2 - 1950

TRYING OUT THE BELLS, specially cast by Blanchet in Paris, for the Boston Symphony Orchestra to be used in Berlioz' "Fantastic Symphony," Joan Dillingham, soubrette of the D'Oyly Carte Company, is instructed by Victor Di Stefano, percussionist. Bells will be heard this weekend.

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—Diamond's Third Symphony in Première

THE BOSTON HERALD, SA

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the fourth program of its 70th season in Symphony Hall yesterday afternoon. The program:

Symphony No. 3.....David Diamond
"Bacchus et Ariane," Op. 43....Roussel
Fantastic Symphony, Op. 14A....Berlioz

By RUDOLPH ELIE

Yesterday's concert was what is known, for want of a more expressive term, a hair-raiser. It was everything else, too, filled as it was with a new symphony, a very atmospheric item not too often encountered, and one of the most exciting works in all the repertoire.

The new work produced, in me at least, very mingled impressions, but on the whole I found David Diamond's Third Symphony a work of considerable expressive power, of abundant invention and of great technical mastery of the orchestra. Its first movement contrasts a strong rhythmic figure of American Indian-like character with a long-breathing lyrical phrase for strings, the whole establishing the cyclical development—and very novel—atmosphere of piano, harps and flutes in a low register, invokes a flavor of open spaces, of Panoramic serenity, of repose and warmth. There follows one of the best and most amusing orchestral scherzos I've heard in any work. The orchestral combinations, the surprises, the bitter-sweet whimsies are thoroughly entertaining, but it does go on after it has made its point.

Oddly enough, although the adagio that follows again captures the note of lyrical expressivity of the second movement, and although the finale is muscular and vigorous, something occurs somewhere along the line to undermine the interest the first three movements achieve. It is true a contrasting slow movement seems required between the scherzo and the finale (and it would be a pity to sacrifice this one), but there is something too much of Mr. Diamond's rather special musical language before this 35-minute piece comes to an end. It is a good language, an original and a forceful sound that is lucid and transparent yet urgent and telling; perhaps too telling to extend itself beyond its proper time.

Roussel's Second Ballet Suite to "Sacchus et Ariane" one of the pieces which introduced us to the singularly vivid art of Charles Munch in 1946, is a pleasure from beginning to end. Although it reflects none of the sound of Ravel's "Daphnis and Chloe," it does parallel its musical course, taking us through a mythical romance to a bacchanale of intoxicated vehemence. The orchestral textures are at once subtle and clamorous, poetic and invigorating, and Mr. Munch brought out every detail with the orchestra in the top of its form tonally and technically.

As for the performance of Berlioz's Fantastic Symphony in Mr. Munch's hands it fulfills every qualification of its title. I know of no conductor who can achieve the heart-stopping sense of misterioso he he can, with the result that the moments of extreme pianissimo (as in the entrance of the violas in the slow movement) proved to be as exciting as the ferocious climaxes for full orchestra.

He had brought back from France a new set of bells for this work, and it must be said their debut lent additional impact to the "Witches' Sabbath," the passages involving the "Dies Irae" being all but overwhelming. How the musicians ever negotiated the concluding round at the speed demanded of them I cannot imagine. It may be added, incidentally, that Louis Speyer's playing of the English horn was, as always, superb, and that both of the new first desk artists (Ralph Gomberg, oboe, and Gino Cioffi, clarinet) had opportunity to reveal again their fine musicianship. The program next week offers Yehudi Menuhin as soloist in Mozart's D major Concerto, the other pieces being Schoenberg's Chamber Symphony and Shumann's Symphony No. 1 in B flat.

E. POWER BIGGS, celebrated organist, will present some of the great works of organ literature at a concert in Symphony Hall Monday night.

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Charles Munch opened the Boston Symphony program yesterday with Mr. Diamond's Third, continued it with Albert Roussel's Second Suite from the "Bacchus et Ariane" Ballet, and brought it to a resounding close with his colossic reading of the Berlioz Symphony, "Fantastique."

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Since Mr. Diamond admits that, while a student in France, he came strongly under Roussel's influence, it was interesting to hear works by both men on the same program. Any comparison of the two suggests that the differences between them are similar to the cultural differences between America and France. America artistically is still a heady youngster, vigorous, explosive, and largely untamed. French culture is the distillation of centuries, rarified, mellowed, and controlled.

Mr. Diamond's symphony, conceived in absolute terms, has great originality and movement, all bound together in good form, and flavored with strong, exotic spices. The first and fifth movements are much alike in allegro motion and staccato rhythms, an intentional likeness since the form is cyclical. The third movement, though in lighter humorous mood, also resembles the end movements in its flavoring. By the time we reach the finale, therefore, we are surfeited with the same dish.

But the second movement is a serenely songful Andante that comes in excellent contrast to the first. The fourth movement, an Adagio, is least American in feeling, though the modal harmonies and parallel motion are well employed for the elegiac mood.

In the "Bacchus et Ariane" Suite, which dates from 1932, Roussel has chosen his condiments with greater care than Mr. Diamond and has been economical in their use. He summons up classical scenes and peoples them with pagan gods. The moods are in turn dreamy, idyllic, sensuous, lyrical, and culminate in a dithyrambic Bacchanale. Roussel's music is a successful bridge between the impressionistic and the modern schools. There is much to satisfy those of the older school or the advance guard.

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The Berlioz "Fantastique" was presented by Mr. Munch in Symphony Hall when he was on tour two seasons ago with his French National Orchestra. Last April he was awarded the Grand Prix du Disque by L'Academie Charles Gros for his recording of this symphony with the same orchestra. It is a work on which he has lavished his loving care. Though hopelessly ahead of its time when composed 120 years ago, many of its ingenious effects are now more than commonplace. But Mr. Munch has revivified it brilliantly with a fiery life. The two new bells, cast in France expressly for the Boston Symphony, are hauntingly effective as they toll through the Dies Irae on the "Witches' Sabbath."

NEW YORK, N.Y.
HERALD TRIBUNE
NOV 10 1950

Dr. Koussevitzky Back, Israel Orchestra Coming

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Dr. Koussevitzky arrived at Idlewild Airport from Israel, where he has been preparing the Israel Philharmonic Orchestra for a tour of the United States. He said the American public would find the Israel orchestra "not only a great orchestra but one which combines the greatest enthusiasm with a profound love and devotion to the art—to a degree which is found rarely even among the great nations of the world." The tour will begin Jan. 8 in New York.

The conductor said he had received a telegram from a Detroit civic group asking if he would be available to conduct the Detroit orchestra, which has been dissolved for more than a year. He said his reply was that he would accept such an invitation if it was tendered. Dr. Koussevitzky left the airport for his home at Lenox, Mass. Since his retirement from the Boston Symphony he has conducted at the Tanglewood Music Festival in Massachusetts.

SYMPHONY CONCERT

SATURDAY, NOVEMBER 4, 1950

BY WARREN STOREY SMITH

Yesterday's Symphony Concert was one to dispel doubts and revive drooping spirits. Either in the matter of program or performance, and for one reason or another, everything in this 70th season had not been just the way we would like it. Sometimes, but not always, the orchestra had its familiar sound, and if Mr. Munch was sometimes on the beam, he was occasionally off it, partly missing the point with Beethoven, for example, and going completely wrong with Franck. Yesterday in the Fantastic Symphony of Berlioz and in the Second Suite from Roussel's ballet "Bacchus et Ariane," conductor and orchestra were alike superb.

With the visiting French orchestra two years ago, Mr. Munch had shown his sympathy for and understanding of the Fantastic, but the orchestra could hardly realize his imaginative intentions. I was especially aware of this, having heard him do the piece with the New York Philharmonic a few months before. The Boston Symphony, of course, gave him everything that he wanted, besides giving Berlioz all that he had desired and certainly more than he would have expected in his day. We were all struck with the real bells used by the Orchestre Nationale in the finale. Since he evidently prefers them to the generally used tubular chimes, Mr. Munch had some made for him in France and they had their christening yesterday.

We had heard the Roussel Suite once before, in December, 1946, when Mr. Munch conducted it here as guest. There is a certain kinship to the "Daphnis and Chloe," of Ravel, on the whole a more striking and original creation. One can still wonder why Dr. Koussevitzky overlooked this particular bet. Tonally this music has about everything and yesterday one could revel in the rich and exciting sounds.

David Diamond's Third Symphony was performed yesterday for the first time. It is well put together and by no means unagreeable to hear. Somehow, it didn't seem to prove much beyond the fact that Mr. Diamond can write a Symphony after the cyclic pattern. The three fast movements were curiously suggestive of the Indian Suite of MacDowell, probably farthest from Mr. Diamond's thoughts. He was present in the audience to acknowledge the warm applause.

Roussel's musico-ballet treatment of the Ariane-Theseus-Bacchus legend is vastly different from the lush, stylized opera Strauss contrived on the subject. Roussel was writing for stage motion in the form of dancing, however, which accounts for the prevalence of fast tempos, and the quickly-running fragments of melody that burst out of the intricate orchestral fabric and then disappear back into it. Roussel must have absorbed something from Ravel, for that tiny giant of the art of dance music and orchestration lurks behind a good portion of "Ariane." But the fundamental musularity, the dry, taut quality, those came from Roussel himself and are distinctive. It was good, indeed, to hear this admirable modern French music again.

As he had done here two years ago with the French Orchestre National, Mr. Munch created a sensation with his blazing, virtuoso performance of Berlioz' wonderful old 'Fantastic." Oftentimes Mr. Munch had it go very, very fast, but there was nothing of actual distortion and certainly not of coarseness about it. In fact, the Boston Symphony played like 100-odd angels. But the brilliance, the passion and the gorgeous colors were overwhelming.

Only the Boston Symphony's new bells were something of a disappointment, for they did not equal the French orchestra's clear, true-toned bells we heard in 1948. These new bells are better than the Boston Symphony's old tubular gongs, but it seems we have merely swapped one set of jangling overtones for another.

MUSIC

Munch Conducts Two Symphonies: 'Fantastic' and Diamond's No. 3

By CYRUS DURGIN

Charles Munch conducts two symphonies at the concerts by the Boston Symphony Orchestra this week: the "Fantastic" of Berlioz, and the No. 3 by David Diamond, which receives first performances anywhere. The remaining piece is the Second Suite from Albert Roussel's ballet "Ariane et Bacchus," which Mr. Munch introduced to Boston as guest conductor in 1946.

David Diamond finished his Third Symphony in July, 1945. He has this to say about it in the program book: ". . . it consolidates the cyclic form by amalgamating all thematic harmonic and rhythmic material throughout the five movements." This is compact and highly organized music, and I think you might also call it technically theoretical. It is not so good as the Fourth Symphony, and perhaps there is a reason why the Third has waited five years for its premiere.

You get the impression that the Third, which has a rough exterior and a fairly heavy texture, may look better on paper than it sounds in performance. It is not markedly melodic, apart from the slow movement, although in his Fourth Mr. Diamond proved very inventive in the matter of tunes. The rhythms of the Third are insistent and mechanistic, the accents sudden and strong, and the whole thing gives you a feeling of aiming at abstraction. I was glad to be able to hear it, however, and so must the composer, who bowed from where he sat in the auditorium.

E. POWER BIGGS — Celebrated organist, who will give a series of three concerts on the new organ at Symphony Hall on Monday evenings, Nov. 6 and 20 and Dec. 4. The Symphony Orchestra's official organist will present solo master works and a Bach program based on a recital given by Felix Mendelssohn. The Bach program will include music by brass instruments.

NEW YORK, N.Y.
TIMES
NOV 9 - 1950

KOUSSEVITZKY RETURNS

Conductor, Back From Israel, to Go to Detroit if Asked

Serge Koussevitzky, former conductor of the Boston Symphony, who arrived yesterday at Idlewild Airport after a five-week stay in Israel, said that he was willing to go to Detroit to discuss the reorganization of that city's symphony orchestra.

Referring to the invitation that had been tendered from Detroit, the conductor said, "My answer is this: I am willing to help if there is real civic interest. Detroit is a city which must have its music as well as life. To stop that would be a great blow to the city and its culture in general."

Asked if he intended to go to Detroit to discuss the problem there, he replied:

"Of course—if they ask me."

In Israel, Dr. Koussevitzky has been preparing the Israel Symphony for its forthcoming tour of the United States, which will be presented by the American Fund for Israel Institutions. The tour will be launched by an inaugural dinner concert at the Waldorf-Astoria on Jan. 8.

BOSTON, MASS.
TRAVELER

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The majority of the tickets, but not all, have been subscribed by students for the series of five open rehearsals by the Boston Symphony Orchestra of which the first will take place next Thursday evening in Symphony Hall, starting at 7:30, and ending between 9:30 and 10. The remaining seats for the first rehearsal are now on sale to the general public at the box office.

These will not be concerts in the formal sense, since Charles Munch will stop the orchestra and repeat passages where necessary, affording an interesting glimpse at the steps necessary to perfect a performance. The proceeds will go to the orchestra's pension fund. These open rehearsals have a historic model—the regular Friday afternoon concerts, while originally were known as "public rehearsals" for the Saturday concerts.

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THE BOSTON HERAL

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MUSIC

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Charles Munch conducts two symphonies at the concerts by the Boston Symphony Orchestra this week: the "Fantastic" of Berlioz, and the No. 3 by David Diamond, which receives first performances anywhere. The remaining piece is the Second Suite from Albert Roussel's ballet "Ariane et Bacchus," which Mr. Munch introduced to Boston as guest conductor in 1946.

David Diamond finished his Third Symphony in July, 1945. He has this to say about it in the program book: ". . . it consolidates the cyclic form by amalgamating all thematic harmonic and rhythmic material throughout the five movements." This is compact and highly organized music, and I think you might also call it technically theoretical. It is not so good as the Fourth Symphony, and perhaps there is a reason why the Third has waited five years for its premiere.

You get the impression that the Third, which has a rough exterior and a fairly heavy texture, may look better on paper than it sounds in performance. It is not markedly melodic, apart from the slow movement, although in his Fourth Mr. Diamond proved very inventive in the matter of tunes. The rhythms of the Third are insistent and mechanistic, the accents sudden and strong, and the whole thing gives you a feeling of aiming at abstraction. I was glad to be able to hear it, however, and so must the composer, who bowed from where he sat in the auditorium.

Roussel's musico-ballet treatment of the Ariane-Theseus-Bacchus legend is vastly different from the lush, stylized opera Strauss contrived on the subject. Roussel was writing for stage motion in the form of dancing, however, which accounts for the prevalence of fast tempos, and the quickly-running fragments of melody that burst out of the intricate orchestral fabric and then disappear back into it. Roussel must have absorbed something from Ravel, for that tiny giant of the art of dance music and orchestration lurks behind a good portion of "Ariane." But the fundamental musicularity, the dry, taut quality, those came from Roussel himself and are distinctive. It was good, indeed, to hear this admirable modern French music again.

E. POWER BIGGS — Celebrated organist, who will give a series of three concerts on the new organ at Symphony Hall on Monday evenings, Nov. 6 and 20 and Dec. 4. The Symphony Orchestra's official organist will present solo master works and a Bach program based on a recital given by Felix Mendelssohn. The Bach program will include music by brass instruments.

As he had done here two years ago with the French Orchestre National, Mr. Munch created a sensation with his blazing, virtuoso performance of Berlioz' wonderful old 'Fantastic." Oftentimes Mr. Munch had it go very, very fast, but there was nothing of actual distortion and certainly not of coarseness about it. In fact, the Boston Symphony played like 100-odd angels. But the brilliance, the passion and the gorgeous colors were overwhelming.

Only the Boston Symphony's new bells were something of a disappointment, for they did not equal the French orchestra's clear, true-toned bells we heard in 1948. These new bells are better than the Boston Symphony's old tubular gongs, but it seems we have merely swapped one set of jangling overtones for another.

NEW YORK, N.Y.
TIMES
NOV 9 - 1950

KOUSSEVITZKY RETURNS

Conductor, Back From Israel, to Go to Detroit if Asked

Serge Koussevitzky, former conductor of the Boston Symphony [illegible] who arrived yesterday at Idlewild Airport after a five-week stay in Israel, said that he was willing to go to Detroit to discuss the reorganization of that city's symphony orchestra.

Referring to the invitation that had been tendered from Detroit, the conductor said, "My answer to this: I am willing to help if there is real civic interest. Detroit is a city which must have its musical life. To stop it would be a great blow to the city and its culture in general.

Asked if he intended to go to Detroit to discuss the project there, he replied:

"Of course—if they ask me."

In Israel, Dr. Koussevitzky had been preparing the Israel Symphony for its forthcoming tour of the United States, which will be presented by the American Fund for Israel Institutions. The tour will be launched by an inaugural dinner concert at the Waldorf-Astoria on Jan. 8.

[149]

...emière

...ssel, Berlioz

...al Orchestra. Last April he ...warded the Grand Prix du ...e by L'Académie Charles ...for his recording of this sym... with the same orchestra. It ...work on which he has lav... his loving care. Though ...lessly ahead of its time when ...ed 120 years ago, many of ...genious effects are now less ...commonplace. But Mr. ...n has revivified it brilliantly ...a fiery life. The two new ...cast in France expressly for ...Boston Symphony, are haunt... effective as they toll through ...Dies Irae on the "Witches' ...ath."

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 10 1950

...r. Koussevitzky Back, ...rael Orchestra Coming

...Serge Koussevitzky, former con... ...ctor of the Boston Symphony ...chestra, said Wednesday he ...uld be willing to help reorganize ...e Detroit Symphony Orchestra ...here was "real civic interest" in ...t city, but that so far he had not ...en invited to do so.

...Dr. Koussevitzky arrived at Idle... ...d Airport from Israel, where he ...s been preparing the Israel Phil... ...rmonic Orchestra for a tour of ...e United States. He said the ...erican public would find the Is... ...el orchestra "not only a great or... ...estra but one which combines ...e greatest enthusiasm with a ...profound love and devotion to the ...—to a degree which is found ...rely even among the great na... ...ns of the world." The tour will ...gin Jan. 8 in New York.

The conductor said he had re... ...ved a telegram from a Detroit ...ic group asking if he would be ...ailable to conduct the Detroit ...chestra, which has been dis... ...lved for more than a year. He ...id his reply was that he would ...cept such an invitation if it was ...ndered. Dr. Koussevitzky left the ...rport for his home at Lenox, ...ss. Since his retirement from ...e Boston Symphony he has con... ...cted at the Tanglewood Music ...stival in Massachusetts.

NEW YORK, N. Y.
TIMES
NOV 9 - 1950

KOUSSEVITZKY RETURNS

Conductor, Back From Israel, Go to Detroit if Asked

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Referring to the invitation ...ad been tendered from Det... ...the conductor said, "My answe... ...this: I am willing to help if t... ...real civic interest. Detroit ...ity which must have "a g... ...usical life. To stop that ...ould be a great blow to a g... ...ty and its culture in general. ...Asked if he intended to go to ...roit to discuss the problem th... ...e replied:

"Of course—if they ask me."

...In Israel, Dr. Koussevitzky ...as preparing the Israel S... ...ony for its forthcoming tou... ...the United States, which will ...esented by the American F... ...r Israel Institutions. The ...ill be launched by an inaug... ...nner concert at the Wald... ...storia on Jan. 8.

MUSIC IN REVIEW

Mrs. Coolidge's Aid to Chamber Music Celebrated by Anniversary Festival

By VIRGIL THOMSON

A FESTIVAL of chamber music held in Washington, D. C., at the Library of Congress last week end was timed to include the seventy-fifth birthday of Elizabeth Sprague Coolidge, ... also ... the foundation. They can be guessed at from the list of works ... with a accuracy ... dedicated to Mrs. Coolidge and ... seventy-fifth ... bearing ... that of the contemporary manu... musical ... and admin... script scores given by her to the ... Division of ... Library through the Foundation. ... the 150th ... Some of these are known to have ... existence. ... been compliments from composers. ... and ensem... Others may be presumed to rep... ... String ... resent either purchases or private ... String ... commissions. ... New York Quartet (a ... New Hors... ... pianist); ... mezzo-soprano; ... Alex... ... Milton ... Hermann Busch. ... some forty... ... National ... commissioned by ... the festival. ... Coolidge ... String ... by William ... for Strings ... Copland, a ... and Piano by Aaron ... Quintet for Strings and Piano by ... Robert Palmer, and a work by ... Gian-Francesco Malipiero for voice ... and orchestra entitled Cinque ... Favole Fine Fables). Revivals ... from earlier Coolidge festivals in... cluded Ernest Bloch's Suite for ... Viola and Piano, Ravel's Chansons ... Madecasses, Copland's "Appalach... ... Spring" and Stravinsky's ... "Apollon Musagete," the last two ... of these being given without the ... dancing spectacles for which they ... were commissioned. Classical ... works by Bach, Beethoven, Schu... bert and Brahms filled out the ... five programs. All were played at ... the Library of Congress in a con... cert hall seating 500 persons that ... was a gift of Mrs. Coolidge to the ... United States government twen... ...ty-five years back.

Washington's music reviewers were not unanimous about the virtues of the new works. It is notoriously difficult, as a matter of fact, to judge chamber music fairly from one hearing. Aaron Copland's Piano Quartet will be submitted to New York reviewers tonight at another birthday concert, this one offered by the League of Composers to honor the composer's fiftieth anniversary, which falls on Nov. 14.

In the Berkshires

Elizabeth Sprague Coolidge's public encouragements to the composing and performing chamber music date from 1918. In that year she initiated the Berkshire Festivals of Chamber Music, held at her estate on South Mountain, near Pittsfield, Mass. These took place every September through 1924. Since 1925 their chief site has been Washington, though Paris and Venice enjoyed them during the years when the auditorium in the Congressional library was being prepared. In 1928, 1934 and 1938 they returned briefly to Pittsfield.

From 1918 through 1924, excepting for 1923, Mrs. Coolidge awarded annual prizes to chamber works of specified instrumentation submitted in competition. Other works seem to have been commissioned directly. In 1923 two such commissions replaced the competition. Restored the following year, the competition was finally abandoned in 1925. The reasons for this abandonment were never announced publicly, to my knowledge, but they can be imagined as having to do with the immense labor involved in examining scores (eighty-two were submitted the first year) and with the reluctance of many of our best composers to engage in competitions at all. In any case, new works since 1925 have been commissioned directly.

In Washington

IN THAT year Mrs. Coolidge set up at least part of her musical benefactions as a foundation. This was presented, along with a chamber-music auditorium, to the nation and the administration of it placed with the Music Division of the Library of Congress. Its capital amounts to some $600,000 and bears interest at 4 per cent, that rate being guaranteed by the Treasury Department. The sum available annually for musical expenditure by the foundation is therefore $24,000. Further sums are probably expended privately by Mrs. Coolidge without consultation of the trustees, though the extent of these is difficult to surmise from the printed reports of

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The most interesting Symphony Concert of the season, that of yesterday, spanned nearly three and a half centuries of instrumental music. The first number was the Sonata Pian e Forte for brass instruments that the younger Gabrieli wrote in 1957, and immediately after it came the arrangement for full orchestra that Schoenberg made in 1935 of the Chamber Symphony that he had composed 29 years before.

After that Mr. Munch went back to the 18th century in a Violin Concerto in D major attributed to Mozart and introduced to Boston on this occasion by Yehudi Menuhin. The final number, which brought matters to the middle of the 19th century, was the First Symphony of Schumann. And throughout the afternoon, as it seemed to this observer, the Boston Symphony never played better and never sounded better.

The Gabrieli, resembling in style the choral music of the day, gave the brass choir an opportunity such as it seldom receives. One could revel in the sounds that these virtuosi produced. The piece had been played at the Symphony Concerts in 1935 under Sir Adrian Boult. We had heard the Schoenberg three years ago, when Mr. de Carvalho conducted the original version for 16 instruments.

The work gains, at least in a large hall, by its transfer to the full orchestra; and even if you didn't like the music itself, you could hardly fail to be impressed by Shoenberg's amazingly resourceful orchestration. Belonging to his transitional period, or between the frankly romantic and the radical phases of his work, it is predominantly Straussian in character, seeming more so in the new versions and sounding, curiously enough, not only like the Strauss that had already been written, but like the Strauss that was to come. The piece suffers a little from want of organization; its dissonances no longer distress.

The Mozart Concerto, supposedly written by him as No. 7, at the age of 21, contains much that he might well have written and much that might easily have been composed by someone less gifted. Yet such Mozart authorities as Einstein and Saint-Foix have expressed their belief in its authenticity. Anyway, it was a pleasure to hear it, and particularly in so fine a performance as that of Mr. Menuhin.

That which Mr. Munch did last year for the Schumann Fourth he did yesterday for the First. Barring a tendency to sentimentalize, forgivable enough in Schumann, this was a glorious re-creation of a vernal music that had never sounded so fresh. We can now only wait, as patiently as possible, to see what Mr. Munch can do with the Second and Third.

BOSTON, MASS.
MORNING GLOBE
NOV 5 - 1950

Menuhin to Play Mozart Work at Boston Symphony Concerts

Yehudi Menuhin will be soloist at the next "regular" Boston Symphony concerts in Symphony Hall, Friday at 2:30 and Saturday at 8:30. He will play Mozart's Violin Concerto in D major (K. 271-A), hitherto unheard at these concerts. Although the autograph score has never been found, the work has been accepted as authentic Mozart. These concerts will begin with the new version for full orchestra of Schoenberg's early Chamber Symphony, and will close with Schumann's "Spring" Symphony. Charles Munch will conduct.

The Sunday afternoon series at Symphony Hall will begin at 3 today. Charles Munch will conduct Handel's "Royal Fireworks" Music; the Prelude, Fugue and Postlude by Honegger; the Second Suite from Roussel's ballet, "Bacchus et Ariane," and Beethoven's "Eroica" Symphony. Mr. Munch will direct the same program at the opening concert of the Cambridge series, in Sanders Theatre, Tuesday evening.

The majority of the tickets, but not all, have been subscribed by students for the series of five open rehearsals by the Boston Symphony Orchestra of which the first will take place next Thursday evening in Symphony Hall, starting at 7:30 and ending between 9:30 and 10. The remaining seats for the first rehearsal are now on sale to the general public at the box office. These will not be concerts in the formal sense, since Charles Munch will stop the Orchestra and repeat passages where necessary, affording an interesting glimpse at the steps necessary to perfect a performance. The proceeds will go to the Orchestra's pension fund. These open rehearsals have a historic model—the regular Friday afternoon concerts, which originally were known as "public rehearsals" for the Saturday concerts.

Menuhin's playing shows him to be a most interesting person.

Mr. Munch was, as always, an expert accompanist.

The orchestra was in good form. Heard for one of the first times was Arnold Schoenberg's chamber symphony. It is a heavy thing, as is all Schoenberg, and is not meant for the daily fare for the general public.

Charles Munch was in his element in a dazzling performance of the Schumann first symphony. It was an exciting vehicle for the sonorous lower strings of the orchestra.—F. S.

MUSIC Nov 11

Yehudi Menuhin Plays Rare Mozart Concerto With Boston Symphony

BY CYRUS DURGIN

Yehudi Menuhin played a rare Violin Concerto of Mozart, the D major, No. 7, at the concert by the Boston Symphony Orchestra in Symphony Hall yesterday afternoon. Conductor Charles Munch began the program with Gabrielli's Sonata Pian e Forte for brass, and further conducted the full orchestral version of Arnold Schoenberg's Chamber Symphony and the "Spring" Symphony by Schumann.

Mozart's Concert (K. 271-A) was new to these concerto, and chances are it never had been performed in Boston. Though thought to have been composed in 1777, and believed genuine by the best Mozart scholars, the Concerto has been suspected by some as partly the work of another composer, a supposition based on certain technical procedures. Mozart, the doubters said, could not have written that way in 1777, and furthermore the original autograph of the score was lost.

No matter. It is a charming and delectable piece, and it sounds very Mozartian. Mr. Menuhin, who with his former teacher, Georges Enesco, has played this Concerto frequently, was at the top of his form, and that means execution, phrasing, style and expression of the finest, all topped by a wonderfully rich and luminous tone. Mr. Munch and the small orchestra required, partnered Mr. Menuhin superbly, and with the utmost delicacy. You could not imagine anything with a lighter or more certain touch, down to the little pizzicato accompaniment of the main theme in the slow movement.

To put it bluntly, Schoenberg's full orchestration of his Chamber Syphony takes the curse off this acrid and tiresome work. There is still plenty of dissonance, and the instrumental wanderings are just as devious, but with so many strings and the richer effect produced, the whole business sounds more palatable.

Perhaps I am wrong, perhaps this is a score of great import and masterly facture. If so, I am out in left field and ready to admit it. The Chamber Symphony has existed since 1906, and has had enough time to make its way. A compound of Wagner, Strauss and Schoenberg, it is pedantic, heavy and dull, and to my mind shows all the worst aspects of the Teutonic musical temperament.

The "Spring" Symphony went beautifully, under Mr. Munch's forceful but straightforward reading. It was warm and romantic but simple, ardent but without strain. The pace was right all the way, the orchestra was splendidly responsive. The net result was a completely satisfying recreation of a great masterpiece. Gabrielli's archaic little piece, showing off the fine brass ensemble which Mr. Munch has now perfected, proved a stimulating opener.

HARTFORD, CONN.
TIMES -
NOV 11 1950

Menuhin Shows Growth Over Years

Special to The Hartford Times

Boston — Friday afternoon's Boston Symphony concert featured Yehudi Menuhin as violin soloist in [redacted] Concerto in D Major. Mr. Menuhin is, by reputation and ability, one of the better violinists on the concert stage in a day when there is a definite drouth in good fiddlers.

The technical passages of the Mozart hardly make any demands on Mr. Menuhin's well-developed technique, but it was especially satisfying to witness the sensitivity which this remarkable violinist injected into this very old piece of music. Menuhin has an odd habit of slithering over notes as if he could not cleanly play them, but we all know that he can.

This small fault is dwarfed even further by the huge perception of Mr. Menuhin's playing. If anything, he has improved over the years.

NEW MUSIC Nov 11

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the fifth program of the 70th season in Symphony Hall yesterday afternoon. Yehudi Menuhin, violinist, was the guest soloist. The program:

Sonata Pian E Forte.....Gabrielli
Chamber Symphony, Op. 9B..Schoenberg
Violin Concerto in D (K.271A)..Mozart
Symphony No. 1 in B flat, Op. 38.
Schumann

By RUDOLPH ELIE

The case of Arnold Schoenberg vs. the people (or vice versa, as the situation may be) is one of the most singular things in the history of music.

For here is a composer—the only one with the possible exception of Charles Ives—who operates on the theory that if you know how to put a bunch of notes on a piece of score paper you are, presto, a composer. That Schoenberg WAS a composer is beyond question; "Verklaerte Nacht" remains one of the great compositions in music. But unlike Richard Strauss or Rachmaninoff or any of the other composers trapped in the death-throes of romanticism, Schoenberg could not go on and work out a personal idiom springing from what had gone on before; that, even if it did prove to be a little old-fashioned, was at least of the world. So Schoenberg became an inventor.

12-TONE SYSTEM

He invented the 12-tone system of building music. Nobody liked it very much. In fact nobody but a few disciples liked it at all, but Schoenberg has been making music out of the 12-tone system now for 45 years or more. Still nobody likes it. He has, as a consequence, now become a philosopher and a rather angry one at that, writing articles and books suggesting that people who don't like his music ought to have their heads examined. It may be argued that not many liked the later works of, say, Beethoven, and he also felt those who didn't ought to have their heads examined, though he didn't put it quite in those terms. However, most of Beethoven's music was loved and understood in his own day. It took some years for the musical people to come abreast of the late quartets and sonatas, but not 45 years. Yet 45 years have passed since Schoenberg wrote his Chamber Symphony, and it will certainly be another 45 before it is programmed by popular demand . . . and it isn't even in the 12-tone system at all.

This work, now in a version for full orchestra, is not, however, without its points of interest. On the contrary, save for its over-extension and its amorphous, tenuous quality, it offers a myriad of fascinating sounds, instrumental combinations and tonal convolutions. Yet it never touches any emotion save curiosity, never arouses any mood save speculation on how the conductor can conduct it and how the musicians can count the bars. It may be said that Mr. Munch did conduct it both brilliantly and with conviction, and that the musicians counted and played it skilfully. I am sure, in any case, that if they didn't, we weren't aware of the fact.

WARM RECEPTION

Yehudi Menuhin, always one of the high points of any season, never played better nor made a more gracious appearance than he did yesterday in a violin concerto attributed to Mozart. It is charming, elegant, and beautiful to hear no matter who did it, but I cannot believe Mozart wrote it any more than I can believe Beethoven wrote the Jena Symphony; it just doesn't have the right overall sound. In any case, the violinist, using the Enesco cadenzas, did it superbly and was given a very warm reception.

The concert began with a rare piece by Gabrielli for the brass instruments (a notable novelty it was, too) and ended with a truly superb performance of Schumann's Spring Symphony. As he has with Mendelssohn and so many others, Mr. Munch has shown us an entirely new Schumann, and an extraordinary one. The work did indeed live up to its subtitle; it was as awakening and as beautiful as the first fine day of May.

Serge Koussevitzky returns on Nov. 24, for his first guest appearance since he resigned two years ago, to do Haydn's "Oxford" Symphony and Bruckner's Symphony No. 7; the orchestra is out of town next week.

[150]

FLAIR
NEW YORK, N. Y.
NOV - 1950

RUTH ORKIN

Bernstein pushes and pulls through much analytic music.

PIX

Reiner spread-eagles, makes men work out hard during rehearsals.

ERIC SCHAAL, PIX

Walter's manner encourages, like a gentle pat, singers and symphonies.

GIL FRIEDBERG

Münch rolls with the musical line and makes all the properly Gallic grimaces.

PIX

Ormandy levels off his musicians with meticulous skill.

10 - 11 X

THE JEST IN THE GESTURE

The never-never land musicians in *FLAIR* cartoonist Hoffnung's orchestra, rehearsing for a nervous breakdown, are being whipped into shape by their leader. Conductors in America, duringthis overture season, should have everything in full swing by now.

Arturo Toscanini, back from a rest-summer in which he conducted the Verdi *Requiem* at Milan, plays his first NBC concert this month. The Maestro, long may he wave, plans twelve concerts this year.

Leopold Stokowski is guest-conducting this season, has no orchestra of his own and doesn't want one. Half-Irish, he maintains his popularity, particularly among the ladies; renders classic pops sweetly.

Eugene Ormandy, solid at his permanent post with the Philadelphia, specializes in readings of Brahms, Handel. He labels himself a "frustrated fiddler" and years ago really began as a child prodigy violinist.

Leonard Bernstein, as usual, directed at Tanglewood last summer, leads the Israel Philharmonic on its first tour here this fall. The bright boy of the podium is also on Broadway with his songs and music for *Peter Pan*.

Sir Thomas Beecham, who is British and bold enough to manage any orchestra and hush up any audience, imports himself and the Royal Philharmonic to the U. S. for a happy round of Mozart and the nineteenth-century romantics.

Bruno Walter recently appeared on the Munich concert stage for the first time since he returned to Germany. Back now, he guest-conducts Beethoven's *Fidelio* at the Met, then is off on tour.

Fritz Reiner once head of the orchestral department at Philadelphia's Curtis Institute, is specially chosen this year to lead the pit through the Metropolitan's current productions of *Salome* and *Die Fledermaus*.

Charles Münch begins his second year with the Boston Symphony where a knowing audience and a great orchestra have already learned to admire this thorough artist, reputable musician and complete Frenchman.

COURTESY NBC

Toscanini vocalizes, chides men by saying they play as if operating sewing machines.

SONNEE GOTTLIEB

Stokowski's famous hands draw forth both melody and sentiment.

PIX

Beecham wiggles his goatee, jog[illegible] brasses into order.

10 - 11 X

'n Mozart Concerto

Munch Conducts Symphonies By Schönberg and Schumann

By Harold Rogers

It was a cheerful concert yesterday afternoon in Symphony Hall. Even Schönberg's "Kammersymphonie," which has its share of storm clouds, could not obscure the impression of sunlight provided by Mozart and Schumann. Yehudi Menuhin gave a radiant performance of Mozart's Concerto in D major, K. 271A. Schumann's "Spring" Symphony No. 1, in B-flat major, was all that its title implies. Charles Munch opened the program with an opulent reading of Gabrieli's Sonata Pian e Forte (composed in 1597), played by the brass section of the Boston Symphony Orchestra.

This version of Schönberg's Chamber Symphony, re-scored for full orchestra by the composer in 1935, has both emotional and historical appeal. Written in 1906, it is the last work in his first period. He had not altogether let go of Wagner's chromatic harmonies with his left hand, nor had he completely grasped his own new system of atonality with his right.

In the first version, however, in which each of 15 instruments is given something of an equal standing, the effect is far more original and advanced. The full orchestra destroys its sense of compactness, restores Wagnerian tone colors, and has a tendency to draw the work farther back into time than it deserves.

The harmonic basis of the piece —radical enough in 1906 but almost trite in 1950—makes use of the fourth-tone row in melodic and harmonic relation to the whole-tone scale. But the old chromaticism, often attenuated to a point where it can hardly be recognized, is still much in evidence. One's personal response to the work, either pro or con, should not interfere with his respect for its historical place as a trail blazer. Schönberg is believed by many to have exerted the greatest single influence upon contemporary music.

* * *

After the rehearsal Thursday night Mr. Menuhin assured friends backstage that the Mozart concerto he is playing this week end is authentic. It's true, he said, that the autograph is lost, but added that Mozart scholars, including Alfred Einstein, consider its authenticity incontestable.

"And besides, there's this section in the minor in the slow portion," Mr. Menuhin pointed out, referring to the score. "Whenever Mozart writes in the minor, there'e always something quite touching about it." The cadenzas, he reported, are by Georges Enesco, with whom he has performed the concerto on several occasions.

Mr. Menuhin was in excellent form yesterday, playing with even greater warmth and brilliance than he did at the Thursday rehearsal. One could relax in the security of knowing that he was completely secure in all departments—intonation, style, and an impeccable technique. Enesco's cadenzas, though somewhat of a departure from Mozartian simplicity, were ingeniously worked out and sparkling in performance.

* * *

The Schumann First is one of those architectural masterpieces that were apparently constructed with no engineering problems whatever. Its shape and flow so clearly assert themselves that the conductor and musicians need but open their hearts and respond.

This is not to say that it will play itself; few symphonies will. Mr. Munch gave it his most careful and loving direction. He clearly revealed the serene beauties of the Larghetto. He pointed up the lightness and gayety of the Scherzo with its two contrasting Trios. He built the final Allegro movement into a spinning climax.

If Mr. Munch has been criticized for a baton that gains in momentum, in this instance he was acting under Schumann's authority. Ten pages before the double bar (in Peter's edition) the tempo marking is "Poco a poco accelerando"!

BOSTON, MASS.
MORNING GLOBE
NOV 12 1950

Koussevitzky Returns as Guest Conductor of Symphony Nov. 24

Serge Koussevitzky, returning from Tel Aviv, will be the first of the two former conductors of the Boston Symphony Orchestra who have been invited by Charles Munch in its 70th anniversary season to return as guests. Pierre Monteux will conduct in January.

The orchestra's first visit to New York, New Haven and Washington will occupy the week to come. Dr. Koussevitzky announces for the sixth pair of concerts in Symphony Hall, Nov. 24 and 25, Haydn's "Oxford" Symphony and the Seventh Symphony by Anton Bruckner. The programs for the second Tuesday concert on Nov. 21 and for later concerts will be announced. The last pair in the regular series, to be conducted by Koussevitzky, will include the American premiere of Henri Barraud's "Le Mystere des Saints Innocents," composed in memory of Jean Barraud, shot by the Nazis Aug. 1, 1944. The Chorus Pro Musica will assist.

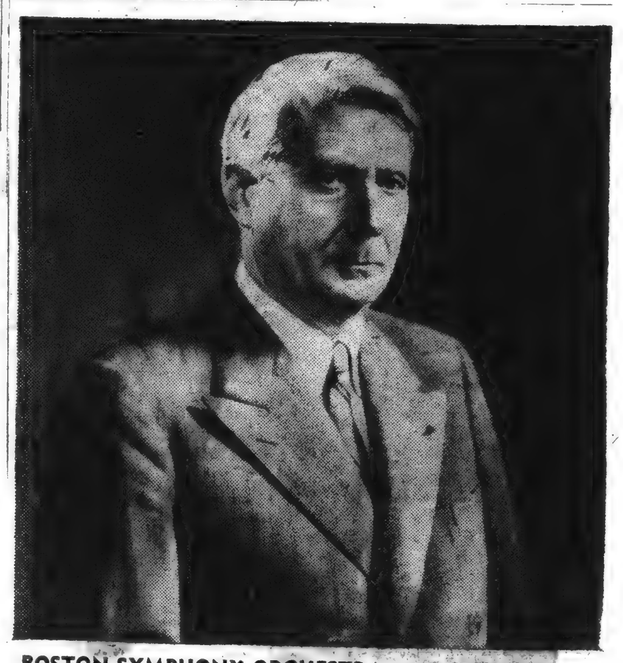
Since retiring as conductor of the Boston Symphony Orchestra in 1949, after a memorable tenure of a quarter of a century, Dr. Koussevitzky plunged into a strenuous round of activities. Hardly had he concluded the 1949 Berkshire Festival, than he was fulfilling his first California engagement in the Hollywood Bowl which was hailed as a revelation.

In early October he was conducting the Brazil Symphony Orchestra in Rio de Janeiro, his first appearance in South America.

After flying back to the States and dividing some time between his homes in Lenox, Mass., and Scottsdale, near Phoenix, Ariz., he took off again in January, 1950, to fill engagements until June in Havana, Israel (debuts in each case), Rome, Brussels, Paris and London.

From July 8 to Aug. 13 this year he conducted at the Berkshire Festival. He flew from New York to Paris on Sept. 21, and within the week had flown to Israel. After filling return engagements there until November, he flew on the sixth of the month to Paris, and thence to New York, arriving last Wednesday.

BROOKLYN, N. Y.
EAGLE
NOV 12 1950



BOSTON SYMPHONY ORCHESTRA, with Charles Munch conducting, will open its annual series Friday evening at the Academy of Music.

NEW HAVEN, CONN.
REGISTER
NOV 12 1950

MUSIC

Charles Munch To Conduct Boston Symphony Tuesday

By GORDON E. ARMSTRONG

Once again it is Boston Symphony time! Twice each season we are privileged to hear this great orchestra in regular programs of the Woolsey Hall Series. Charles Munch and his musicians will provide "something old, something new" in a typical Boston program as the second event of the Woolsey Series on Tuesday evening. With regard to programs, Mr. Munch is following pretty much in the Koussevitzkian traditions. The three B's are still the mainstay of the orchestra's programs and the choice of new works finds a generous sprinkling to date of works by composers for whom the good Doctor had a weakness.

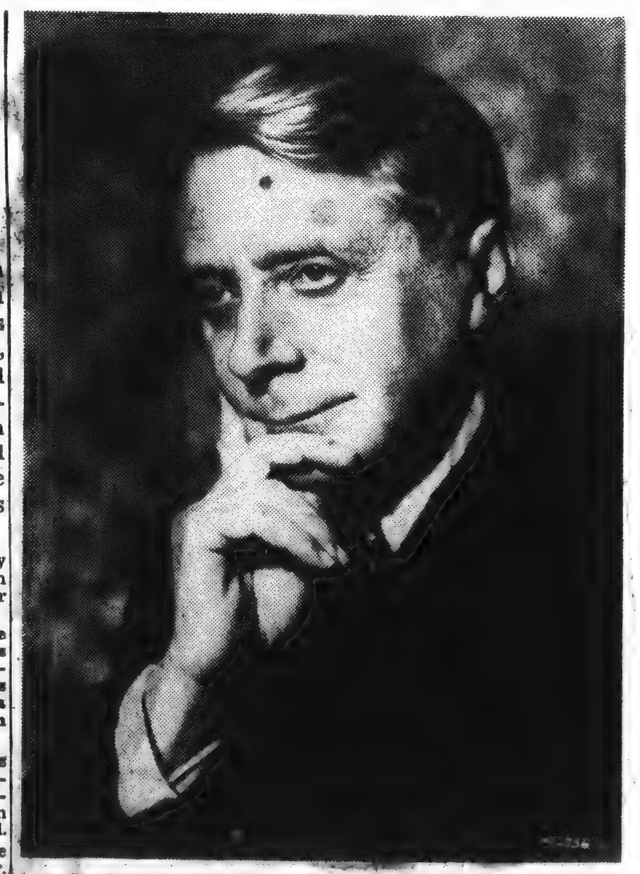
In Tuesday's program, for instance, we find Beethoven's Symphony No. 3, the "Eroica," as the piece de resistance with Handel's Suite from the Music for the Royal Fireworks (transcribed for Orchestra by Sir Hamilton Harty) making up the complement of older music.

As for works in the newer category on Tuesday's program, we have Honegger's Prelude, Fugue, and Postlude, and Albert Roussel's "Bacchus et Ariane," Second Suite, Op. 43. Both of these composers were well represented in programs of the Boston Orchestra during Dr. Koussevitsky's tenure. Just a few seasons back, the former conductor of the orchestra played here Honegger's Symphony for String Orchestra, a work which had received its American premiere under his baton a year previously.

Those who heard the program by the French Orchestra two years ago when a local audience had its first glimpse of Mr. Munch will remember that his all French program (with the exception of the Piston Toccata) included the Roussel work to be heard on Tuesday evening. In that concert also, the "Symphonic Liturgique" by Honegger was played.

In Mr. Munch's short reign with the orchestra, it is evident that he is well on his way towards attaining the popularity of his predecessor, both in a musical and a personal sense. While it is not recorded that he is carrying on the delightful practice of "kissing in the Green Room" at Symphony Hall, he is immensely popular with his musicians, for he has a way with people. It is said that he speaks with the same respect to important personages and to the usherettes at Carnegie Hall, whom he addresses as "mes enfants."

It will be a "large evening" on Tuesday, both on the platform and in the auditorium at Woolsey Hall.



Charles Munch, conductor of the Boston Symphony Orchestra which will give the first of its annual concerts at Woolsey Hall Tuesday night.

DALLAS, TEXAS
TIMES HERALD
NOV 5 - 1950

Two New Books Deal With Life In Music World

SYMPHONY HALL, by H. Earle Johnson. Little, Brown Co. $6.00.

MY LIFE IN MUSIC, by John Erskine. William Morrow & Co. $3.50.

By G. CRISS SIMPSON

These two books on musical topics are very different from each other. Mr. Johnson's is a very Bostonian product which gives a year-by-year account of doings in famed Symphony Hall from the first concert, Oct. 19, 1900, to the moment copy went to the publishers.

Boston music critics are quoted so profusely that the book is a virtual anthology of Hub music criticism. This is all to the good, since the quoted passages have a distinction that Mr. Johnson cannot begin to approach in his own writing.

Of these storied critics, Philip Hale had the most devastating wit. He wrote of a performance of Huss' piano concerto, "There were a great many notes, and Miss Aus der Ohe and the orchestra played them." Emma Eames' singing of "Who Is Sylvia?" caused him to remark, "From the manner in which she inquired 'Who Is Sylvia?' it was evident that Sylvia's name was not on her visiting list, and that there was grave doubt as to the desirability of an acquaintance."

H. T. Parker wrote criticism of much poetic feeling. He found in Debussy's "La Mer" "perfect fluidity and incessant motion." While of the old fogy, Louis Elson, "It was terrible while it lasted."

Concerts by the Boston Orchestra and by solo [illegible] are treated fully, but that characteristic Boston institution, the "Pops," is allotted only four pages. This is a pity, because to countless improper Bostonians "Symphony Hall" and "Pops" are synonymous.

Mr. Johnson has provided such appurtenances as a complete list of works performed by the Boston Orchestra from 1881 to 1949, of conductors and soloists with the orchestra, as well as a selective list of concert artists who have given solo recitals in Symphony Hall. However, for some strange reason, he has omitted a general index. This drastically reduces the practical value of his book.

Moving from Boston to New York, we find John Erskine's "My Life in Music" a sadly disappointing work from an eminent man of letters. It is hard to believe that the author of "The Private Life of Helen of Troy" could be guilty of such chiton. Either Mr. Erskine is in his dotage or he didn't give a hoot's darn when he wrote these musical reminiscences. The most [illegible] prima donna couldn't have done worse.

Then, the digs Mr. Erskine takes at certain people are not amusing, as gustily written invective can be, but merely boring. And why was it necessary for him to air his peeve at Mrs. MacDowell because she chose someone else to write MacDowell's biography?

Mr. Erskine has done much for the cause of music, but this opus will not advance music an inch.

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WASHINGTON, D. C.
TIMES-HERALD

Times-Herald Sketch by Brian Brown

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WASHINGTON, D. C.
STAR

NOV 12 1950

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WILMINGTON, DEL.
JOURNAL EVERY EVENING

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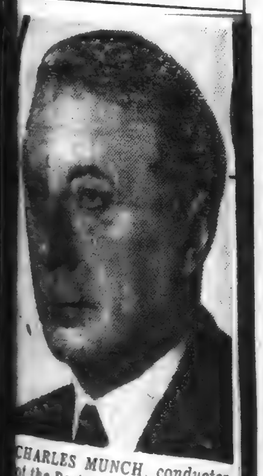

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[154]

NEW YORK, N. Y.
World-Telegram & The Sun
NOV 16 1950

Music

Boston Symphony Opens With New French Work

By LOUIS BIANCOLLI

To celebrate the Boston Symphony's first visit to New York this season, Charles Munch conducted a beautiful new work by his French compatriot, Arthur Honegger, in Carnegie Hall last night.

The score was titled simply, "Prelude, Fugue and Postlude." Behind it was an involved story of how an earlier composition written for a mythical ballet about Amphion, Jupiter and other ancient Greek solemnities was reworked by Honegger for concert purposes.

Since the score was offered last night as symphonic music, I see no point in outlining the myth of how the Muses were transformed into columns for the temple of Apollo.

Stirring Theme.

The music was a stirring fabric of instrumental themes and color. What drama there was lurked in the contrast not only of themes but of orchestral masses, the shrewdly shifting tempi serving to heighten the suspense.

One of the best uses of the alto saxophone in modern music occurs in a passage ushering in the main body of the prelude. After that comes a broad and sonorous fugue, which relaxes into the "Postlude"—a thing of quiet but unforgettable beauty.

Exalted Standards.

Mr. Munch conducted the novelty con amore, and the Bostonians performed it that way—which is the style they have accustomed us to for years. The same exalted standard held for Handel's "Royal Fireworks" music and Roussel's "Bacchus et Ariane" ballet suite. Beethoven's "Eroica" rounded out the program.

What becomes increasingly evident in Mr. Munch's directing is his intensity. He has a way of making the whole orchestra vibrate like one string—a faculty that brings him close to those other masters of living tone—Arturo Toscanini and Dimitri Mitropoulos. One might say of the way he conducts French music that it is without trace of accent.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 16 1950

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Charles Munch; first New York concert of the season last night. The program:

Suite from Royal Fireworks Music, Handel, arr. Harty
Prelude, Fugue and Postlude.....Honegger (First New York performance)
"Bacchus et Ariane," Ballet Suite No. 2, Roussel
Symphony No. 3, in E flat major ("Eroica"), Beethoven

Amplitude and Good Sounds

Charles Munch, conducting the Boston Symphony Orchestra last night in Carnegie Hall for its first New York concert of the season, gave delight through clear readings and lovely sounds produced. He also gave a new piece and another not yet hackneyed. The beginning and the ending of his program, a Handel suite and a Beethoven symphony, were familiar, though none the less a pleasure.

* * *

The Handel suite, arranged by Sir Hamilton Harty from the Royal Fireworks music, was handsomely rendered as tone; but its metrics were lacking in strength. Tempos both slower and faster than were comfortable for the orchestra produced a vagueness of the whole expression, in fact, that seemed to your reviewer not becoming to Handel, not, in any case, a rendering of the grace and the forthrightness he is accustomed to cherish in this composer's music.

* * *

The Beethoven "Eroica," on the other hand, he found, as a performance, notable for clarity, shapeliness and a manly directness. It was not without its welcome subtleties, too; and its chord balances were unusually just, its color mixtures delicate, refined. If the whole moved forward at a leisurely pace, it moved no less relentlessly for that; and every measure was interesting. The scherzo has rarely been articulated with such exactitude, though many a conductor has played it faster. The rendering of the symphony throughout was at the same time expansive and precise, eloquent and careful, slow, loving and ever observant of the musical amenities.

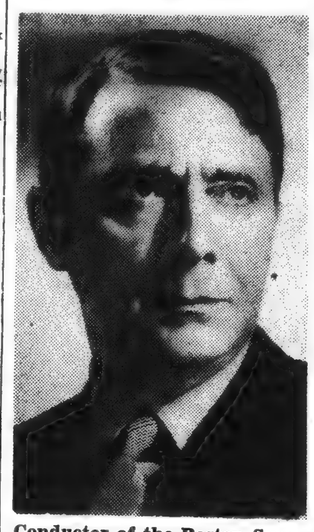
* * *

Arthur Honegger's Prelude, Fugue and Postlude, the new work of the evening, is an evocation of Baroque Protestant organ music. Its chord language is modern, its melodic material germanic of cast, its expressive tone informed with a churchly dignity. The prelude resembles somewhat (heard through a distorting mirror, of course) the free keyboard fantasias of Sebastian Bach. It is oratorical, eloquent and grandiose. The fugue subject is long and sedate. The Postlude is a calming down of everything, after the fugal developments, to a mood of meditation and utmost calm. The work has good musical thought, its good themes, serious intentions and a fine dark-hued nobility.

* * *

Albert Roussel's Second Suite from the ballet "Bacchus et Ariane" remains a tuneful and subtly colored emulation of Ravel's Daphni's et Chloé." It has alacrity, brightness of sound, solidity of form and a dazzling brilliance throughout. Why no one but Munch ever plays it I have never known. Perhaps that is just as well, for he does play it to perfection.

Charles Munch



Conductor of the Boston Symphony Orchestra

NEW YORK, N. Y.
TIMES
NOV 16 1950

BOSTON SYMPHONY AT CARNEGIE HALL

Charles Munch Leads Orchestra in Seasonal Debut Here —Roussel Suite Offered

By HOWARD TAUBMAN

The Boston Symphony Orchestra, which is in the midst of its seventieth season, paid its first visit of the new musical year to New York at Carnegie Hall last night, and it indicated at once that it carries its age with no loss of vigor. Under the direction of Charles Munch, the orchestra, in fact, plays with unusual drive and ruggedness and an almost abandoned intensity.

These qualities, which seem to be a reflection of Mr. Munch's personality and musical orientation, can mean strength and weakness, depending on the music in hand. But whether the music is illuminated or driven, it is never just respectable or indifferent. It is alive; it is the natural outgrowth of the conductor's point of view.

Thus the most brilliant playing of the evening occurred in Albert Roussel's "Bacchus et Ariane" Suite No. 2, Op. 43. Mr. Munch's gift for bringing out the special colors of the woodwinds, and his fondness for whipping things—both had full and justifiable play in this piece. The closing bacchanalian pages were taken at a whirlwind pace that was breathtaking. How the string players managed to play notes so rapidly, while maintaining clarity of articulation, firmness of rhythm and unity of ensemble, will remain a mystery to some listeners. If there was any doubt that this orchestra had retained its virtuosity, here was full confirmation that it had.

In Honegger's Prelude, Fugue and Postlude, which Mr. Munch and the orchestra were playing for the first time in New York, there were contrasts of delicate strands of tone in the end sections of the pieces and layers of sonority in the fugue. Here again was music up Mr. Munch's alley. As to the piece itself, it seemed harsh and aggressive, particularly in the central fugue. While there is no denying its power or the skill of its fabrication, one is not left with an overwhelming desire to hear it soon again.

The evening began with Sir Hamilton Harty's transcription of Handel's Suite from the "Music for the Royal Fireworks." The music requires sweep, and Mr. Munch provided it. But there was some roughness in the orchestral sound and in the shaping of the phrases.

Beethoven's "Eroica" occupied the second and culminating half of the program. It was performed with compelling effectiveness. Here again the tone was sometimes rough and there were certain rhetorical touches which flowed out of Mr. Munch's thoroughly consistent approach. His is a rough-hewn, dramatic "Eroica." In other hands the music may be purer and nobler, but Mr. Munch's conception has sound reasons.

NEW YORK, N. Y.
POST HOME NEWS
NOV 16 1950

Music...

Boston Symphony In 65th N. Y. Season

By HARRIETT JOHNSON

The impressive Boston Symphony Orchestra opened its 65th New York season last night in Carnegie Hall with the national anthem, followed by what might be loosely called a supplement to fireworks. Handel's "Music for the Royal Fireworks" was written to accompany the high points of a gigantic display of fireworks sponsored in 1749 by the British government in celebration of the "Peace of Aix-la-Chapelle." The lavish illumination was such a novelty in those days that it was the topic of conversation for months and drew a crowd of 12,000. Last night the score played to a sold-out house—if in numbers slightly less than 3,000.

Its festive character served as well to open a 20th century indoor concert series as it apparently had served the 18th century for an outdoor spectacle. The music was joyous but never bombastic. Fortunately, Handel left the latter to the fireworks proper. The bright timbre of the visiting ensemble also suited the piece well.

Charles Munch, music director of the ensemble, followed this music by the first New York performance of Honegger's "Prelude, Fugue and Postlude." Completed in 1948, this suite is a reworking of an earlier work, a ballet written for a stage piece by Paul Valery. The story of the older piece was built around the character of Amphion, the son of Jupiter and Antiope. But this is unimportant. Honegger's music is poignantly convincing on its sound-merits alone.

The dynamic Munch gave this piece and also Roussel's ballet, second suite, "Bachus et Ariane," expert performances. The evening closed with Beethoven's "Eroica" Symphony.

Boston Plays Tomorrow in Bklyn

At the Academy of Music in Brooklyn tomorrow night and in Carnegie Hall on Saturday afternoon the orchestra features the first local performances of Martinu's Third Piano Concerto with Rudolf Firkusny as soloist.

GRAND RAPIDS, MICH.
PRESS
NOV 17 1950

Trumans Attend Capital Concert

Washington—(AP)—President Truman attended a symphony concert Thursday night—his first social night out since the Nov. 1 attempt on his life.

He and Mrs. Truman attended the Boston Symphony's concert in heavily-guarded Constitution hall.

BOSTON, MASS.
AMERICAN
NOV 17 1950

BOSTON SYMPHONY ENTERTAINS PRESIDENT — Charles Munch, conductor of the Boston Symphony Orchestra, chats with President and Mrs. Truman after they attended concert in Washington's Constitution Hall. It was the President's first social night out since the abortive attempt on his life by two Puerto Rican fanatics.

NEW YORK, N. Y.
JOURNAL AMERICAN
NOV 16 1950

Boston Symphony at Carnegie

By MILES KASTENDIECK

Two stirring performances marked the opening of the Boston Symphony's 65th season in New York in Carnegie Hall last night. One of them introduced Honegger's Prelude, Fugue, and Postlude. The other revealed Charles Munch's humble identification with Beethoven's Eroica Symphony.

Though derived from the ballet score Amphion of 20 years standing, the Honegger music may be considered absolute by nature of its formal character as well as by its content.

It is an absorbing work from its striking opening chords through the ethereal quality of the postlude. Played with intense devotion last night, it won definite response from the audience.

Interest naturally centered on Munch's interpretation of the Eroica. He played it straight. In so doing he let Beethoven shine through his music in unmistakable terms.

Another French work was included in the program: Roussel's Second Suite from the ballet Bacchus et Ariane. It is attractive programmatic music, tastefully stylized, admirably written, and entertaining.

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WASHINGTON, D. C.
STAR

News of Music

Trumans Attend as Munch Conducts Bostonians in Concert

By Alice Eversman

President and Mrs. Truman headed the distinguished audience that gathered in Constitution Hall last night for the first concert this season by the Boston Symphony Orchestra. Charles Munch, the orchestra's eminent new conductor, was given a cordial welcome on his entrance, followed by prolonged applause when the President and his party entered their box. As announced in the program, the National Anthem was played, specifically as [illegible] the orchestra's 17th season.

Mr. Munch's long tenure of office as conductor of the Societe des Concerts du Conservatoire in Paris and his intimate acquaintance with the music of his adopted country made the inclusion of Honegger's "Prelude, Fugue and Postlude," and Roussel's "Bacchus et Ariane" Second Suite, in the program, of special interest. It would mean as correct a presentation of these works as could be had by a man steeped in the modern French style and who, almost certainly, knows Honegger personally and probably knew Roussel, before his death.

He utilized all the fine skill of the Boston musicians to present the Honegger work at its best. It is a noisy, hard-wrought composition that has only a few flashes of real inspiration. When this operates, as in the Postlude with its quite ending, the writing flows effectively but in other places, its hard texture overshadows the ideas. Exception can be made of the Fugue, with its intriguing theme and climax.

There is always, in Roussel's music, a particular luminosity and the glimpse of bright vistas. From the opening viola and violin solos, depicting the awakening of Ariane, to the final Bacchanale, the music achieves its descriptiveness in a gladsome way in spite of its modern speech. Both numbers were vociferously applauded, although the wide differences between them should have been apparent in the reception.

At that, it probably was more Mr. Munch's directing that was applauded than the compositions themselves. His frenetic manner of building up climaxes is communicative. Why he feels that such long experienced musicians as those of the Boston Symphony need to be prodded and violently urged to greater effort is hard to understand. He is a man evidently of vast energy who cannot make haste slowly or draw forth sonorous volume without great personal exertion. The effect is not always felicitous, even with these routined players. His urgency for ever quicker tempi results in that kind of precipitate playing that leaves a feeling of unrest in the listener.

There are few moments of restfulness in Mr. Munch's conducting. It was more apparent throughout the Suite from Handel's "Royal Fireworks Music" with which the program opened and which received the most poised reading. As a musician of unquestionable distinction, the conductor has keen insight into the properties resulting from the balanced orchestral voices and the value of strongly contrasted dynamics. He found a more sympathetic medium to his particular approach in the virility and ruggedness of Beethoven, whose "Eroica" Symphony brought the concert to a close.

It was presented in a clear-cut reading of admirable breadth. The splendor of sound the Boston Orchestra musicians produce gave nobility to the first movement. If the Funeral March was dryly solemn and without the poignancy usually sought for, and the Scherzo rather matter-of-factly stated, the concept, on the whole, was of an elevated order. There was plenty of enthusiasm expressed during the program by the capacity audience.

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But the packed house had the additional excitement of seeing President and Mrs. Truman in their first public appearance together since the Blair House assassination attempt two weeks ago.

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The President's visit brought to the hall probably the largest contingent of Secret Service men the place has ever seen.

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Mr. Truman amused, made a wisecrack about Communists.

The President's first meeting with the German-born Charles Munch was handicapped by the conductor's poor English. They exchanged only a few halting sentences.

As the presidential party entered the hall there was a flash of applause that gave way to the orchestra's playing of the Star Spangled Banner. After that, the show belonged entirely to Mr. Munch.

With the opening work—the Handel Royal Fireworks Suite—it became apparent that the Boston Symphony is still the virtuoso instrument it was under Serge Koussevitzky. None of the rich tonal beauty or the impeccable phrasing has been lost in the transition to Mr. Munch.

The President could certainly have had no quarrel with the Handel or the tremendous Beethoven "Eroica" that closed the program.

He might have had a few mental reservations about the rest of the program — Honneger's Prelude, Fugue and Postlude and Roussel's "Bacchus and Ariane" Suite.

For one thing, these two modern works were in too much the same vein. For another, it was the sort of angular and subjective approach that Mr. Truman finds so distasteful in modern art. At any rate he must have at least enjoyed the way Mr. Munch and the orchestra performed them.

MILTON BERLINER

WASHINGTON, D. C.
POST
NOV 17 1950

Postlude

First Munch Concert Heard Here

By Paul Hume

President and Mrs. Truman paid their first visit of the season to Constitution Hall last night.

So did the Boston Symphony Orchestra and its [illegible] conductor, Charles Munch.

The president's party occupied its usual box, number 13. And as usual, orchestra and conductor contented themselves with the enlarged stage.

There are always Secret Service men in attendance when the President goes to a concert. But last night, since it was the President's first concert after the attempted assassination two weeks ago, his bodyguard was more in evidence than usual.

More than one music critic sat next to a model of polite, strong-armed protection. I asked one guard how many Secret Service men were in the hall and he said very cordially, but with a voice of steel, "You'd better ask the boss."

Asked for an opinion about the concert, he said, just as briefly, "Very nice." Which is all right with me. He was doing his job, and an important one. And he let the audience do theirs.

The full house may have been a problem to the presidential guard. But to the orchestra and conductor it must have been a pure joy. The applause after every work on the program is the sort of thing musicians live on.

Handel's Royal Fireworks Suite started things off with a flourish. If Munch likes to take the allegro in the overture much faster than it should go, he has players who can keep up with him. The rest could not have been better.

A Prelude, Fugue and Postlude by Honegger was the only real novelty on the program, though Roussel's Bacchus and Ariane Suite has been heard only once before.

Honegger's Prelude is a wonderful bit of sonority never sacrificed to clarity. More impressive than the rest of the work, it is forgotten under the weight of the ponderous fugue. The Postlude merely draws a pleasant veil over the real close of the work, which occurs with the ending of the fugue.

Roussel's suite was premiered here by Munch several seasons back, when he conducted his French National Orchestra. It is every bit as handsome a work in content and construction as it then seemed. It was played with the greatest beauty of the evening. Mr. de Pasquale's viola opened it with exemplary elegance.

Beethoven's third, the Eroica, symphony closed the concert. The first and third movements were well handled by both conductor and orchestra. The violins control a precision within phrases that is thrilling. They do not always arrive at the beginning of a phrase together. This remains as true of them under Munch as it was under Koussevitsky.

The funeral march was seriously weakened by Munch's constant fiddling with tempos. It is not out of order to vary the tempo between sections of this famous passage. But to hold back here, and pick up there in the very midst of its moving phrases robs the entire movement of its true gravity.

This sort of thing is not left up to the conductor by the composer. It is a conductor superimposing his will upon the directions of the composer. It is disappointing to see Munch take his position on the side of those who prefer their interpretation to that of Beethoven.

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EAGLE
NOV 17 1950

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There will be many box parties. Mrs. William H. Good in Box 1 will entertain Official Referee and Mrs. Edwin L. Garvin, Mr. and Mrs. Henry J. Davenport and Official Referee and Mrs. George E. Brower.

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Seated in Box 5 will be alumnae of Adelphi Academy: Miss Emma Jessie Ogg and her guest; Mrs. William B. Parker and her guest, Mrs. Cornelius Hearn Jr., and Mrs. Augusta Uhlich and her guests, Mr. and Mrs. Robert L. Workman.

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WORCESTER, MASS.
TELEGRAM
NOV 17 1950

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The collection of 840 items was bought by Mrs. Efrem Zimbalist in 1931 and placed at the disposal of music experts. A majority of the letters have not been published.

NICHOLAS ZOOK.

CORPUS CHRISTI, TEX
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Christian Science Monitor

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By the United Press

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BOSTON, MASS.
AMERICAN
NOV 17 1950

Washington Whirl'

No. 13 Scares Mrs. Truman

By AUSTINE

WASHINGTON, Nov. 17—Box No. 13 doesn't raise a hair on Bess Truman's head . . . She'll be sitting there tonight happy and far from the frightened in Constitution Hall, listening to the Boston Symphony's opening . . . In fact, the White House ALWAYS holds tickets for Box 13 . . . I telephoned Mrs. Helm at the White House to find out WHY, but as that estimable social secretary was out of town I talked to two other people, Helm at the White House to find out WHY, but as that estimable social secretary was out of town I talked to two other people, neither of whom had a clue . . . Finally nailed down a Mr. Tolley in Mrs. Helm's office . . . Far back as he could remember the Trumans had Box 13 tickets, and apparently never felt the least superstitious . . . The Daughters of the American Revolution, who control the Hall, advised me that they gave the White House that box . . . Not because they wanted to put the curse on anybody but because this box is in a good position to see and be seen, and yet is close to the D Street exit . . . Secret Service men could whisk presidents in and out with ease and safety.

Occupational diseases such as Fancy-Food-'n-Drink Indigestion and Receiving-Line Feet plague most ambasasdors but Norway's Ambassador Wilhelm de Morgensteirne has built up immunity over the years . . . And he's far from a spring chicken . . . He still gets a bang instead of a backache out of his job . . . To some it might be an official chore but to him it's a real jamboree, entertaining their Royal Highnesses Prince Olav and Princess Martha of Norway, who arrive on a private visit to the U. S. this Sunday

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WASHINGTON, D. C.
STAR

News of Music

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By Alice Eversman

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MILTON BERLINER

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No. 13 Scares Mrs. Truman

By AUSTINE

WASHINGTON, Nov. 17—Box No. 13 doesn't raise a hair on Bess Truman's head . . . She'll be sitting there tonight happy and far from the frightened in Constitution Hall, listening to the Boston Symphony's opening . . . In fact, the White House ALWAYS holds tickets for Box 13 . . . I telephoned Mrs. Helm at the White House to find out WHY, but as that estimable social secretary was out of town I talked to two other people, Helm at the White House to find out WHY, but as that estimable social secretary was out of town I talked to two other people, neither of whom had a clue . . . Finally nailed down a Mr. Tolley in Mrs. Helm's office . . . Far back as he could remember the Trumans had Box 13 tickets, and apparently never felt the least superstitious . . . The Daughters of the American Revolution, who control the Hall, advised me that they gave the White House that box . . . Not because they wanted to put the curse on anybody but because this box is in a good position to see and be seen, and yet is close to the D Street exit . . . Secret Service men could whisk presidents in and out with ease and safety.

Occupational diseases such as Fancy-Food-'n-Drink Indigestion and Receiving-Line Feet plague most ambasasdors but Norway's Ambassador Wilhelm de Morgensteirne has built up immunity over the years . . . And he's far from a spring chicken . . . He still gets a bang instead of a backache out of his job . . . To some it might be an official chore but to him it's a real jamboree, entertaining their Royal Highnesses Prince Olav and Princess Martha of Norway, who arrive on a private visit to the U. S. this Sunday

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Washington Times-Herald
Nov. 17, 1950

Munch, Boston Sympony Give Notable Recital

By GLENN DILLARD GUNN

The President and Mrs. Truman, their guests, Comdr B. Harrison Lingo, Mrs. Lingo and their daughter, Jane, together with thirty-eight hundred other music lovers, heard the Boston Symphony in its first concert of the season last night in Constitution hall.

Because of the recent attempt upon the President's life the most extraordinary precautions were taken. There were heavy guards of secret service men and police. Traffic was rerouted. So the concert began late but observed the usual ritual. The National Anthem was played when the Presidential party entered their box, No. 13.

Program Under Way

Whereupon the music-making began with another and better example of English music, Sir Hamilton Harty's version of Handel's "Royal Fire Works" suite.

The Boston Symphony has not languished under the new conductor, Charles Munch, Alsatian-French artist. In fact to these experienced ears it seems to have advanced, notably in the vital matter of the string choir's tone. This, as many experienced listeners agree, is the finest to be heard at the moment in American concert halls.

This string tone has nobility. It retains its quality in every degree of power, never substituting shrillness for true brilliance nor losing vitality in the softest inflections. It is not a sentimental tone. It has none of the excessive vibrato that results in the oily sonority called schmalz in the jargon of the fiddlers.

Symphonic Theater

Munch, as Washington learned last season when he brought the Orchestre National de France to Constitution hall, is master of symphonic theater. He knows how to create the orchestral drama that is so varied and so exciting. This tonal pageantry last night began with contrasts of vigor and delicacy that made the Handel-Harty page an arresting exhibit.

It continued with the still more rugged and varied Prelude, Fugue, and Postlude by Honegger, French modernist who blends bewildering dissonance with strong melody. The next act in the pageant, to continue the simile, brought the little known music of Roussel to the first complete realization of a new personality in the art. Toscanini tried his hand at this French composer with slight success. Munch knows this elusive art better.

Interesting Contrast

The contrast between Honegger and Roussel is interesting. Both are completely Gallic. Honegger is virile, aggressive, an epic poet. Roussel began the "Bacchus et Ariane" suite with tonal cobwebs that grew ever stronger and weightier until the whole expression ended in a vortex of swift and intoxicating movement. Evidently there is more in these Roussel scores than a literalist such as Toscanini can discern.

The concert ended with Beethoven's "Eroica," the symphony he is said to have regarded as his best. Again Munch is no literalist. Without slighting any essential of the Beethoven tradition he contrived a freedom in his address, a flexibility of tempo as well of dynamics which quite renewed the noble and ancient work.

The public paid extravagant tribute to the conductor and his men.

PORTLAND, ME.
PRESS-HERALD
NOV 17 1950

President And Wife Hear Hub Symphony

Washington, Nov. 16. (UP) — President and Mrs. Truman attended a concert by the Boston Symphony Orchestra tonight in their first public appearance together since the assassination attempt against the President two weeks ago.

The Blair House shooting apparently was on the mind of the President's guards as he greeted visiting conductor Charles Munch. A photographer's flash bulb exploded, and the 20-man secret service guard leapt to startled attention.

Mr. Truman dismissed the incident with a smile, a shrug, and a wisecrack about Communists.

New Yorker Staatzeitung & Herold Nov. 17, 1950

Aus der Musikwelt

Von FRED LOW

Boston Symphonie eröffnet die Saison

Charles Munch dirigierte das erste New Yorker Konzert des Boston Symphonie-Orchesters in dieser Saison am Mittwoch abend in der Carnegie Hall. Seine Programmauswahl berücksichtigte ebenso die konservativen Hörer mit Beethovens "Eroica" und Händels Feuerwerkmusik, wie die Freunde moderner Kompositionen mit Roussels "Bacchus und Ariane"-Suite und Honeggers "Prelude, Fuge und Postlude". Die Suite aus der "Musik für das königliche Feuerwerk" ist der Komposition entnommen, die Händel anläßlich der Unterzeichnung des Friedensvertrages 1748 als Begleitmusik zu einem gigantischen Feuerwerk geschrieben hat. Das Feuerwerk versagte — nach Berichten von Zeitgenossen —, aber die Musik Händels hatte solchen Anklang gefunden, daß sie bald darauf in einem Wohltätigkeitskonzert wiederholt werden mußte.

Die Boston Symphonie spielte das Werk klangschön, die mehrstimmigen Trompetenthemen des zweiten Satzes, die getragenen Melodien der Cantilene und der straffe Rhythmus des Menuetts kamen in der Interpretation des Dirigenten zu allerbester Wirkung.

Charles Munch hat die Uraufführung der Ballettsuite "Bacchus und Ariane" 1936 in Paris geleitet, die Suite ist dem gleichnamigen Ballett entnommen, das bereits 1931 in der Pariser Oper aufgeführt worden war. Der Dirigent hat nach dem großen Erfolg der Erstaufführung das Werk in seinem Repertoire behalten; der Erfolg ist ihm auch im Mittwoch-Konzert treu geblieben. Die Soloviola, prachtvoll gespielt, stimmt das Thema an, das von der Geige übernommen wird, der Hörer bleibt bis zum Schlußtakt im Bann der dynamisch und rhythmisch effektvollen Komposition, die von dem ausgezeichnet disponierten Orchester brillant wiedergegeben wurde.

Vorher gelangte "Prelude, Fugue und Postlude" von Honegger zur New Yorker Erstaufführung, ein Werk, in dem der Esprit dominiert; die Instrumentation ist farbenfreudig, der Orchesterklang hervorragend. Der Schluß kommt überraschend mit einer zarten, getragenen Weise des Fagotts, von Harfenakkorden sekundiert.

Charles Munch brachte im zweiten Teil des Programms die "Eroica"-Symphonie Beethovens; der erste Satz animiert, das Tempo, wie bei allen romanischen Dirigenten etwas rascher als gewöhnlich, das Scherzo aber eher etwas verhalten, mit unvergleichlicher Präzision im Rhythmus. Auch der Trauermarsch war bis auf einige stringendo Stellen mehr zurückhaltend, doch mächtig im Aufbau der dramatischen Themen. Charles Munch interpretiert die klassischen Werke nicht immer streng traditionell; die Wiedergabe ist aber durchwegs transparent und klar, die Komposition ersteht plastisch vor dem Hörer. Das Orchester spielte hervorragend, die Einheitlichkeit des Zusammenspiels der Streicher ist bewundernswert.

BROOKLYN, N. Y.
EAGLE
NOV 18 1950

MUSIC

by PAUL AFFELDER

Boston Symphony Gives Fine Concert But Program Selections Dim Luster

Since Charles Munch took over as conductor of the Boston Symphony Orchestra, Brooklyn has been allowed to come of age musically. Last night's concert at the Academy of Music, the orchestra's first here this season, was a case in point. Instead of getting a watered-down pop concert, as used to be the case, we were given a preview of the program the orchestra will play at Carnegie Hall this afternoon. This comprised the Third Symphony of David Diamond, the first New York performance of the Piano Concerto No. 3 by the contemporary Czech-American composer, Bohuslav Martinu, with Rudolf Firkusny as soloist, and Cesar Franck's Symphony in D Minor.

We don't want to complain; we're mighty glad that Munch and his players consider us grown-up enough to hear new music along with the old and familiar, but last night's choices were poor ones for any program—be it at the Academy of Music, Carnegie Hall or Boston's own Symphony Hall.

Lacks Sufficient Contrast

The Diamond Symphony, like its more illustrious model by Franck, is in a sort of cyclical form, with two principal themes treated in different forms throughout the five movements. There is much skillful writing from the purely technical standpoint, with some fine handling of the thematic material, some spirited rhythms and some excellent counterpoint. What the work lacks is sufficient contrast within each movement. The composer sets forth his idea at the beginning, then proceeds to develop it contrapuntally, ad nauseum, until the movement ends. Everything is the same; even the dynamic range is limited. Of course, some of the shortcomings of the work stood out in bold relief, owing to the fact that neither the conductor nor his musicians seemed too familiar with the symphony. There was little attempt at interpretation, and far too many false entrances and wrong notes.

Pale Version of Brahms

We have always admired the music of Martinu, and have felt that it is not performed frequently enough. Perhaps that is why this new Third Concerto came as such a shock, for there is practically no original writing in the entire score. It is Brahms from beginning to end. Practically every familiar melodic, harmonic and rhythmic cliche of Brahms is included in the course of the Concerto's three movements. Since these are not put together as skillfully as Brahms would have done it, the work comes off as a pretty pale version of late—and sometimes early—19th century music. Even the scoring lacks inventiveness. The burden of the work falls to the strings, and when an accent is required, even at a calm moment, the composer rings in a cymbal crash.

Applauded by Audience

The writing for the solo piano is also quite conservative. Firkusny may like it—or may have to like it—because it was written especially for him. But it gave him little opportunity to display his pianistic prowess, though what he had to do he did well. The generally pleasing, if ineffective, sounds of the Concerto evidently pleased the capacity audience, for its applause was loud and long.

It has been two seasons or more since we last heard Munch conduct the Franck Symphony, and we are gratified to report that he has modified his interpretation considerably, all to the advantage of the music. He has slowed down his tempi and broadened his whole conception of the work. As a result, we were treated to an eloquent, dramatic and sensitive account of this popular score.

Woodwinds Improved

Munch has done tricks with his orchestra, too. A few changes of personnel have improved and strengthened the woodwind section notably, and though the brasses still have a somewhat harsh sound, they have been toned down and made to blend more effectively with the rest of the ensemble. The whole orchestra plays with somewhat less sheen than it did in former seasons, but it has a more youthful, more enthusiastic approach to what it performs. It will be interesting to listen for further developments in this famous orchestra, which is now celebrating its 17th season.

MONTREAL, CANADA
GAZETTE
NOV 18 1950

Rehearsals Opened To Students in Boston

Boston.—A new experiment was tried by the Boston Symphony Orchestra and its conductor, Charles Munch, this month. The final rehearsal of the week was thrown open to students of all colleges and advanced schools.

The idea grew from the inability of many students to hear Boston's Orchestra, due to a completely subscribed season. The experiment has a precedent in the earliest days of the orchestra when the final rehearsals on Friday afternoons were similarly opened to students for a small charge. These rehearsals gradually came to be regular subscription concerts, save for a block of "rush" seats in the second balcony which are far from sufficient for present demands.

Mr. Munch appeared in the loose jacket and crepe-soled lounging shoes which he wears at rehearsals, and many of the orchestra members were in shirt sleeves. According to one newspaper report: "Blazing sweaters turned the floor of the hall into a many-hued rug from above," this in contrast to the formal attire of the customary Bostonian subscription audience.

Yehudi Menuhin, who was to be the soloist of the weekend concerts

Student tickets for the five Boston Symphony rehearsals Nov. 19, Dec. 14, Jan. 24, Mar. 1, April 26 are still available. Students of music schools and upper grade schools are eligible. Tickets can be obtained by calling Norman S. Shirk at CO 6-1492.

BIRMINGHAM, ALA.
POST Herald
NOV 18 1950

President Attends Symphony Concert

WASHINGTON, Nov. 17 (U.P.) — President Truman forgot the world's problems long enough last night to enjoy a concert by the Boston Symphony Orchestra.

It was Mr. and Mrs. Truman's first public appearance together since the Nov. 1 attempt on the President's life.

Secret Service agents surrounded the President as he chatted with Conductor Charles Munch, and the 20-man force jumped to attention when a photographer's flash bulb suddenly exploded.

NEWARK, N.J
AFRO AMERICAN
11/18/50

Boston Symphony to Open Winter Concert Season

The Boston Symphony Orchestra will open the Griffith Music Foundation's winter season of symphonic concerts at the Mosque Theatre, on Tuesday evening, Dec. 5. The conductor will be Dr. Serge Koussevitzky.

It will be the first of two concerts which the Boston group will give in this symphonic series. Their second concert, on Feb. 15 will be conducted by Charles Munch, who last season succeeded Koussevitzky as director of the famous orchestra.

NEW YORK, N. Y.
TIMES
NOV 19 1950

BOSTONIANS OFFER MARTINU CONCERTO

Firkusny Is Piano Soloist for Local Premiere of Third— Munch Leads Program

By OLIN DOWNES

The first performance in this city of Bohuslav Martinu's Third Piano concerto, with Rudolf Firkusny as the soloist, was given yesterday afternoon by the Boston Symphony Orchestra, Charles Munch conducting, in Carnegie Hall.

This concerto has a special history, which affects the character of its music. For Mr. Martinu was at work upon the last movement when the news reach him of the death of Jan Masaryk in Czechoslovakia. The lilt of the jazz rhythms and melodic ideas, which are not those of folk song, but emanate from a Czech composer, are interrupted by a climax and a pause, and the end of the movement, which has been one of music-making in the classic ideal of music, form, design, for their own sake, changes. The accent is for the moment tragical, after which the swift finale resumes its course, with an end which is defiant, almost martial—pro patria. Schumann said that rebellion can be concealed in the walls of a symphony and the police be none the wiser.

Flavor of Czech Idioms

Aside from this, at an initial hearing, the concerto revealed itself as a work of the soundest craftsmanship and essential sincerity of musical thinking. There is now and again the flavor of Czech national idioms, though no approach to the quotation of folksong. The piano part is very fully written, with special demands upon the virtuoso, yet it is an integral part of the symphonic structure.

Mr. Martinu was fortunate in his interpreters; in the collaboration of Mr. Munch and Mr. Firkusny, who was a host in himself at the solo instrument, now blending into the orchestral ensemble, now leading with all appropriate authority and fire. At the end of this performance composer, pianist and conductor were called back repeatedly to the stage, and the orchestra rose in their honor.

David Diamond, whose Third Symphony opened the program, had a similar reception. His symphony is a very thoughtful approach to the form. To our mind its central ideas, which are spread in various manipulations over many pages—are too few for a symphony in three movements of sub-divisions—resources of [illegible]. Apparently also he intended to keep the orchestra down to well-holstered simplicities. For what ever reason, however, the [illegible] so much the other works [illegible] over-all sameness of color, mostly the string color, [illegible] broken up by dramatic [illegible] tions of brass. The movement means most to us in the [illegible] movement, which has much [illegible]

Franck Symphony Played

Mr. Munch closed the [illegible] with a memorable, indeed overwhelming, performance of Cesar Franck Symphony in D Minor. He communicated the mystical, incomparable [illegible] quivering sensibility, glow [illegible] and noble passion throughout.

There is no symphony like it, however much the snobs and professional esthetes try to find important flaws in this transcendental work of the faith. The Gothic solemnity and shadow of the beginning, the figurations of the strings that soar to the sky; the childlike simplicities of Franck, in communion with his God; the glory of the conclusion, when the hosts [illegible] afar, and themes heard in earlier pages return, passing in procession of the quick and the dead, the Last Day, before the throne were thrillingly communicated.

This performance had the imprint of irresistible inspiration. It was perceptible that Mr. Munch could not remain objective or outside the music as he presented it, white hot from his heart. He was shaken by it, and honor to him that. With less emotion and intensity, he could not so [illegible] communicated to us the wonder of the music.

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THE MAIL BAG

Economy for Symphony

To the Editor of The Herald:

It is with great regret that we, the subscribers to the Boston Symphony Orchestra, have received a second appeal to come, this time as "Friends of the Orchestra," to its financial rescue. I believe I am not crying alone, as one in the wilderness, but that there are very many who feel as I do. The Boston Symphony Orchestra is a great institution, of which all Bostonians are proud and also grateful. But there comes a time in the lives of all men and institutions when, instead of going to their relatives, or to the public, begging for more financial help, they should call a halt to ever increasing expenditure, and follow the less pleasant path of retrenchment.

The Trustees tell us only of a large and ever increasing deficit. I do not think they have ever given us a list of economies, so perhaps I may be excused if I suggest a few that leap to one's mind as possibilities. Let me enumerate:

Why not engage a conductor for such a number of concerts as he will conduct without finding it necessary to take a holiday which necessitates engaging a guest conductor at a large price while our conductor still draws full salary? The guest conductor adds nothing financially to the income since Symphony Hall is already sold out.

Why travel so much, and so far, with the increase in railroad fares and hotel rates which have risen so high?

Why engage so many costly soloists, or give oratorios which, because of the choruses and soloists, are also an expense?

Why give so much new music, the scores of which are again a heavy item? Why not become more truly a symphony orchestra depending upon its own great qualities, and giving us a new experience of the individual qualities of its members? This would be, on the whole, a finer way of meeting the regrettable emergency than by calling again on the subscribers to pay more for seats, which are already high, and petitioning them to give more and more as "Friends of the Orchestra." The larger number of subscribers are not rich people—many would have to give up the concerts entirely, and the "Friends" would diminish in more ways than one.

The time has come for solid economy. Instead of palliatives let us all face the bad situation, accept it as temporary, to be met not by more begging from the subscribers, but by a realization of those same subscribers, of the call for retrenchment.

ELIZABETH GASKELL NORTON.
Boston.

Subscriber Satisfied

To the Editor of The Herald:

May I add a closing word in answer to the many letters I have received relating to the recent financial appeals to the subscribers by the Trustees of the Boston Symphony Orchestra.

Mr. Cabot, president of the Board of Trustees, has been good enough to come to see me, and has given me a very full, interesting and reassuring (in a sense) account of the Orchestra's financial status. Its seriousness cannot be minimized. On the other hand, it is quite clear that Mr. Cabot and the Trustees are striving earnestly and in every way to meet the large deficit. These infinitely serious war days make it an unsuitable moment to press for any repeal of the Federal tax. We subscribers must therefore do our best to help during this crisis and believe that the Trustees do not overlook our suggestions or our own financial difficulties.

ELIZABETH G. NORTON.
Boston.

BOSTON, MASS.
HERALD
NOV 19 1950

Defends Expenses of Boston Symphony

To the Editor of The Herald:

A few days ago in this column Miss Elizabeth Norton expressed regret that the Boston Symphony Orchestra has found it necessary to make a double appeal this season and suggested that this might not be necessary if strict economy were practised. I believe this raises an important subject and deserves a considered reply.

First let me say that response to our appeals has been very gratifying and demonstrates the high place occupied by the Orchestra in the opinion of the community.

The question of expenditures has given us serious concern. Last year the management and committees of the Trustees made an item by item study of our expenses and a similar study is now in progress. But the opportunities for retrenchment are limited for we do not believe that the public would tolerate economies which might jeopardize the musical standards of the Orchestra.

Miss Norton suggests, if I understand her, either that the season be shortened sufficiently so that one conductor can take all the concerts without a break or that we have two or more conductors, each taking a part of the season, thus eliminating guest conductors. We doubt if anyone wants a shorter season. Our long season is one of the major attractions which Boston offers to musicians. We believe the second course would be disastrous. Major Higginson's policy which the Trustees have followed was to have one conductor and make him fully responsible for all musical matters. We believe this policy above all others has led the Orchestra to its present preeminent position. Can anyone who attends the concerts and is a witness to the inhuman requirements which fine performances impose upon the Conductor question the necessity for some release from the intensity of 30 weeks?

A proposed economy is that the Orchestra discontinue its tours. Its out-of-town concerts are not given at a loss. They represented in the Symphony season last year

a net return of $155,000 after paying all expenses connected with them. These concerts have other significant values in promoting the name of the Orchestra and the name of its home city. And this is accomplished without the Orchestra's neglecting its first obligation which is to its own community.

During Mr. Monteux' time a series of evening concerts was added to the Friday and Saturday concerts. Again under Dr. Koussevitzky there was added another series of Thursday evening rehearsals for students. The Symphony, the Pops and the Esplanade provide annually in Greater Boston 160 concerts, a larger number than provided by any one orchestra anywhere else.

Soloists are neither extravagant in number nor in cost. On the whole our Orchestra has fewer than any other major orchestra and is almost alone in its long-time policy of engaging a soloist only from the point of view of the repertoire and not as a box office attraction. Our soloists have been regularly considerate in the matter of fees and generous of their time, a Symphony appearance requiring them to be in Boston as much as four days for rehearsals and performances. They have also often volunteered their services without fee for the Pension Fund. Choruses should also be complimented for their generosity.

As to the cost of new music, it is almost disturbing to admit that the total cost of all music in a season is less than 1% of our total expenses.

But, nevertheless, there are doubtless opportunities where economies can be made without affecting the standard of performance. We are glad to report that last summer the Trustees and the American Federation of Musicians made a two-year contract which calls for no increases. Our financial plight is primarily due to a shrinking of revenues from records and broadcasting, and to increasing costs.

For fully two thirds of the Orchestra's seventy years of existence, the public was not called upon to assist in the financing of the Orchestra beyond paying for their seats. The prices paid were not then and are not now sufficient to cover the actual costs involved. The time has now come to face realistically the fact that patronage for the arts must rest on a broader base among those who enjoy its manifestations. We hope that the public will understand the need and importance of efforts to broaden this base and will reflect its feelings in such a way that our governmental officials will at least afford some relief from the crushing burden of taxation now borne by the Orchestra. This year we must collect from the public and turn over in taxes in one form or another $200,000—truly a heavy burden for an institution which not only provides Boston with the finest music but also is a factor in the maintenance of Boston's cultural life. But, in any event, it will be bad economy and worse if any solution is attempted that in any way would lower the present high standards of performance.

During the depression Bentley W. Warren, then President of the Trustees, received a letter urging a reduction in the size of the Orchestra and a large slashing in all directions. I recall that he replied briefly that it had not been his observation that a second-rate orchestra was easier to finance than a first-rate orchestra.

HENRY B. CABOT, Pres.,
Trustees of Boston Symphony Orchestra
Boston

BOSTON, MASS.
EVENING GLOBE
NOV 17 1950

(AP Wirephoto)

BOSTON SYMPHONY PLAYS FOR TRUMAN — President and Mrs. Harry Truman chat with Director Charles Munch during interval in orchestra's concert in Constitution Hall, Washington, last night.

THE MAIL BAG

Praise for Symphony

To the Editor of The Herald:

May I make an indignant response to a letter written by Elizabeth Gaskell Norton and printed in last Wednesday's Herald? This letter maintains that her attitude is not the prevalent one among intelligent patrons of the Boston Symphony Orchestra.

It is not necessary to attend for the moment to the circumstances which seem to have prompted Miss Norton's letter. In these trying days of rapidly increasing business expenses and inflationary tendencies, it is not very difficult to see that the income of the orchestra must in some manner be increased. The cost of the series tickets has remained unchanged over the year.

For this all praise is due to the trustees and the management of the orchestra. It had been hoped and confidently expected that the federal tax on tickets would be removed this year, and that some of the financial strain on the orchestra would be relieved by its reappropriation of that same tax amount for its own purposes. International complications have quashed that hopefully expected circumstance; and consequently, the management was forced to request from the subscribers an additional 20 per cent. of the basic cost of the tickets as a voluntary gift. At the same time we are asked to contribute, as has been customary in the past, to the Friends of the Orchestra fund, but in amounts more, if possible, than in previous years. The management has chosen to ask its long list of faithful supporters to make this financial effort at a trying period rather than decrease the scope, caliber and prestige of one of the world's finest orchestras.

That the orchestra has such a reputation must be due in no small measure to its energetic activities over a wide field. Concerts away from home add much to the income and prestige of the orchestra; but surely even Miss Norton cannot imagine that the fatigue of traveling, and crowding in so many concerts away from Boston, is merely a pleasurable interlude?

The occasional guest conductor, and he is occasional, is an important event even as he gives Mr. Munch a much needed chance to relax from a very heavy schedule which exacts a very heavy toll in energy. Mr. Munch deserves an occasional rest during the season, and I am just as glad to see him get it as I am to hear what another conductor can do with our orchestra or with a piece of music.

Large works, such as masses, oratorios, and requiems, are also occasional and are the highlight of the season. They are needed in the repertoire of a large symphony orchestra, and they add life to programs which would otherwise have a sameness over a period of time.

Again, I am proud that the Boston Symphony has adopted a policy of presenting a great deal of new music to its subscribers. There has been much argument about the worth of these new compositions, but never before a cry about the expense of the scores. The field of music would become sterile and moribund without a steady evolution. If we cannot at least offer public performances of new music, talented composers will drain their talents on, it may be, writing incidental music for some inconsequential Hollywood thriller, and music will indeed become an art of the past only.

Few things can be more discouraging to a group of gifted, hardworking musicians than the short-sightedness of Miss Norton's view, and for that reason alone I would like by this letter to associate myself with those Friends of the Symphony who are grateful for the pleasure the orchestra has brought them in the past, and who hope for it flourishing continuance.

CHESTER I. SOLOMON.
Boston.

Music

NY World Tel - 19 Nov 50

Boston Symphony Opens With New French Work

By LOUIS BIANCOLLI.

To celebrate the Boston Symphony's first visit to New York this season, Charles Munch conducted a beautiful new work by his French compatriot, Arthur Honegger, in Carnegie Hall last night.

The score was titled simply, "Prelude, Fugue and Postlude." Behind it was an involved story of how an earlier composition written for a mythical ballet about Amphion, Jupiter and other ancient Greek solemnities was reworked by Honegger for concert purposes.

Since the score was offered last night as symphonic music, I see no point in outlining the myth of how the Muses were transformed into columns for the temple of Apollo.

Stirring Theme.

The music was a stirring fabric of instrumental themes and color. What drama there was lurked in the contrast not only of themes but of orchestral masses, the shrewdly shifting tempi serving to heighten the suspense.

One of the best uses of the alto saxophone in modern music occurs in a passage ushering in the main body of the prelude. After that comes a broad and sonorous fugue, which relaxes into the "Postlude"—a thing of quiet but unforgettable beauty.

Exalted Standards.

Mr. Munch conducted the novelty con amore, and the Bostonians performed it that way—which is the style they have accustomed us to for years. The same exalted standard held for Handel's "Royal Fireworks" music and Roussel's "Bacchus et Ariane" ballet suite. Beethoven's "Eroica" rounded out the program.

What becomes increasingly evident in Mr. Munch's directing is his intensity. He has a way of making the whole orchestra vibrate like one string—a faculty that brings him close to those other masters of living tone—Arturo Toscanini and Dimitri Mitropoulos. One might say of the way he conducts French music that it is without trace of accent.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 19 1950

Bostonians Here

Munch Conducts, Firkusny Is Piano Soloist

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Charles Munch, conductor, first concert of the New York afternoon series. Soloist, Rudolf Firkusny, pianist. The program:

The Star-Spangled Banner
Symphony No. 3 ..... Diamond
Piano Concerto No. 3 ..... Martinu
Symphony in D minor ..... Franck

The enterprising Boston Symphony Orchestra, under Charles Munch's direction, introduced two scores to Carnegie Hall in yesterday afternoon's concert. David Diamond's third symphony, which, following the National Anthem, opened the program, was first played in this borough by the Juilliard School's orchestra under Jean Morel on Nov. 3, a few hours after the Bostonians had first performed it on their home grounds. Bohuslav Martinu's third piano concerto, with Rudolf Firkusny as soloist, was new to Manhattan; both this and the Diamond symphony had been introduced to Brooklyn by Mr. Munch and his musicians Friday night.

Mr. Diamond's third symphony is not his latest major work; his fourth symphony had its first public hearings three seasons ago. The form, as he describes it, is cyclic, with themes limited to no particular movement; two basic figures, in various metamorphoses, link the work together. To a reviewer hearing it for the first time, dominating impressions included those of vitality and refreshing exuberance, of an idiom which is primarily melodic.

The scoring, which includes a piano and a percussion group of considerable size, avoids opacity; it often has a persuasively glowing, vivid color which enhances the pervasive animation of the three lively movements among the work's five. The lighter scoring and meditative mood of the second movement, an andante, provides a valuable element of contrast.

At times it seemed that the composer had not solved all the formal problems involved in the development of his well defined musical ideas; motion was not always identical with progress, and somewhat gerater conciseness might have been profitable. But the symphony has individuality and character, and was well received; Mr. Diamond was called to the stage for bows.

Mr. Martinu's third piano concerto, first played by Mr. Firkusny with the Dallas Symphony last November, has less of the Czech savor than one is wont to find in his music; the integration of the piano part with the orchestral texture, cited in John N. Burk's program note, is often favored by contemporary composers, but the style has an idiom which looks back beyond the turn of the century and is frequently reminiscent of Brahms.

There is more of a Czech flavor and more of the composer's individuality here and there in the andante and the finale, but on the whole the work is well tailored rather than distinctive. While integrated with the orchestra, the piano part is not submerged by it; not aiming at the display of virtuosity, it give its interpreter opportunity to exhibit his technical and interpretative talents. Mr. Firkusny played it with spirit, deftness and entire technical mastery; in a few measures he might have yielded slightly further to the romanticism of the music, but his performance gave a general sense of thorough and communicative understanding.

The orchestra under Mr. Munch gave admirable and convincing performances of both new works, and its playing of the Franck symphony called attention to the qualities which have long given this symphony a prominent place in the standard repertory. A few debatable nuances of tempo could easily be overlooked in an interpretation marked by largeness of scale, vividness and wide range of expression, excellent instrumental and dynamic proportion and animating spirit. This was repertory music, but it did not receive a repertory performance.

MEMPHIS, TENN.
COMMERCIAL APPEAL
NOV 19 1950

Boston Students Like Preview Of Symphony

Special to The Commercial Appeal

BOSTON, Nov. 18.—The staid old Boston Symphony Orchestra is trying an experiment which is clicking solidly. Five final rehearsals before concerts are being thrown open to students of all colleges and advanced schools at a small fee.

The orchestra, including Conductor Charles Munch, likes the youngsters' absorbed attention, and the students enjoy not only the music, but Mr. Munch's deft final polishing touches. Many students otherwise would not have been able to hear the orchestra because of its fully-subscribed season.

Receipts are to be devoted to the orchestra's pension fund.

NEW HAVEN, CONN.
REGISTER
NOV 19 1950

MUSIC

Richard Burgin Impressive As Substitute For Munch

By GORDON E. ARMSTRONG

To some in the audience at last Tuesday's concert here by the Boston Symphony and, in particular, to those who were hoping to get their first glimpse of Charles Munch, the announcement that concert-master Richard Burgin would conduct instead came as a disappointment. Those listeners who are familiar with the proceedings of the orchestra within the last decade or even before that period, received the news without qualms, for they knew that the conductor's duties would be in capable hands. The results of the concert itself left no doubters.

Mr. Burgin has been the concert-master of the Boston Orchestra for some 30 years, his association with the orchestra even antedating the reign of Serge Koussevitzky. He has, of course, conducted the Boston musicians many times over the years. The last time Mr. Burgin conducted the orchestra here was several years ago, at a time when Dr. Koussevitzky was unable to appear.

LOWELL, MASS.
SUN
NOV 20 1950

Charles Munch and the Boston symphony are opening their Thursday evening rehearsals to students...Oh, to be a student again and get in on that!...However, the radio programs which broadcast symphony rehearsals are among the most interesting on the air, we think, when the orchestra's superb mastery is excitingly interspersed by the conductor's eager humming, patient entreating, and scholarly observations...

[159]

Nov 19

Music and Musicians

Philharmonic Finances

By VIRGIL THOMSON

FOUR weeks ago this column, reporting the sums that various American municipal governments contribute toward the support of opera companies and symphony orchestras, proposed that the government of New York City might possibly be induced to underwrite reasonable deficits for the Metropolitan Opera Association and the Philharmonic-Symphony Society. Last Monday, at a lunch-meeting of the latter's Auxiliary Board, Floyd Blair, president and treasurer of the society, opened again the question of operating funds. Last season's deficit was $81,000, he said, and this season's will reach $150,000. The society, he stated, is "prepared to meet the emergency this and next year, but obviously cannot go on taking part of our capital funds to bring music to the people of New York."

Thinking that the society existed only for the purpose of bringing music to the people of New York, this reporter inquired of the Philharmonic office and also of Mr. Blair just what he had meant and what was the situation anyway. Both Arthur Judson, the manager, and Mr. Blair replied that some of the society's capital can be spent and some cannot. Mr. Blair outlined the capital resources of the Philharmonic as follows:

Leaving out of consideration the Pension Funds, of which there are two, amounting together to nearly $670,000, neither of which is available in either capital or income for concert expenses, the Philharmonic enjoys an endowment, all told, of slightly less than $1,000,000. Of this, $690,000 (I use round figures) represents untouchable capital bearing an income, last season, of $24,000. There is also an Emergency Fund of $120,000. There is also a sum of about $160,000, which represents an increase in the market value of Endowment Fund investments over the $690,000 that this capital amounted to when acquired by gift; and this $160,000 can legally be used for current expenses too. The total amount available that can be spent, beyond receipts from concerts, broadcasts and recording royalties, is around $400,000. When this reserve is gone, there will remain only the income from Endowment Fund investments, a sum smaller by far than the deficit of either last season of this, even when augmented by the $25,000 to $30,000 raised annually through the Auxiliary Board.

Diminished Resources

A PUBLIC drive for raising further endownment or for enlarging the Emergency Fund is viewed by Philharmonic board members with varying degrees of optimism but for the most part unfavorably. So, also, is a direct appeal to the City of New York. [The Metropolitan Opera Association, likewise, does not look forward with much eagerness to prospects of municipal aid, would rather preserve its independence as long as possible. It welcomes, however, all forms of tax exemption.] Arthur Judson favors United States government help through an Arts Council based on the British model and seems optimistic about the probability of Congress's finding such a program acceptable.

Nevertheless, pending the establishment of any such aid, the Philharmonic, like many another American orchestra, will have to either exhaust its current-expense reserves or live by its wits, likely both. The gravest worry to its administrators right now is the present trend in radio broadcasting away from "classical" or "serious" music. There are exactly four symphony orchestras broadcasting this season weekly programs nationally available—the Boston Symphony rehearsal (A. B. C.), the Oklahoma City Symphony Orchestra's radically modernistic "Music of All Nations" hour (WOR), the N. B. C. Symphony Orchestra and the New York Philharmonic-Symphony Sunday concert. None of these now has a sponsor; all now have undesirable hours, and tape recording is making the postponement of any program likely whenever the local distributing station can sell its accustomed hour to an advertiser.

The Philharmonic has long enjoyed the best hour on the air, Sunday at 3 p. m. in the East, which is 12 noon on the Pacific coast. It has now lost a large part of its public by being shifted to the following Sunday at 1 p. m., Eastern Time. Reduction of its radio public will mean, according to Mr. Blair, a considerable shrinkage in its record market; and this means further loss of income.

Our orchestra is not the only one in trouble. All across the country there are deficits, and nowhere are private gifts adequate to meet these. Boston itself, long thought to be built on a Rock of Ages, has exhausted its reserves; and its endowment capital is only $400,000. Voluntary small contributions are keeping its head above water for the moment. There are sizable endowments for the orchestras of Cleveland ($5,000,000), Chicago ($3,000,000 plus a valuable hall and studio building) and Philadelphia ($2,000,000). Other orchestras receive municipal aid, though this is not invariably permanent. Neither, however, has it been invariably associated with incompetent meddling on the part of municipal authorities. On the contrary, its history has for the most part been free and clean.

Untapped Sources

WHETHER the city government of New York would be disposed to rescue the Philharmonic from impending poverty I do not know. If it were, the Metropolitan and City Center opera companies and the New York City Ballet would have equal right to its help. In Louisville, an Arts Fund, raised by popular subscription and impartially administered, gives aid to various cultural institutions that could not successfully make separate public drives. Perhaps such a fund could be raised annually here. In any case, something may have to be done about our top musical establishments within the next year; and it is to be hoped that a reflected plan covering them all will be adopted. It is this writer's belief that New York music can expect more support right now from regional sources than from the Federal government. Anyway, one does not exclude the other.

To be realistic about the matter, what right has New York to ask for Federal help before its own resources are exhausted? We have scarcely touched at all the cultural Foundations or the rich trade unions. The former, I must say, have long been shy about musical involvements; but the latter are desirous of good will and culturally ambitious. Surely New York, by one means and another, can support orchestral and operatic performances of the quality to which it has long been accustomed. And if the city and all its citizens turn them down, why not hand the Philharmonic and the Met over to our Port Authority? That group seems to have a real knack for public service.

ERIE, PA.
DISPATCH
NOV 19 1950

A Successful Idea

THE BOSTON Symphony Orchestra and its conductor, Charles Munch, has inaugurated a policy which is enjoying tremendous success in widening its audience.

Each week, the final rehearsal of the orchestra is opened to college and high school students unable to attend regular subscription concerts. And for a small admission, the students sit in on the rehearsal, which is carried on in the usual fashion.

NEW REPUBLIC
NEW YORK, N. Y.
NOV 2 6 1951

MUSIC: Mrs. Coolidge

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More than thirty years ago Mrs. Coolidge, a Chicagoan with an ample fortune, decided to concentrate her philanthropy in the field of music. Surveying the American musical scene, she saw that the smaller and less pretentious forms of instrumental music were almost unknown to a public that was already fairly well won over to the more obvious pleasures of symphonic and operatic music. The string quartets of Haydn, Mozart and Beethoven—masterpieces equal in beauty to the symphonies—were seldom played, and living composers felt little urge to contribute to the literature of chamber music, since they feared that their work would never be performed. Mrs. Coolidge determined to do what she could to remedy this situation.

Assuming that it was hopeless to ask Americans to pay to hear chamber music when they were scarcely aware of its existence, Mrs. Coolidge began to present it free. In 1919 she built a sylvan Temple of Music on her property near Pittsfield, Massachusetts, and inaugurated there the Berkshire Festival of Chamber Music. To prove at once that she felt as much concern for contemporary music as for the classics, she offered a $1,000 prize for a new work (it was won by Ernest Bloch's Viola Sonata).

Mrs. Coolidge soon extended her activity to other parts of the country providing free concerts by the world's best chamber-music players in Cambridge, Chicago, Berkeley and elsewhere. To encourage the formation of string quartets and piano trios, she underwrote the living expenses of the players. She brought the impeccable Pro Arte Quartet from Belgium and the dynamic Kolisch Quartet from Austria, maintaining both groups until they were able to make their own way in this country.

In 1924 Mrs. Coolidge offered to build a chamber-music hall in the Library of Congress. The offer was quickly accepted by Congress—it was the first gift of the kind to the United States Government—and a 600-seat auditorium of simple classic design and unsurpassed acoustics was constructed adjacent to the inner courtyard and fountain of the Library building. On October 28, 29 and 30, 1925—the exact dates of this year's festival, ending with Mrs. Coolidge's birthday—the Coolidge Auditorium was dedicated with the first chamber-music festival. At the same time, Mrs. Coolidge supplied an endowment of $600,000, known as the Elizabeth Sprague Coolidge Foundation, for "the composition and performance of music in ways which might otherwise be considered too unique or too expensive to be ordinarily undertaken . . . as an occasional possibility of giving precedence to considerations of quality over those of quantity . . . to opportunity rather than to expediency."

A model donor, Mrs. Coolidge has allowed the music division of the Library of Congress to administer the funds without interference. The achievements have been superb. Such monuments of modern music as Bartók's Fifth Quartet and Schoenberg's Third and Fourth Quartets have resulted from the Foundation's commissions. Stravinsky's "Apollon Musagète" and Copland's "Appalachian Spring" were also commissioned works, presented for the first time, in dance form, at Coolidge festivals. Three generations of American composers have shared with leading European musicians the Foundation's encouragement to create chamber works. Some of the greatest ensembles and performers of our day, from the Budapest Quartet to the harpsichordist, Ralph Kirkpatrick, the violinist, Alexander Schneider, and the violin-and-piano duo of Adolf Busch and Rudolf Serkin, have been launched on American careers at Library of Congress appearances and kept going with subsidies until they became well enough known to stand on their own feet.

The Coolidge Foundation is largely responsible for the remarkably healthy estate of chamber music throughout the country today. It has constantly demonstrated the highest standards of taste and execution, providing a model of disinterested musical sponsorship. It has done more than any other single agency or individual in the world to increase the productivity of contemporary composers in the realm of chamber music.

As things chanced, the current festival was less well stocked with arresting new works and clairvoyant performers than some of the earlier ones. Even so, the very existence of the festival was a tribute to the vision that enabled Mrs. Coolidge to turn an illiterate American chamber-music audience into an informed and appreciative one within a single generation. There was also an indirect tribute in the fact that far fewer people than formerly came great distances to the festival. Chamber music is not a rarity any more; everyone can hear it in his home town or on the radio or phonograph.

CECIL SMITH

PRINTED BY NATIONAL PUBLISHING CO., 301 H ST., N.E., WASHINGTON 2, D. C.

PLAN FOR SELF-HELP

A Conductor Gives His Idea of How Orchestras Might Solve Problems

By ALFRED WALLENSTEIN

Conductor of the Los Angeles Philharmonic, who was scheduled to deliver an address yesterday morning at Columbia University's one-day forum on "The Composer's Place in Industry and Society Today." Excerpts from the written text follow.

THE economic crisis confronting the American symphony orchestra is becoming increasingly acute. It is an accepted fact that it has always been impossible to maintain a symphony orchestra at a profit. But it must also be acknowledged that no orchestra can continue to survive indefinitely in the face of inexorably rising deficits and constantly mounting taxes.

Obviously our orchestras must make more money or cost less if they are to endure. We are left with the inescapable alternative: To increase the orchestra's own source of revenue. By selling more tickets? The orchestras with the largest proportion of season subscribers are almost invariably (if coincidentally) those with the largest annual deficits. By playing more concerts? The law of diminishing returns guarantees this as the surest single method of augmenting losses. By income from broadcasts and recordings? Yes.

Three of the major symphony orchestras in America together realize almost a million dollars every year from this source of revenue. Even so, they have deficits only partially alleviated by such extra earnings. Perhaps these orchestras could survive without this premium, but it is highly unlikely that without it they could maintain their position of preeminence.

Recordings

Actually the income from radio is relatively insignificant and is diminishing every year. But as the opportunity of hearing symphonic music on the air decreases — and television is accelerating this natural decline — the demand for classical recordings is more than proportionately rising and, in spite of the perennial laments of the commercial recording companies, is already outdistancing the available American supply.

The mechanical excellence of imported recordings and the diversity of repertoire, two of the reasons advanced to explain the popularity of foreign-made records, are advantages not restricted to either side of the Atlantic. There is little question that the United States has today the most critical advantage of all, in the wealth of musical talent within its borders. Why then can we not meet this growing competition from overseas?

It is almost entirely a matter of cost. For the average recording session the American musician receives from five to seventy times the pay of his brothers overseas. Multiply this difference by ninety or a hundred men and it is not difficult to understand how a European company can profitably produce an album that would represent a doubtful risk to a commercial concern in the United States.

The problem, in the final analysis, resolves itself into these terms: Our symphony orchestras vitally need the revenue from recordings that is currently being diverted into the foreign market. Competing for this market means competing on a cost as well as a quality basis. To meet the low cost of foreign recordings it is necessary to lower the determining factor in recording expense—the musicians' salaries.

But this we do not want to do. It would be illogical and purposeless to perpetuate our symphony orchestras only at the expense of the men who comprise them. If any plan is to be practicable, they must profit too.

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Let us assume that American musicians would agree to record at the highest prevailing European rate instead of the United States scale currently in force. The cost of domestic recordings would then be automatically reduced to the point where they could compete successfully with the foreign product. More royalties would accrue to the hard-pressed symphony associations. There would be more work for the men.

The other condition of the proposal is that, in return for accepting a lower fee in recording sessions, the musicians receive royalties on the records they make.

Whether or not the commercial recording companies would accept such a proposition is a question, of course, which only they can answer. But the plan does not depend on their approval. On the contrary, it immediately suggests an even more challenging undertaking: The formation of a non-commercial, non-profit recording company composed of several symphony associations whose orchestras are agreed to record under this arrangement.

The orchestras would record for a fee commensurate with the highest European scale in return for a certain royalty to the musicians. The associations themselves would receive the royalty offered by commercial companies. But the participating associations would also divide, on a pro-rata basis, the profits accruing to the cooperative. We can only speculate as to the tax provisions governing such a nonprofit enterprise; but if they were favorable it would mean even more income for the associations and a still higher royalty for the men.

The eventual formation of a subsidiary music publishing company as part of this cooperative venture is not only a possibility but virtually a foregone conclusion. To composers it would offer the unique and almost irresistible advantage of having their works performed and recorded simultaneously with publications. To the member associations it would provide another welcome source of income.

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[160]

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NEW YORKER STAATSZEITUNG & HERALD NOV. 21, 1950

Boston Symphonie spielt Werke von Martinu und Diamond

Im Samstagkonzert der Boston Symphonie in der Carnegie Hall dirigierte Charles Munch die New Yorker Erstaufführung des dritten Klavierkonzertes von Bohuslav Martinu. Rudolf Firkusny, dem das Werk gewidmet ist, spielte den Solopart. Die Komposition hat drei Sätze, das Allegro rhythmisch bemerkenswert, der langsame Satz mit seinen romantischen, lyrischen Melodien und das rondoartige Moderato an nationale tschechische Weisen erinnernd. Der Solopart tritt in in den Kadenzen der einzelnen Sätze virtuos hervor, bildet aber sonst einen Bestandteil des symphonischen Orchesters. Das Werk ist von einem ausgezeichneten Musiker geschrieben, die Instrumentation originell und bemerkenswert im Kolorit.

Rudolf Firkusny spielte mit klingendem Anschlag poetisch die Cantilene und brillant die beiden Ecksätze. Der anwesende Komponist wurde ebenso wie Dirigent, Musiker, Solist und Musiker lebhaft akklamiert.

Voran ging die Wiedergabe der dritten Symphonie David Diamonds; ein Werk in fünf Teilen mit zwei langsamen Sätzen, von denen das Andante wirksamer als das etwas breit ausgesponnene Adagio assai ist. Der erste und letzte Satz sind rhythmisch bemerkenswert; das Hauptthema erscheint in beiden Sätzen, von einer Spieldosenweise im letzten unterbrochen.

Charles Munch brachte im zweiten Teil des Konzertes eine grandiose Aufführung der Cesar-Franck-Symphonie D-Moll. Seine hervorragende Interpretation läßt Theme zum Vorschein kommen, die sonst bedeutungslos verschwinden; die Steigerungen im ersten Satz, nuancenreich hervorgehoben, das prächtige Allegretto und das gewaltige Finale werden vom Dirigenten unvergleichlich gestaltet. Das Orchester war ausgezeichnet disponiert; begeisterte Ovationen dankten Charles Munch und seinen Musikern.

BOSTON, MASS.
EVENING GLOBE
NOV 21 1950

Boston Symphony Men Assist E. Power Biggs in Organ Concert

E. Power Biggs presented the second in a series of three organ concerts at Symphony Hall last evening. The program was an all-Bach commemorative one, unique in that it was a replica of that played by Felix Mendelssohn in 1840 "when he wished to raise funds for a memorial to the great innovator."

Bach always fares well with Mr. Biggs, as indeed he did last evening. The organist displayed a slight nervousness at the beginning, causing some of the passages to rush along rather hectically. By the time he reached the choral prelude "Deck Thyself, O Soul With Gladness," he was in the stride. The choral emerged beautifully conceived and eloquently played.

The Toccata in F major did not fare so well. Here Mr. Biggs fell victim to the temptation of executing some dazzling footwork. As a result, the structure was sketched rather erratically.

Next, five movements from the Cantatas were played with an orchestra section comprising trumpets, oboes, bassoon, trombone, and tympani. These were members of The Boston Symphony Orchestra. There were several embarrassing moments when entrances (especially at the beginning of the Sinfonia and Alleluia from Cantata No. 142) were slipshod. Generally speaking, the ensemble was good. The trumpets were erratic and a little boisterous at times. However, the group blended quite effectively.

Of the movements form the Cantatas, "Jesu, Joy of Man's Desiring" was outstanding. Here Mr. Biggs was at his best. Rare indeed is the organist who can bridge the gap successfully between the great architectural facades, to the sweet, introspective tenderness of the chorale tunes. Mr. Biggs is just such an organist. At all times during this movement he kept the melodic line free and flexible, the phrasing a model of clarity and coherence.

Also on the program were the Trio Sonata No. 1, in E flat, and the Passacaglia and Fugue in C minor.

The final concert in the series will be presented Monday, Dec. 4.

—A. F. B.

BOSTON, MASS.
HERALD
NOV 21 1950

THE ROVING EYE

By RUDOLPH ELIE

The Koussevitzky Light In a Dark Room

We fumbled around in the darkness of the hallway, found the coat tree as the barely glowing lights flickered up and down, and hung up our coats and hats. Beyond, in the middle of the suite at the Ritz, stood the dim, trim figure of Serge Koussevitzky. The lights gave a final, eerie flicker and went out and stayed out. "So we talk in the dark," said the invisible Koussevitzky, amused and entirely unconcerned by the strange blackout that had descended over the city, "it is from no matter, no?"

We groped our way into chairs encircling the 76-year-old conductor, back in town for his first series of appearances with the Boston Symphony orchestra since his retirement two years ago, and sat like a bunch of spiritualists at a seance awaiting the manifestation of the ghost. "Ha," said Koussevitzky, no ghost, "tell me, what is interesting in Boston since I am away, it does not seem possible that I am now only a visitor." We assured him that the lights going out were interesting and novel, but how about him, what had he been up to in which far-flung places?

Out of Tune

"I have conduct everywhere," he exclaimed enthusiastically, his voice youthful and vigorously modulated, "Brazeel, Israel, Havana, Rome, Paris, London, Brussels, everywhere! It is tremendous experience!" But he was astonished to discover, he said, that the musical life of Europe is not very rich. Nor did he find the quality of European or South American orchestras very high. "They are out of tune," he said wryly, "they are technically often very good, and some of the musicians are great artists, but they are careless about playing in tune."

So in accepting guest appearances everywhere he said he always stipulated at least five rehearsals. In one case, even though the date of the concert was already set when he arrived, he refused to appear with the orchestra until he had had seven additional rehearsals. "I said either that or I go home," he stated with amusement, "so we rehearsed." But he has had occasion to tune American orchestra, too, he added. "I will not tell you which one," he said, "but for the first rehearsal I spend 45 minutes tuning every musician in the orchestra. To the clarinet player I said 'why do you play G flat for G?' 'I do not know," said the clarinet player, 'I have always played that way.' You see, it is carelessness. So I tune and tune. You cannot make the orchestra sound if it is not in tune."

According to the conductor, who divides his time these days (when not flying all over the place for guest appearances) between his summer estate overlooking his beloved Tanglewood and his winter home near Phoenix, Arizona, the Europeans are even more conservative than Americans when it comes to new music. "They do not play any new music at all," he said, "it is impossible for the young composer to have his music played."

One of the reasons for this, he explained, is that European orchestras do not have regular conductors, just a succession of one guest conductor after another. "So the guest conductor only plays the things he is most successful with," he continued. "He has no responsibility to the musical life of the city he visits. Even I, who have all my life made it my business to play new music, never do any new music in Europe. It is a great pity. But I am very happy to see that Mr. Munch plays new music in Boston just as I did."

Enjoying Role

As for his accepting the post of conductor of the Detroit Symphony, when and if it is revived, Mr. Koussevitzky was very definite that the recent story to that effect was not true. "I will help," he said, "I will do everything I can to help, but would I retire from Boston to become conductor of the Detroit orchestra? It is not possible." It was clear that he is thoroughly enjoying his present role as an international figure, conducting here and there with immense success, and having a good two or three weeks' rest between engagements. "No," he said, "I will help, but to be regular conductor, no."

BOSTON, MASS.
POST
NOV 21 1950

KOUSSEVITZKY BACK IN BOSTON

To Conduct Symphony in Five Concerts

BY WARREN STOREY SMITH

Dr. Serge Koussevitzky is back in Boston to lead his former band, the Boston Symphony, as guest conductor. He will conduct tonight's concert and the next two Friday-Saturday pairs, confining himself this week to the music of Brahms and that of Sibelius, whose 85th birthday occurs next month, and who has not been represented at the Symphony concerts since Dr. Koussevitzky left in the spring of 1949.

Most of the concerts of last summer's Berkshire festival were under Koussevitzky's direction and since then he has been vacationing in Arizona. Last season he "guested" in Cuba, Brazil, Israel, Italy, France and Belgium. This year, after having taken the Boston Symphony on a tour to New York and other cities, he will be one of the three conductors in charge of the tour of the Israel Philharmonic, and Boston will hear him this winter in one of the two concerts scheduled and either Mr. Bernstein or Mr. De Carvalho in the other.

Sunday afternoon Koussevitzky received the Boston music critics in his suite in the Ritz Carlton in one of the strangest interviews ever granted. It began as the blackout was commencing and most of it took place in total darkness. Asked about conditions aboard, the conductor said that musical life there was "not rich." People flock to concerts, though the price of them is disproportionately high, but the programs are far more conservative than those to which we are accustomed. Little new music is heard, even by the composers of those very countries. Most of the conducting is done by guests and these itinerant leaders confine themselves to what Koussevitzky called "Paradestuecke," or as we would say, show pieces. Such a course, he said, was more or less required of them, and he played chiefly the works of Beethoven, Brahms and Sibelius, putting in a little Prokofieff now and then.

Orchestral musicians in America, said Koussevitzky, "live like kings," some of them making almost twice as much money in a week as their European counterparts do in a month. Rehearsals are expensive and therefore scarce, though in Rome the players urged an extra one on him, saying that they would pay for it. In general the orchestras do not compare with ours.

Koussevitzky reiterated his plea for government support of music and the other arts. He had broached the matter to Roosevelt and also to Truman, who at least expressed their interest. In point of fact, there is an organization now working on the matter. "Our symphony orchestras," said Koussevitzky, "are our greatest treasures." He was sure the Boston Symphony would get from the public the considerable sum of money needed to carry it through the present season. He spoke in the kindest terms of his successor, Charles Munch, congratulating him for his interest in new music, a policy that had been followed by every conductor of the Boston Symphony. "If there is no new music," said Koussevitzky, "there cannot ever be old music."

Soon after his appearance with the Boston Symphony he will conduct the Israel Symphony in about 18 of its 50 or more concerts in the United States this season, with Leonard Bernstein and Eleazar De Carvalho, both proteges of his, taking the others. After that he returns to Europe (where, he reported, audiences are vastly more responsive than they are here) for more concerts, coming back to Tanglewood for the festival there this summer.

At this point, all of the interviewers note-less in the dark, the lights blazed on. And there sat Serge Koussevitzky in a grey herring bone suit, a blue shirt and a red tie, the whole giving him the astonishing appearance of a man half his years, and this, his sharp eyes, his bright expression and his vivacious attitude helped convey, too. We could do nothing but blink in the quick dazzle of the lights going on, but for most of us, it seemed to me, as we departed, the blink was caused by the incandescence of the man himself.

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WESTFIELD, N.J
LEADER
11/21/50

Griffith Concert To Feature Brahms Work

Three of Johannes Brahms most revealing compositions have been chosen by Dr. Serge Koussevitzky for the program which the Boston Symphony Orchestra will give at the Mosque Theatre, Newark, Tuesday evening, Dec. 5, in the first of the Griffith Music Foundation's series of symphony concerts.

The veteran conductor will open with the "Tragic Overture." Two major themes dominate this work. One is reflective of a great and brooding sorrow. The other provides an antidote of optimism.

The orchestra, under Koussevitzky, will also play two of the great symphonies written by Brahms. The symphonies will be No. 3 in F major and Symphony No. 1 in C minor and will be played in that order. These are two of the memorable compositions in which Brahms rose to the height of his powers in mastery of the architecture of the classic form.

Sometimes referred to as Brahms' "Eroica," the third symphony has been called one of the composer's most typically personal and important symphonic works. submility and grandeur are qualities of the first symphony, which has been called that composer's "Pathetique," but if it has a tragic grandeur it is something of the nobility of Greek drama rather than the frenzy achieved by Tschaikovsky.

BOSTON POST
NOV. 22, 1950

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Last night for the first time since the close of the 1948-49 season Serge Koussevitzky stood upon the platform of Symphony Hall and led the Boston Symphony in a concert on its home grounds. He had, of course, directed it in last summer's Berkshire Festival. Last evening's concert was the beginning of a two weeks' engagement as guest.

A year and a half is not a very long time and it was as though Koussevitzky had never been away. Everything was familiar: his appearance, his manner of conducting, the unique sound that the orchestra has under his direction, and also the program, drawn from the works of Brahms and Sibelius.

If these last are not Koussevitzky's two favorite composers, they are certainly two of his favorite composers, and they will both be represented, though by different works, on Friday and Saturday. Their pieces of last evening were, respectively, the Tragic Overture and Third Symphony, and the Second in D major, with its trick conclusion that never fails to bring down the house. It had this effect last evening, though the ovation did not last for any 25 minutes, as did the demonstration, according to the conductor's own testimony, that followed his performance of the piece in Havana last season.

The Tragic Overture is not one of Brahms' best things, but Koussevitzky made it say all that it has to say, and his performance of the Third Symphony was exceedingly eloquent, being both potent and polished in the true Koussevitzkian manner. And he does things to and for Sibelius that no one else could. The Second Symphony, aside from the lamenting slow movement, is rather paltry stuff but Koussevitzky makes a go of it. In spite of yourself, you are caught up by that crescendo at the end, and annoyed at yourself afterwards for being taken in by anything so obvious and unsubtle. When Koussevitzky first appeared last evening the audience rose in greeting and might have applauded him quite indefinitely had he not raised a restraining hand.

Koussevitzky Talks on Music—Mozart in Camb

Orchestras in Europe And America Compared

By Harold Rogers

[illegible] Serge Koussevitzky's opin- [illegible] the orchestras. Many European conductors are guests, appearing usually for only a week in any one place, sometimes two weeks at the most. He said that only a regular conductor can contribute to a growing culture.

"If we do not have the new works, we will not have the old ones," Dr. Koussevitzky said. "There are many good composers in postwar Europe who should be heard."

He is of the opinion that the quality of American orchestras is generally higher than that of foreign ones. He put the Brazilian Orchestra through 12 rehearsals before he was willing to have it perform in public. He tuned another orchestra for 20 minutes before all the instruments were on pitch. American players, he said, are treated like kings compared to musicians in Europe. The salaries abroad amount to about $125 per month while the cost of living is excessively high.

Dr. Koussevitzky said that he found the French National Orchestra best in quality and the Belgian Orchestra best for discipline. The Israel Orchestra has a rare group of first and second violins, he pointed out, but some of the other choirs are not so good.

When the Israel Orchestra comes to America for its tour this winter, Dr. Koussevitzky will conduct 18 out of its 50 or 60 concerts, Leonard Bernstein and Eleazar de Carvalho will conduct the others. One of these concerts will be held in Boston. Another in Phoenix, Ariz., where he makes his winter home, will mark his first conducting appearance there.

Dr. Koussevitzky stated that he is willing to help Detroit rebuild its orchestra, which collapsed last year, but that he will not accept a regular conductorship.

"I retired as regular conductor of the Boston Symphony because it was getting to be too much work for me," he explained. "Why should I accept another regular position?"

It was pointed out that he had been keeping himself quite active since his retirement.

"Ah, yes," he answered, smiling, "but that is deceptive. I have three and maybe four weeks' rest between engagements."

He said that he didn't see how the Detroit Orchestra could rebuild on a firm foundation unless it had a $5,000,000 endowment and owned its own hall. The demise of the Detroit Orchestra brought up the subject of government sponsorship of the arts, for which Dr. Koussevitzky has long been a champion. He has had two interviews with President Truman, the last of which was in January.

"The President was very interested," Dr. Koussevitzky reported, and then added that the war in Korea doubtless diverted the President's attention from the project.

"Our American orchestras are our greatest assets in art," he said, "and the government should support them." He felt that one reason American music is so little known or understood in Europe is because American orchestras are not sent abroad. He pointed out that we have visiting orchestras from Britain, France, or Israel, but that we send none across in exchange.

MUSIC

Tuesday Symphony

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the second program of the Tuesday series in Symphony Hall last night. The program:
Tragic Overture, Op. 81:
Symphony No. 3 in F, Op. 90....Brahms
Symphony No. 2 in D, Op. 43....Sibelius

By RUDOLPH ELIE

The sub-title to last night's concert of the Boston Symphony orchestra was indisputably The Return of the Conquering Hero.

For it was the first appearance as guest conductor (how strange that sounds!) of Serge Koussevitzky, who two years ago retired into the almost equally active role of guest conducting orchestras all over the world, and he was greeted with prolonged applause on the part of the rising audience as he sped youthfully to the conductor's stand. At length, with a gracious gesture bidding the audience to sit down, the 76-year old conductor turned to the orchestra to demonstrate once again the supreme accomplishment that is his: that of bringing music to life with quite indescribable beauty of sound.

Instantly, in the strings, there came a radiance, even an incandescence that Koussevitzky alone seems able to achieve; it is a miracle that combines sorcery and persuasiveness, hypnotism and infinite command. It shone as its purest in the Brahms' Third, a work, incidentally, that found Koussevitzky at the very top of his form as a re-creative artist of integrity and the orchestra at the very top of it as an ensemble of matchless quality. Here, knowing that he could not achieve the final sensation of a flamboyant conclusion (as in the Sibelius), he sought every really musical nuance of the work; there wasn't a moment of theatricality in the entire symphony. I don't know as I've ever heard the third movement so exquisitely done nor the finale so distinguished in its musical essence.

With Sibelius' Second Symphony, long one of Koussevitzky's "big" pieces, the conductor, as if he needed to, tried in the closing movement to astonish his audience with ever greater efforts. He astonished his audience all right, but it diminished what musical value this work might have—and it can be argued that it doesn't have too much. Be that as it may, it certainly did not obscure the fact that Koussevitzky, who may well be forgiven for wanting to show the home town folks that retirement for him is merely graduation to infinitely greater scope, is the absolute master of the orchestra he brought into world eminence, and one of the musical immortals of his—or any other—time. And so, for Serge Koussevitzky, welcome home!

ky Acclaimed at Symphony

Conductor on Return Plays Works by Brahms, Sibelius

By Harold Rogers

Serge Koussevitzky mounted the podium in Symphony Hall last night for the first time since he retired from the conductorship of the Boston Symphony Orchestra in August, 1949. He returned in a sunburst of success that matched the sweeping, triumphant theme from the last movement of Sibelius's Second Symphony—the final selection on his program.

Hale, vigorous, and of youthful agility, Dr. Koussevitzky faced his old orchestra and wrought the same old magic. He filled the hall with a golden luminosity of sound and great emotional warmth. His strings had the familiar fiery lushness, his woodwinds their monochromic unity, his brasses their orotund utterances. And yet while these things were as they used to be there was an additional element in last night's concert that made it very special. It is not easy to state in words, but briefly it is this—Koussevitzky is home again. . . .

Brahms and Sibelius are Koussevitzky favorites; but this year being Sibelius's eighty-fifth anniversary, there is another good reason to emphasize the titanic compositions by the Finnish master.

After an incisive and dramatic reading of Brahms' "Tragic" Overture, Dr. Koussevitzky launched into Brahms' Third Symphony in F major and brought out a limpid beauty, particularly in the first three movements, that caressed the ear, soothed the senses, and exalted the spirit.

In the Sibelius Second Dr. Koussevitzky produced an intense response to the magnificent storm clouds and the seething moods of foreboding. He carefully built the two gigantic climaxes of the final movement, which precede the stately melody, with an inevitable emotional and dynamic crescendo. He made the mountainous coda gloriously radiant.

While abroad last winter Dr. Koussevitzky had a visit with an old friend, a noted European conductor.

"I want you to advise me," the conductor said. "They want me to play some Sibelius because it is Sibelius's eighty-fifth year. But I don't know any Sibelius. What should I play?"

"I will tell you," Koussevitzky answered. "If you want great music, play the Seventh. If you want a great success, play the Second!"

THE BOSTON DAILY GLOBE—TUESDAY, NOVEMBER 21, 1950

Koussevitzky Makes Plea for Federal Aid for Arts

By CYRUS DURGIN

"I tell you again and again and again, we must have government support of the arts in this country," declared Serge Koussevitzky. For emphasis, he rapped his knuckles sharply on the coffee table in his suite at the Hotel Ritz-Carlton. "The culture of any country is judged by how much it does for art, especially the musical art.

"We should have a Cabinet department of art, to include music, painting, sculpture, literature—all the arts. I prepared an outline of such a program and spoke first to President Roosevelt, then twice to President Truman. Each man was very much interested. But the war intervened and so far nothing has been done. But government support will come. It must come."

This pronouncement came after the conductor-emeritus of the Boston Symphony Orchestra had been telling of his musical adventures in Cuba, South America, Europe and Israel since he left his Boston post a year ago last Spring. Now Koussevitzky is back to conduct the Boston Symphony for the next two weeks, his first appearance with this orchestra, apart from the Berkshire Festival, since he left.

Koussevitzky found many good orchestras in Europe, but he feels that their system of few permanent conductors and many guest leaders does not work for the best interests of their orchestras.

Finds Interest in Israel

In Israel he found perhaps the most public interest of all.

"One day after I had finished a morning rehearsal with the Israel Philharmonic, and had gone home to lunch in a suburb of Tel Aviv, I went out for a walk. Soon I came upon two laborers digging a trench. I said 'Hello' to them, and they stopped and looked at me. One man climbed up and said: 'Mr. Koussevitzky, I want to tell you how much I enjoyed your concert the night before last.' 'You were there?' I asked in some amazement. 'Yes,' nodded both men, and then one said, 'Music is my life, and for music I would spend the last money I had.'

"Now where else would you find such devotion to music as that? Also, the concert hall in Tel Aviv seats only 1100 people.

"To satisfy all the public, you have to repeat one program at least eight times. Could you repeat one program even three times in a gigantic city like New York?"

Following his appearances with the Boston Symphony, Koussevitzky will join his proteges Leonard Bernstein and Eleazar De Carvalho in conducting the concerts to be given in the United States by the Israel Philharmonic. Of the two programs to be given in Boston, Koussevitzky will lead one. He will direct 17 more in other cities, the last of which will be Phoenix, Ariz., where he and Mrs. Koussevitzky now have a home. When that concert is finished, he will enjoy a rest.

By next Spring Koussevitzky, who doesn't stop working for very long, will be off again to Brussels and Amsterdam, and from there he will go to Paris to conduct a concert aimed to help composers all over the world. That concert will be under auspices of UNESCO.

PARKERSBURG, W. Va.—Judge Forbes R. Hiehle was about to fine David L. Brown for an automobile collision when he learned it was Brown who had called police. Judge Hiehle suspended the fine and said, "It's a bonus for your honesty."

ELKHART, IND.
TRUTH
NOV 25 1950

AUDIENCE AT REHEARSAL

An experiment was tried by the Boston Symphony orchestra and its conductor, Charles Munch, when certain rehearsals were thrown open to students of all colleges and advanced schools.

The idea grew from the inability of many students to hear Boston's orchestra, because of a completely-subscribed season.

The experiment has a precedent in the earliest days of the orchestra, when the final rehearsals on Friday afternoon were similarly offered to students for a small charge. Those rehearsals gradually came to be regular "subscription" concerts, save for a block of "rush" seats in the second balcony.

These "open" rehearsals for students are listed for five Thursday evenings in the course of the season from 7:30 to 10:00. The receipts will be devoted to the orchestra's pension fund.

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BOSTON, MASS.
HERALD
NOV 25 1950

MUSIC

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the sixth program in Symphony Hall yesterday afternoon. The program: "Pohjola's Daughter," Op. 49; Symphony No. 5 in 1-flat, Op. 82, Sibelius. Symphony No. 4 in C minor, Op. 68, Brahms.

By RUDOLPH ELIE

I have come to the conclusion that what makes Koussevitzky The Koussevitzky is the fact that he is in love with his audience.

This can be argued and that can be argued; this may be too fast and that may be too slow; this may be too flamboyant and that too theatrical; the orchestral playing may be better or it may be worse. But it cannot be argued that Koussevitzky does not convey in every bar of the music he conducts his exaltation in the act of communicating what he knows and what he feels to his listeners. And this ardor, this devotion, this all-consuming passion to achieve contact with his people, instantly conveys itself across that strange nameless gulf between performer and listener.

"Listen," he seems to be radiating, "listen to this beautiful sound," and again "hear this, friends, this is an incomparable moment." You cannot sit unmoved in the face of such a romantic stimulus no matter what reservations your more critical faculties may be making at the same moment. It is this ability to seduce, to allure, to captivate and to make contact that sets Koussevitzky apart.

If he were interested in musical matters and musical matters alone, as Mr. Munch is, he could not do what he does. But he loves his audience, he loves the act of communicating, he loves the response and the greetings of old friends in the green room and all the apparatus and excitement of the occasion. This is as warming to the audience as a friendly smile, for the audience loves to be taken into the performers' confidence and to be loved, too.

Yesterday it was all Sibelius and Brahms, and both at their most feverish at that. "Pohjola's Daughter," unheard here in 15 years or more, does not wear terrible well as its repeated climaxes for brass, its ostentatious instrumentation throughout, and its constant striving for intense description, seems a little Popsy in character, like a more extended Finlandia. But it is effective enough and agreeable enough, and certainly a less pretentious piece that the Fifth Symphony, which has not worn well at all.

I found, however, the slow movement—in which Sibelius' only motive seems purely musical where the other three suggest playing to the gallery—exceedingly enjoyable. It is an extended elaboration of a catchy five-note motto that appears and reappears, turning up here and there in unexpected places and in unexpected ways, yet it never palls and it never cloys. Moreover, it evokes atmosphere, that singularly clear yet blue and brooding sound one associates with the north, though why it does so I am at a loss to explain.

However, it is to be doubted if anyone would ever associate this music, even if they didn't know who did it, with the Mediterranean. Both "Pohjola's Daughter" and the Fifth Symphony found Koussevitzky in his most urgent mood, now dark wtih emotion, now fiercely driving, now beside himself with jubilation at the sounds he produced in the orchestra, which gave him its very considerable all.

Much the same could be said for the Brahms First Symphony, a work that never fails to score with the audience. Koussevitzky lavished his most radiant attention on the soaring slow movement to project the string sound that will always be associated hereabouts with his name, but he had enough in reserve (and how he does what he does physically will remain forever a mystery to me!) to finish the work at the peak of his form. The audience, as it did on Tuesday, gave him a rising welcome and remained to make a demonstration, which for the discreet Friday audience is seldom done.

Next week Koussevitzky offers the first American performance of Barraud's "Le Mystere des Saints Innocents" with narrator, soloists and the Chorus Pro Musica, and Sibelius' Symphony No. 2.

HARTFORD, CONN.
COURANT
NOV 25 1950

Koussevitzky Still Proves Master in Boston Appearance

Boston—Serge Koussevitzky conducted the Boston Symphony Orchestra Friday afternoon in his first guest appearance in the regular Friday series since his retirement two years ago. The greeting he received from his old audience was tumultuous, as was each burst of applause all afternoon.

He chose a program which best suits the Koussevitzkian talents and which had no difficulty in suiting the audience. The Symphony No. 1 in C Minor by Brahms and "Pohjola's Daughter," a symphonic fantasia by Jan Sibelius sandwiched Sibelius' Fifth Symphony in E Flat.

* * *

THE TWO-YEAR interim has served to only further make the heart grow fonder as far as Koussevitzky is concerned, and if the orchestra has not made much time in the last season, its director-emeritus certainly has.

Since terminating his conductorship in Boston, Dr. Koussevitzky has thrown himself into a schedule which would undermine a lesser constitution. Immediately after the 1949 Berkshire Festival, he performed a set of concerts in Hollywood Bowl and these appearances were followed by concerts in South America. He conducted the Brazil Symphony Orchestra in Rio de Janeiro and performances in Havana were followed with concerts in Rome, Brussels, London and Israel. This season he will conduct the Boston Orchestra in appearance at home and on tour. Subsequently he will guide the Ierael Philharmonic on its first American tour.

* * *

"POHJOLA'S DAUGHTER" was first performed in this country at a concert of the Litchfield County Choral Union in Norfolk, Conn., with the composer Sibelius conducting.

It is a setting based on a mythological epic of Finland by the name of Kalevala which has to do with a damsel who, by use of her wit, maanger to escape marriage with an old crone and marries the much younger brother of her suitor. It ends unhappily, nevertheless, for she displeases him and is untimely devoured by wolves.

Sibelius does very nicely with the musical text of this sordid tale, however, and the color tones in a well integrated orchestra make an interesting vehicle for a man like Koussevitzky.

* * *

THE SIBELIUS SYMPHONY and the Brahms First Symphony were both played with the brilliance which is and always has been Koussevitzky's. The critics often thought that he played too much Brahms and altogether too much Sibelius when he conducted regularly in Boston, but the people who pay to get in seem satisfied enough. Koussevitzky does these things beautifully and it is difficult to see why anyone should complain about them as long as they stay fresh and exciting.

Dr. Koussevitzky will again conduct the Boston Symphony Orchestra next Friday afternoon. The program then will consist of the first American performance of "The Mystery of the Innocent Saints" for chorus and orchestra by Barraud and the Second Symphony by Jan Sibelius.—F. S.

BOSTON, MASS.
EVENING GLOBE
NOV 25 1950

MUSIC

Koussevitzky Returns to Symphony; Conducts Sibelius and Brahms

By CYRUS DURGIN

If you sat in Symphony Hall yesterday afternoon, listening to Sibelius' Fifth Symphony, and the First Symphony of Brahms, you could have thought time was standing still. For Serge Koussevitzky was up on the conductor's stand in front of the Boston Symphony Orchestra, and it might have been 1940. To be sure the orchestra was seated on a nearly flat stage, and the conductor is almost white now, as he was gray then.

But it all sounded much the same. Those strong, ocean-deep string sonorities; that pronounced weight he likes from basses and woodwinds; the strong kettle-drums and the urgent intensity of the brass. Not quite the same, for 18 months have passed since Koussevitzky last stood there (until last Tuesday evening), and no two conductors have either the same ear or the same approach to any music. Which, of course, is fortunate, for how monotonous that would be if all were alike!

At his first entrance Mr. Koussevitzky was greeted by the orchestra rising to their feet, quickly followed by the audience. Bows, smiles, applause, and then that familiar gesture from the trim little man with the ruddy face, that spreading gesture which asked all to be seated again. Two hours later, the applause was five times louder and longer, after the triumphant C major proclamations of Brahms' First Symphony. Back to the stage, and again and again and again returned Koussevitzy. Twice he bade the orchestra rise and share applause with him, waved to the second balcony, bowed again, smiled again, and disappeared.

It was good that Mr. Koussevitzky, now music director emeritus, and no "guest" (for as Henry C. Cabot said when Koussevitzky retired at the end of April, 1949: "No father ever can be a guest in his own house"), it was good that Mr. Koussevitzky began with Sibelius. The Finnish composer has suffered a decline in popularity in late years which is both unjust and unfortunate. Furthermore, Mr. Koussevitzky is actually a specialist with the sombre colors, the oftentimes peculiar rhythms, the half-tones and reticent expressions of this unique, remote composer. This quickly was proved anew with the long-absent fantasia, "Pohjola's Daughter."

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NEW YORKER
NEW YORK CITY
NOV 25 1950

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OR, BOSTON, SATURDAY, NOVEMBER 25, 1950 **Art—Music—Theater** **11

Koussevitzky Plays Sibelius and Brahms

Music Director Emeritus of Symphony Hailed on Return

By Harold Rogers

An old friend gave us the music of old friends yesterday afternoon at Symphony Hall. Serge Koussevitzky conducted the Boston Symphony Orchestra in another Sibelius and Brahms program, as he did last Tuesday evening. He has chosen for the week end concerts two works by Sibelius — the Symphonic Fantasia, "Pohjola's Daughter," and the Fifth Symphony—and one by Brahms—the Symphony No. 1 in C minor.

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Only epic poetry can justly serve the lofty conceptions of Finland's great master, now celebrating his eighty-fifth year. Indeed, "Pohjola's Daughter" is one of some dozen works by Sibelius that find their origin in the "Kalevala." Dr. Koussevitzky effectively captured the otherworldly mood, the somber sadness, the stately heroism.

The only unfamiliar music that Dr. Koussevitzky will conduct here this winter is Henry Barraud's oratorio, "Le Mystère des Saints Innocents." He will give the work its first Boston performances next week on Friday afternoon, Saturday evening, and Sunday afternoon; for this he will augment the orchestra with the Chorus pro Musica, trained by Alfred Nash Patterson, their conductor.

Otherwise his programs consist of music that exercises the intellect far less than the emotions, simply because we know the music so well. But as we never tire of our camaraderie with good old friends, so we never tire of hearing superlative Koussevitzky readings of the Sibelius Fifth or the Brahms First.

In both symphonies yesterday Dr. Koussevitzky re-created the magnificent tonal architecture, the noble sentiment, the resplendent sweep of the final movements. His return to the Symphony Hall podium has been a remarkable demonstration of dynamic musicianship.

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BOSTON, MASS.
HERALD
NOV 25 1950

MUSIC

Symphony Concert

The Boston [illegible] orchestra, Serge Koussevitzky conducting, gave the sixth program in Symphony Hall yesterday afternoon. The program: "Pohjola's Daughter," Op. 49; Symphony No. 5 in 1-flat, Op. 82, Sibelius. Symphony No. 4 in C minor, Op. 68, Brahms.

By RUDOLPH ELIE

I have come to the conclusion that what makes Koussevitzky The Koussevitzky is the fact that he is in love with his audience.

This can be argued and that can be argued; this may be too fast and that may be too slow; this may be too flamboyant and that too theatrical; the orchestral playing may be better or it may be worse. But it cannot be argued that Koussevitzky does not convey in every bar of the music he conducts his exaltation in the act of communicating what he knows and what he feels to his listeners. And this ardor, this devotion, this all-consuming passion to achieve contact with his people, instantly conveys itself across that strange nameless gulf between performer and listener.

"Listen," he seems to be radiating, "listen to this beautiful sound," and again "hear this, friends, this is an incomparable moment." You cannot sit unmoved in the face of such a romantic stimulus no matter what reservations your more critical faculties may be making at the same moment. It is this ability to seduce, to allure, to captivate and to make contact that sets Koussevitzky apart.

If he were interested in musical matters and musical matters alone, as Mr. Munch is, he could not do what he does. But he loves his audience, he loves the act of communicating, he loves the response and the greetings of old friends in the green room and all the apparatus and excitement of the occasion. This is as warming to the audience as a friendly smile, for the audience loves to be taken into the performers' confidence and to be loved, too.

Yesterday it was all Sibelius and Brahms, and both at their most feverish at that. "Pohjola's Daughter," unheard here in 15 years or more, does not wear terrible well as its repeated climaxes for brass, its ostentatious instrumentation throughout, and its constant striving for intense description, seems a little Popsy in character, like a more extended Finlandia. But it is effective enough and agreeable enough, and certainly a less pretentious piece that the Fifth Symphony, which has not worn well at all.

I found, however, the slow movement—in which Sibelius' only motive seems purely musical where the other three suggest playing to the gallery—exceedingly enjoyable. It is an extended elaboration of a catchy five-note motto that appears and reappears, turning up here and there in unexpected places and in unexpected ways, yet it never palls and it never cloys. Moreover, it evokes atmosphere, that singularly clear yet blue and brooding sound one associates with the north, though why it does so I am at a loss to explain.

However, it is to be doubted if anyone would ever associate this music, evén if they didn't know who did it, with the Mediterranean. Both "Pohjola's Daughter" and the Fifth Symphony found Koussevitzky in his most urgent mood, now dark wtih emotion, now fiercely driving, now beside himself with jubilation at the sounds he produced in the orchestra, which gave him its very considerable all.

Much the same could be said for the Brahms First Symphony, a work that never fails to score with the audience. Koussevitzky lavished his most radiant attention on the soaring slow movement to project the string sound that will always be associate hereabouts with his name, but he has enough in reserve (and how he does what he does physically will remain forever a mystery to me!) to finish the work at the peak of his form. The audience, as it did on Tuesday, gave him a rising welcome and remained to make a demonstration, which for the discreet Friday audience is seldom done.

Next week Koussevitzky offers the first American performance of Barraud's "Le Mystere des Saints Innocents" with narrators, soloists and the Chorus Pro Musica, and Sibelius' Symphony No. 2.

HARTFORD, CONN.
COURANT
NOV 25 1950

Koussevitzky Still Proves Master in Boston Appearance

Boston—Serge Koussevitzky conducted the Boston Symphony Orchestra Friday [illegible] in his first guest appearance in the regular Friday series since his retirement two years ago. The greeting he received from his old audience was tumultuous, as was each burst of applause all afternoon.

He chose a program which best suits the Koussevitzkian talents and which had no difficulty in suiting the audience. The Symphony No. 1 in C Minor by Brahms and "Pohjola's Daughter," a symphonic fantasia by Jan Sibelius sandwiched Sibelius' Fifth Symphony in E Flat.

* * *

THE TWO-YEAR interim has served to only further make the heart grow fonder as far as Koussevitzky is concerned, and if the orchestra has not made much time in the last season, its director-emeritus certainly has.

Since terminating his conductorship in Boston, Dr. Koussevitzky has thrown himself into a schedule which would undermine a lesser constitution. Immediately after the 1949 Berkshire Festival, he performed a set of concerts in Hollywood Bowl and these appearances were followed by concerts in South America. He conducted the Brazil Symphony Orchestra in Rio de Janeiro and performances in Havana were followed with concerts in Rome, Brussels, London and Israel. This season he will conduct the Boston Orchestra in appearance at home and on tour. Subsequently he will guide the Israel Philharmonic on its first American tour.

* * *

"POHJOLA'S DAUGHTER" was first performed in this country at a concert of the Litchfield County Choral Union in Norfolk, Conn., with the composer Sibelius conducting.

It is a setting based on a mythological epic of Finland by the name of Kalevala which has to do with a damsel who, by use of her wit, maanger to escape marriage with an old crone and marries the much younger brother of her suitor. It ends unhappily, nevertheless, for she displeases him and is untimely devoured by wolves.

Sibelius does very nicely with the musical text of this sordid tale, however, and the color tones in a well integrated orchestra make an interesting vehicle for a man like Koussevitzky.

* * *

THE SIBELIUS SYMPHONY and the Brahms First Symphony were both played with the brilliance which is and always has been Koussevitzky's. The critics often thought that he played too much Brahms and altogether too much Sibelius when he conducted regularly in Boston, but the people who pay to get in seem satisfied enough. Koussevitzky does these things beautifully and it is difficult to see why anyone should complain about them as long as they stay fresh and exciting.

Dr. Koussevitzky will again conduct the Boston Symphony Orchestra next Friday afternoon. The program then will consist of the first American performance of "The Mystery of the Innocent Saints" for chorus and orchestra by Barraud and the Second Symphony by Jan Sibelius.—F. S.

BOSTON, MASS.
EVENING GLOBE
NOV 25 1950

MUSIC

Koussevitzky Returns to Symphony; Conducts Sibelius and Brahms

By CYRUS DURGIN

If you sat in Symphony Hall yesterday afternoon, listening to Sibelius' Fifth Symphony, and the First Symphony of Brahms, you could have thought time was standing still. For Serge Koussevitzky was up on the conductor's stand in front of the Boston Symphony Orchestra, and it might have been 1940. To be sure the orchestra was seated on a nearly flat stage, and the conductor is almost white now, as he was gray then.

But it all sounded much the same: Those strong, ocean-deep string sonorities; that pronounced weight he likes from basses and woodwinds; the strong kettle-drums and the urgent intensity of the brass. Not quite the same, for 18 months have passed since Koussevitzky last stood there (until last Tuesday evening), and no two conductors have either the same ear or the same approach to any music. Which, of course, is fortunate, for how monotonous that would be if all were alike!

At his first entrance Mr. Koussevitzky was greeted by the orchestra rising to their feet, quickly followed by the audience. Bows, smiles, applause, and then that familiar gesture from the trim little man with the ruddy face, that spreading gesture which asked all to be seated again. Two hours later, the applause was five times louder and longer, after the triumphant C major proclamations of Brahms' First Symphony. Back to the stage, and again and again and again returned Koussevitzy. Twice he bade the orchestra rise and share applause with him, waved to the second balcony, bowed again, smiled again, and disappeared.

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34

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La semaine à RADIO-CANADA

L'HEBDOMADAIRE DU RÉSEAU FRANÇAIS

DU 26 NOV. AU 2 DÉC. 1950

Vol. I, No Montréal $2 par année

Le retour de Charles Münch

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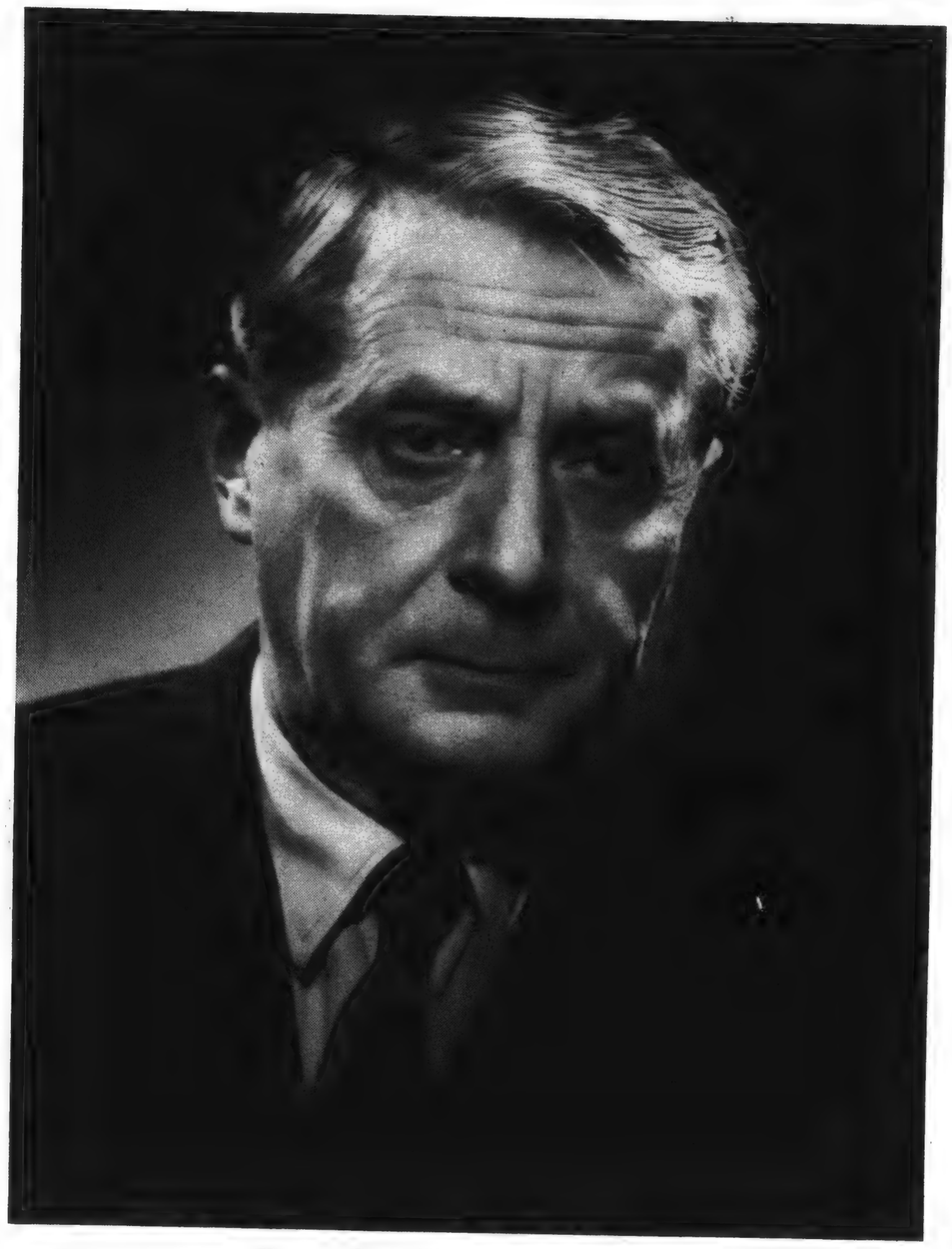
Le Forum de l'opéra et son directeur

(Page 3)

Les Compagnons de la musique à Radio-Carabin

(Page 8)



Un grand musicien : Charles Münch.

UN chef d'orchestre qui jouit d'un très grand prestige, Charles Münch, dirigera l'orchestre des *Concerts symphoniques de Montréal*, mardi soir, à 8 h. 30. Ce maître français, qui a succédé à Koussevitzky à la direction de l'orchestre de Boston, nous fera entendre la *Symphonie fantastique* de Berlioz.

●

Depuis la reprise des émisions du *Metropolitan Opera*, le samedi après-midi, les auditeurs peuvent participer au forum qui occupe les entreactes et que dirige, depuis dix ans, M. Roger Develuy. Il leur suffit d'envoyer des séries de questions qui seront soumises aux invités. Cette semaine, le *Metropolitan* présentera *La Traviata* de Verdi.

●

L'un des meilleurs écrivains français de la jeune génération, Pierre Emmanuel, nous a visités récemment à titre de directeur du service canadien de la Radiodiffusion française. Il nous parlera de ses travaux et de deux poètes dans trois entretiens, dont le premier sera entendu mercredi.

●

Le programme dramatique de la semaine comprend des pièces de deux écrivains contemporains réputés : le *Théâtre de Radio-Collège* nous offrira, dimanche, *Un Inspecteur vous demande* de J. B. Priestley, avec Jean-Pierre Masson; le *Théâtre Ford* présentera, de son côté, *Une faible femme* de Jacques Deval, avec Yvette Brind'Amour, René Verne et Jean-Louis Roux.

●

André Audet est l'un de nos écrivains qui a le plus écrit pour la radio. On le connaît surtout par ses contes pour enfants et ses spectacles. Un article de ce numéro nous apporte des précisions sur sa carrière et sur son oeuvre.

●

Deux émisions de variétés retiendront l'attention des auditeurs : *Radio-Carabin*, qui nous fera connaître, mercredi, *Les compagnons de la musique*, et *Coup de clairon* dont la vedette sera, jeudi, Fernand Martel.

This Clipping From
LOS ANGELES, CAL.
TIMES
NOV 26 1950

Brahms: Symphony No. 4, E Minor, Opus 98; Boston Symphony Orchestra, Charles Munch, conductor (Victor, LM 1086, one 12-inch LP record). A conventional interpretation of Brahms' Fourth, distinguished by the fine tonal qualities of the Boston Symphony rather than by any new revelation of the music.

Schubert: Quintet in A Major ("The Trout"), for piano and strings; members of the Budapest Quartet, with Mieczyslaw Horszowski, pianist, and Georges Moleux, bass (Columbia ML 4317, one 12-inch LP record). A competent but scarcely inspired performance of Schubert's most famous chamber music composition. It is hard to say just what the lack is, but it does not sparkle to the extent that is should.

A. C.

Charles Munch

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He left Leipzig in 1932 and took up residence in Paris, where he made his debut as a conductor in 1933. In 1935 he was appointed professor at the Ecole Normale de Musique and two years later succeeded Philippe Gaubert as permanent conductor of the famous Societe des Concerts du Conservatoire, a post he held until coming to this continent.

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certs Symphoniques de Montréal *que l'on entendra mardi soir.*
Symphonie fantastique *de Berlioz, sous la direction de Charles*
Münch.

ie fantastique

ntastique, opus 14a,
t une oeuvre qui ne
ner et de nous sur-
audition. Si l'on
terminée en 1829,
peine après la mort
un doute nous est
de son auteur.
dans la *Fantastique*
Wagner ni Richard
ont à surpasser, au
sance et couleur so-
poème symphonique
dans cette symphonie
leit-motiv est aussi
effet troublant. Il
la Bien-aimée que
diverses formes dans
la symphonie.
avement. *Rêveries et*
l'état déprimé d'un
Le second. *Un bal*,
une artiste au milieu d'une fête mondaine où il retrouve s
bien-aimée. C'est ensuite la *Scène a*
champs et la *Marche au supplice* dan
laquelle le musicien rêve qu'il a tué s
bien-aimée et qu'on le conduit au lie
de l'exécution. Le mouvement final
Songe d'une nuit de sabbat, décrit l
passage du musicien au milieu de so
cières et de monstres effrayants. De
rires grotesques sont entendus et l
thème de la bien-aimée revient mai
cette fois, il a perdu sa beauté et s
noblesse, et il résonne comme un air d
danse vulgaire et grotesque. La dans
continue et bientôt le glas funèbr
sonne, suivi du *Dies Irae* . . . Les deu
thèmes sont ensuite entendus simult
nément puis arrive le final, indescrip
tible et effrayant.

Une grande oeuvre et un grand ch
d'orchestre seront donc les caractéris
ques du concert du 28, qui sera tran
mis directement de l'auditorium le Pl
teau, à 8 h. 30 du soir.

DE "NOS FUTURES ÉTOILES"

Futures Etoiles *est une innovation aux concerts-concours diffu*
à 8 heures, sur le réseau Français de Radio-Canada. On reconn
teurs qui accompagnent les vedettes et qui interprètent de extra
omédies musicales. Ce sont (de gauche à droite): Claire Lamarc
ernande Chiocchio, Constance Lambert; (2e rangée, même ordr
ndré Rousseau, Andrée Lescot, Michèle Bonhomme; (3e rangé
Gagnon, Robert Savoie, Guy Piché et Fernand Martel.

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MONTREAL, CANADA
STAR
NOV 25 1950

Charles Munch to Conduct Two Concerts by Orchestra

Charles Munch, the distinguished conductor of the Boston Symphony Orchestra, will direct the next two pairs of concerts to be given by the Orchestra of Les Concerts Symphoniques. Mr. Munch will be here on Tuesday and Wednesday evenings, November 28 and 29 and December 5 and 6, concluding the first half of the society's season.

On his appointment last year as permanent conductor of the Boston Symphony Orchestra in succession to Serge Koussivitzky, Mr. Munch refused all guest engagements in accordance with the standing rule of the great musical institution he now heads. The local society was proud to announce that the conductor made an exception in the case of Montreal.

Charles Munch

Mr. Munch made his first appearance in Montreal as guest conductor with Les Concerts Symphoniques during the season of 1946-1947. This was just after he made his debut in North America with the New York Philharmonic Symphony Orchestra, an event regarded as one of the most significant in post war music on this continent.

The eminent Boston conductor comes of a notable Strasbourg family. His father, Ernest Munch, was the teacher of the famous organist-philosopher, Albert Schweitzer whom he introduced to the music of Johann Sebastian Bach. Mr. Munch began his career as a violinist and, before turning to conducting, held the distinguished part of concert-master of the Leipzig Gewandhaus Orchestra.

He left Leipzig in 1932 and took up residence in Paris, where he made his debut as a conductor in 1933. In 1935 he was appointed professor at the Ecole Normale de Musique and two years later succeeded Philippe Gaubert as permanent conductor of the famous Societe des Concerts du Conservatoire, a post he held until coming to this continent.

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Charles Münch dirigera la "Symphonie fantastique"

Le maître français nous fera entendre l'oeuvre de Berlioz au concert symphonique de mardi soir.

L'un des plus grands chefs d'orchestre reviendra diriger l'orchestre des Concerts symphoniques de Montréal, mardi le 28 novembre, à 8 h. 30 du soir. Il s'agit de Charles Münch, le réputé musicien français, maintenant attaché en permanence à l'orchestre symphonique de Boston.

C'est pendant la dernière guerre que le nom de Charles Münch commença à prendre un caractère vraiment international. Auparavant, il avait surtout concentré son activité en France, où il avait débuté comme chef d'orchestre en 1932.

Né à Strasbourg en 1891, Charles Münch est alsacien d'origine. Son oncle était organiste et professeur à Strasbourg. Après de solides études musicales avec ses parents, il entra au Conservatoire de Paris où il étudia le violon avec Lucien Capet. En 1919, il était nommé professeur au Conservatoire de Paris et violon-solo de l'orchestre de sa ville natale.

Les débuts

Attiré par la direction d'orchestre, il se rendit au célèbre Gewandhaus de Leipzig, dont le directeur était Wilhelm Furtwaengler. Il apprit son métier et ce n'est qu'en 1932 qu'il fit son début en France. Le succès fut immédiat et on le retrouva bientôt à la tête des plus grandes associations symphoniques de la capitale française comme les orchestres Lamoureux et Straram et l'Orchestre symphonique de Paris. Il fut invité à diriger à Cannes, à Biarritz, à Prague, à Vienne, ainsi qu'à la BBC de Londres.

En 1935, il était nommé directeur de la Société philharmonique de Paris. Il y demeura jusqu'en 1938, alors que la Société des Concerts du Conservatoire le réclama.

Durant la guerre, Charles Münch fit tout en son pouvoir pour maintenir son orchestre. La situation internationale l'empêchant de voyager, il en profita pour diriger de nombreux concerts en France et fit connaître une quantité d'oeuvres nouvelles.

A travers le monde

A la libération, Charles Münch fut le premier chef d'orchestre français à se se rendre en Angleterre. Une série de concerts qu'il dirigea remporta un succès sans précédent et c'est à partir de ce moment que les continents commencèrent à s'arracher le célèbre maestro.

En plus d'autres concerts à Londres, il se rendit successivement à Bâle, à Berne, à Zurich et à Winterhur, en Suisse. A Genève, il dirigea le célèbre Orchestre de la Suisse Romande, ainsi qu'à Lausanne et à Neufchâtel. Il se rendit également à Bruxelles, Anvers et Liège. Au cours de la saison 1945-46, il dirigea six concerts avec l'Orchestre du Concergebouw d'Amsterdam.

Il refusa des invitations d'Espagne et d'Italie pour diriger à Prague à l'occasion du cinquantenaire de l'orchestre philharmonique tchèque.

En 1946, il se rendit en Egypte ainsi qu'un Palestine où ses concerts furent de réels triomphes. Après des concerts à Vienne il revint en France où il dirigea trente concerts avec son propre orchestre. Il termina l'année 1946 par des engagements au Brésil.

Au début de 1947, il fit son début aux Etats-Unis à la tête de l'orchestre philharmonique de New-York, qu'il dirigea entre autres dans le célèbre oratorio d'Arthur Honegger, *Jeanne d'Arc au Bûcher*.

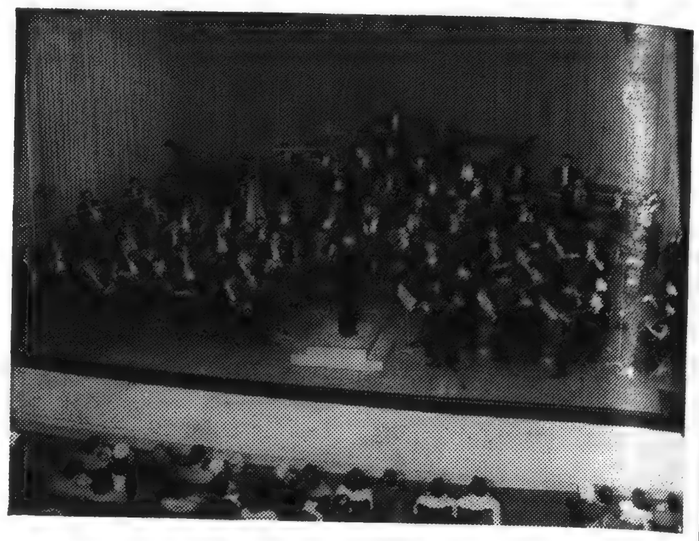
A Montréal

Montréal fit connaissance avec le chef français les 11 et 12 février de la même année, alors qu'il fut invité à diriger l'orchestre des Concerts symphoniques.

Il remporta un succès inoubliable, surtout par son interprétation de la *Symphonie Fantastique*, de Berlioz, une oeuvre qu'il dirigera à nouveau au concert du 28 novembre.

En 1948, Charles Münch dirigea à Montréal un concert mémorable avec l'Orchestre National de France.

Ayant succédé à Serge Koussevitsky à la tête d'un des meilleurs orchestres d'Amérique, celui de Boston, M. Münch s'est vu obligé de refuser la plupart des invitations pour diriger à l'étranger. La sympathie et la compréhension des auditoires montréalais semblent avoir conquis le célèbre chef d'orchestre qui est revenu, à plusieurs reprises, diriger notre orchestre.



L'orchestre des Concerts Symphoniques de Montréal *que l'on entendra mardi soir à 8 h. 30, dans la* Symphonie fantastique *de Berlioz, sous la direction de Charles Münch.*

La Symphonie fantastique

La Symphonie fantastique, opus 14a, d'Hector Berlioz, est une oeuvre qui ne cesse de nous étonner et de nous surprendre, à chaque audition. Si l'on songe qu'elle fut terminée en 1829, soit deux années à peine après la mort de Beethoven, aucun doute nous est laissé sur le génie de son auteur.

Berlioz a employé dans la *Fantastique* un orchestre que ni Wagner ni Richard Strauss ne réussiront à surpasser, au point de vue puissance et couleur sonore. L'origine du poème symphonique peut se retrouver dans cette symphonie à programme. Le *leit-motiv* est aussi employé avec un effet troublant. Il s'agit du thème de la Bien-aimée que l'on retrouve sous diverses formes dans les cinq parties de la symphonie.

Le premier mouvement, *Rêveries et passions*, illustre l'état déprimé d'un jeune musicien. Le second, *Un bal*, nous montre le jeune artiste au milieu d'une fête mondaine où il retrouve sa bien-aimée. C'est ensuite la *Scène aux champs* et la *Marche au supplice* dans laquelle le musicien rêve qu'il a tué sa bien-aimée et qu'on le conduit au lieu de l'exécution. Le mouvement final, *Songe d'une nuit de sabbat*, décrit le passage du musicien au milieu de sorcières et de monstres effrayants. Des rires grotesques sont entendus et le thème de la bien-aimée revient mais cette fois, il a perdu sa beauté et sa noblesse, et il résonne comme un air de danse vulgaire et grotesque. La danse continue et bientôt le glas funèbre sonne, suivi du *Dies Irae* ... Les deux thèmes sont ensuite entendus simultanément puis arrive le final, indescriptible et effrayant.

Une grande oeuvre et un grand chef d'orchestre seront donc les caractéristiques du concert du 28, qui sera transmis directement de l'auditorium le Plateau, à 8 h. 30 du soir.

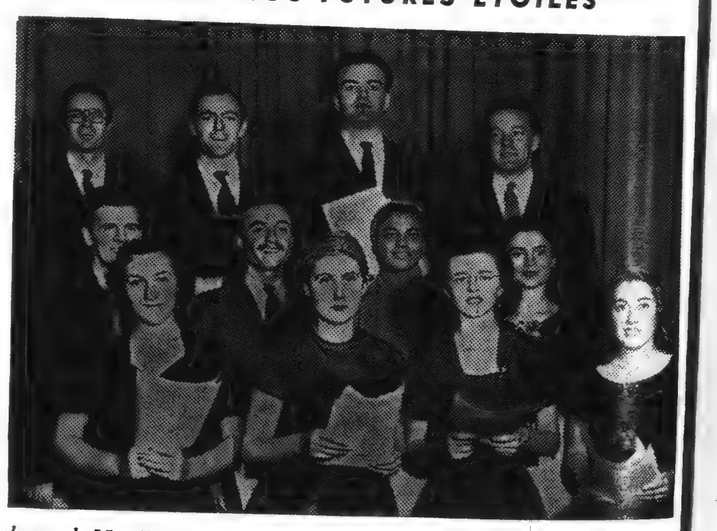
UN CHOEUR QUI RÉUNIT DOUZE DE "NOS FUTURES ÉTOILES"

Depuis le début de la saison, les concerts-concours de *Nos Futures Etoiles*, diffusés le dimanche soir, à 8 heures, de la salle de l'Ermitage, sur le chemin de la Côte-Des-Neiges, à Montréal, nous permettent d'entendre un choeur de douze voix qui alterne toutes les deux semaines avec un artiste invité.

Ce choeur, composé de concurrents actuels ou anciens de *Nos Futures Etoiles*, accompagne les deux vedettes, June Marie Kowalchuk, soprano, et William Blaine Williams, baryton, et interprète des extraits d'opérettes et de comédies musicales.

A l'exception de Fernand Martel, que les amateurs d'opéra connaissent bien et dont la réputation s'étend même à l'étranger, où il a chanté à plusieurs reprises, la plupart des chanteurs de ce choeur se sont fait connaître dans les concours de *Nos Futures Etoiles*.

La plupart d'entre eux ont également pris part aux *Concerts d'Eté de Nos Futures Etoiles*, que dirigeaient Mme Berthe Lavoie-Fortin en 1949, et au programme qui a succédé à celui-là en 1950 sous le titre d'*Agostini dirige*.



Le choeur de Nos Futures Etoiles *est une innovation aux concerts-concours diffusés le dimanche soir, à 8 heures, sur le réseau Français de Radio-Canada. On reconnaît ici les douze chanteurs qui accompagnent les vedettes et qui interprètent des extraits d'opérettes et de comédies musicales. Ce sont (de gauche à droite): Claire Lamarche, Colette Mérola, Fernande Chiocchio, Constance Lambert; (2e rangée, même ordre) Guy Lachance, André Rousseau, Andrée Lescot, Michèle Bonhomme; (3e rangée) Gaston Gagnon, Robert Savoie, Guy Piché et Fernand Martel.*

This Clipping From
LOS ANGELES, CAL.
TIMES
NOV 26 1950

Brahms: Symphony No. 4, E Minor, Opus 98; Boston Symphony Orchestra, Charles Munch, conductor (Victor, LM 1086, one 12-inch LP record). A conventional interpretation of Brahms' Fourth, distinguished by the fine tonal qualities of the Boston Symphony rather than by any new revelation of the music.

Schubert: Quintet in A Major ("The Trout"), for piano and strings; members of the Budapest Quartet, with Mieczyslaw Horszowski, pianist, and Georges Moleux, bass (Columbia ML 4317, one 12-inch LP record). A competent but scarcely inspired performance of Schubert's most famous chamber music composition. It is hard to say just what the lack is, but it does not sparkle to the extent that it should.

A.G.

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Most Uncrowded of Professions

John Scabia, Boston's Top Musicographer, Took Up Exacting Work Out of Desperation —Does Much for Symphony Orchestra and Leading Composers

By GEORGE BRINTON BEAL

ALTHOUGH he spends many hours a day, working sometimes far into the night, making music, about the only chance John Scabia ever gets to hear any is when he turns on the radio which occupies a place of honor on his desk.

And, while you may not have heard of John Scabia, you have heard the music he makes probably many times over, in concert halls, at the Symphony, at the Pops and over the radio and by means of television.

For John Scabia, toiling away in his upstairs studio in his home at 43 Playstead dr., in Newton, is what is known in the world of music as a copyist.

His job is to copy the original manuscript of a musical composition for the purpose of printing for publication or to separate out the various parts for players of different instruments to play from in performance.

Another important part of the work of Scabia, the copyist, is to prepare the fragments of musical compositions used as illustrations in the text of books about music or about its composers.

UNCROWDED PROFESSION

As old as music itself, the job of the copyist has continued to defy man's persistent attempt to replace handwork with mechanical means. There have been several music writing machines invented, including at least one piano-music writer, but according to Mr. Scabia, none has succeeded in turning out music successfully. The fact that Scabia is employed constantly by the Boston Symphony, the Pops, other great orchestras of the country, the leading music book publishers, various universities, and nearly all of the leading present day composers, seems to bear him out in his claim.

Though Scabia never heard of the term, the real title of the music copyist is that of musicographer.

It is a profession that remains uncrowded. There are, according to local authorities on the subject, in addition to Scabia, possibly two other Grade A practitioners of this skilled art in this part of the country. Considering the number of jobs of national and international scope which are turned out in the souvenir-hung Scabia studio, the supply seems equally limited elsewhere.

Even given the graphic skill to turn out the perfect copies of a musical composition required for engraving for publication, and few penmen of the present day have even that much talent, you are still a long way from becoming a successful copyist.

DESPERATION JOB

A copyist has to be a musician. He has to know more about music than the men and women who compose it, or the orchestra conductors who direct its playing. For a musical manuscript, fresh from the inspirational drive of the composer, is a pretty sketchy product. Composers, in case you don't know, were never celebrated for their ability to set down a clear copy of their effusions.

Not only does the copyist have to be able to draw a clean, clear copy of the music in hand, but he must see that the proper notes get written into his final copy no matter what the composer may have done by way of hurried sketching in his own free-hand copy.

In modern music this is no small task, for the copyist, trained in the school of the classic music of the old masters, must frequently decide whether the composer has made a mistake in notation or is merely attempting a new effect.

Curiously enough, John Scabia is not an ancient, ripened by long practice of his art. On the contrary, he is man of middle age, sturdy and well set up, a genial smile upon his smooth-shaven face, and rather on the athletic side in appearance and in the ease of his movements.

He became a music copyist by chance. That chance being the devastating consequences of the depression years. Before that he was a gifted musician and has played with the leading orchestras and opera companies all over the world. His instrument was the violin and he still plays it in what few brief moments of relaxation his busy life affords.

Coming to this country from his native Italy, Scabia became a theatre musician and prior to the depression was a familiar figure in the violin section of the various Shubert theatres in Boston.

The depression, plus the changing conditions in the world of the theatre which, with the exception of musical shows, finally swept the pit clear of musicians, left him jobless and desperate. He had to find a new job. He knew music. He knew practically nothing else. So he turned to the job of copyist.

EXACTING WORK

How long it took Scabia to master this most demanding of crafts he will not say today. He shrugs it off, explaining that his mother was a fine painter, his father a musician and he had himself always been a musician, so it was natural to do what he did. And besides, he smilingly added, he was always a good penman!

However hard that start was, it has since paid off in dividends of financial as well as artistic returns not too often achieved by many life-long strugglers for success.

It takes, explains Scabia, about an hour to make a quick copy of a sheet of music. This is the kind of a copy that is required for use in an orchestra. Of course, setting up parts for a symphony band means arranging, as well as copying. That is all part of the day's work, you infer from Scabia's casual reference to it.

A full score for a big orchestra such as the Boston Symphony includes about 70 parts for the various sections, starting off with 35 for the strings alone.

No insignificant part of Scabia's remarkable reputation as a music copyist rests in the fact that he has never yet been known to make a mistake. Experts at Symphony Hall make this claim for him and John admitted it was so.

"Every time I go to Symphony Hall, I sit on the edge of my chair waiting to hear a horrible noise," he confessed, "but everything is always all right. I have never made a mistake . . . yet."

PHILADELPHIA, PA.
INQUIRER
NOV 26 1950

Story Behind Boston's Symphony Hall

SYMPHONY HALL, BOSTON. By H. Earle Johnson. Little, Brown: Boston. 431 pp. $6.

BY KATHERINE DUNLAP

IN A large metropolitan area where the conductor of the symphony orchestra has been said to be of greater importance than the mayor there must be a story—of the orchestra, the individuals who have helped build it, the men and women who have supported it, even the structure in which it has been housed.

H. Earle Johnson, member of the music staff at Clark University and a "Bostonian by conviction," has combined all of these "angles" in *Symphony Hall, Boston.* Touching up his research with quick humor and a delightful understanding of "Old Boston," he has turned out a highly readable account of Boston's Symphony Hall whose story covers a history of music in America over the past 50 years and surveys the orchestral seasons from the turn of the century right up to the present time.

In 1900 the orchestra was housed in its new structure whose story forms the framework of Johnson's excellent volume.

Most of the great names in music during the past 50 years have appeared on the billboards of Boston's Symphony Hall. Their influence on the music of America, and the influence of the men who conducted the orchestra and left the mark of their particular genius on America's musical education and development, is told in sedate prose by the author who brings forth bursts of laughter from his reading public from time to time with ancedotes concerning performers and the Boston audience.

Of particular interest to music lovers will be the quotes of H. P. T., legendary music critic for the Boston Evening Transcript, and the poetic descriptions turned in by Olin Downes, then a novice critic for the Boston Post.

As is to be expected, much of the book is devoted to the work of Koussevitsky who directed the orchestra for 25 years.

In what must have been a labor of love for the author who has singular understanding of his subject, the volume indicates extensive research and includes in its closing pages a complete list of works performed, conductors and guest conductors and their years of service as well as soloists and visiting symphony orchestras from 1900 to 1949. Since these are added in the form of appendix, the story remains uncluttered.

DAYTON, OHIO
NEWS
NOV 26 1950

Peter And Wolf Recording Scores Hit With New Fan

BY BETTY A. DIETZ
Daily News Music Editor

THE new recording of Prokofieff's Peter and the Wolf is a howling success, I can assure you. Tested on the new pup that rules my household—she looks remarkably like Victor's trademark terrier—the recording proved most engaging. The introduction of the various instruments seemed more than usually interesting but it was the flute song of the birds that aroused her to vocal utterance. An unorthodox way to review a record, but undeniably entertaining.

With or without a pup to guide you, the 33⅓ rpm recording, released by RCA Victor, makes for good listening. Eleanor Roosevelt is the expert narrator with the Boston Symphony orchestra under the direction of Serge Koussevitzky. The work was performed last summer at the Berkshire Festival.

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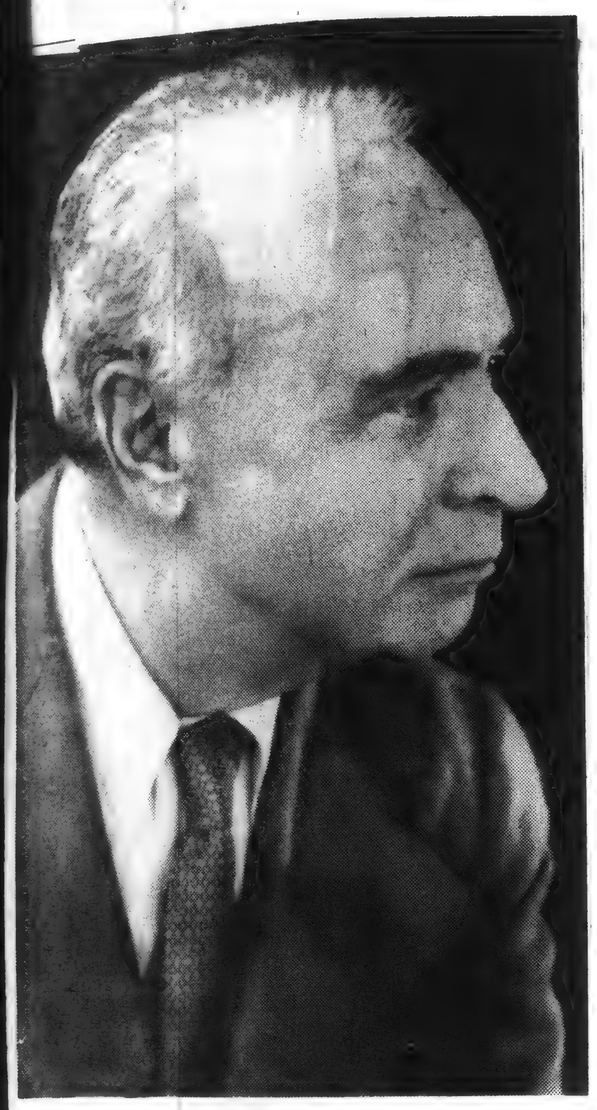
PROVIDENCE, R. I.
JOURNAL



DR. SERGE KOUSSEVITZKY: His retirement is a myth.

Dr. Koussevitzky Keeps Busy During Retirement

By G. Y. LOVERIDGE

APPARENTLY Dr. Serge Koussevitzky has retired from conducting in order to give himself time to conduct. A man came down from Symphony Hall in Boston the other day with a suitcaseful of documents showing that Dr. Koussevitzky, who retired, more or less, from the Boston Symphony Orchestra in 1949, has been conducting all over the map ever since. He is due here Tuesday to conduct the Boston orchestra in Veterans Memorial Auditorium.

No sooner had Dr. Koussevitzky retired (said the man from Boston) than orchestras all over North and South America and Europe began inviting him to conduct. Even the new nation of Israel invited him.

Hailed in Hollywood Bowl

Soon after he had finished the annual festival at Tanglewood in 1949, Dr. Koussevitzky lit out for a round of conducting in the Hollywood Bowl, where the natives hailed him with joy.

During his 25 years with the Boston Symphony, Dr. Koussevitzky had had invitations and a hankering to conduct in South America, but hadn't been able to get away. Returning from Hollywood, Dr. Koussevitzky rested briefly, then, in October, flew to Rio de Janeiro and conducted the Brazil Symphony Orchestra.

Then, in the words of the man from Boston:

"After flying back to the States and dividing some time between his home in Lenox, Mass., and Scottsdale, near Phoenix, Ariz., he took off again in January, 1950, to fill engagements—lasting into June—in Havana, Israel (debuts in each case), Rome, Brussels, Paris and London.

Youthful Vigor Cited

"Each appearance was greeted with a fervor usually associated with the discovery of a bright new star in the musical heavens. The remark of a critic in Rome is typical: 'Although 76, he put into his performance the vigor and enthusiasm of a man of 30, adding to that youthful vigor all the experience of a career of many years.'

"From July 8 to Aug. 13, he conducted at the Berkshire Festival. He flew from New York to Paris on Sept. 21, and within the week had flown to Israel. After filling return engagements there until this month, he flew on Nov. 6 to Paris, and thence to New York, arriving on the 8th."

Dr. Koussevitzky will be in Providence again early next year with the Israel Philharmonic.

BOSTON, MASS.
POST
NOV 26 1950

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

The local symphonic news of the moment is the return to Symphony Hall of Koussevitzky for a fortnight's term as guest conductor. There is as yet no reason for additional comment; we have heard familiar music, Brahms and Sibelius, in long familiar interpretations. Just now my mind is on his successor as an interpreter of Schumann, hardly one of the orchestral best-sellers. Last season Mr. Munch had us all agog over his version of the Fourth Symphony. Two weeks ago he was equally persuasive with the more tractable matter of the First, making it sound as it seemed never to have sounded before.

* * *

Indeed, Mr. Munch has put Schumann in a better light as an orchestrator; and the ineptness of his orchestration has long been a byword. Such matters can be rectified by an actual revision of the score, but I am informed that Mr. Munch, in the case of the First, anyway, left things pretty much as they were. Rimsky-Korsakov has said that scores fall into three types: those that sound well, those than can be made to sound well, and those that cannot. Schumann is seldom that bad, though his symphonies present their problems. A famous trouble spot is the opening of the Third, where the violins, in their middle register, are almost swamped by the heavy accompaniment.

* * *

Conductors will tell you that Schumann has to be carefully rehearsed. When George Szell was here as guest, and gave us an impressive reading of the Second Symphony, I remarked to him ahead of time that surely the middle movements would go of themselves. He assented, but added that you have to help him out in the corner ones. As to what form this helping out took I did not inquire.

* * *

In the first trio of the Scherzo Schumann had already been helped out by Mendelssohn, who suggested that instead of having the strings play the whole of part one, it would be better to have woodwinds and strings in alternations, and Schumann took the hint. The worst blunder of all—which would not be a blunder today—he discovered for himself at the first rehearsal. The opening phrase of the First Symphony was entrusted to horns and trumpets in octaves. But they were the old valveless instruments and Schumann had given them the wrong kind of notes to play. The effect was so bad as to be laughable, and Schumann often told the story on himself, imitating the braying sound of the stopped horns. He immediately put the phrase up a third and everything was okay. There exists somewhere a revision of the Fourth Symphony made by Mahler, in which he has done away with some of the unnecessary doubling of winds and strings, a besetting fault with Schumann that makes for a thickness of sound. And Fredrick Stock in a triumph of tastelessness rescored the Third from top to bottom, adding twelve new instruments and even making changes in the music.

* * *

There is a grain of truth in the contention that Schumann wrote orchestrally for the piano and pianistically for the orchestra. Nor was he the only one to turn the orchestra into an enlarged pianoforte. Dr. Percy Goetschius wrote foolishly, of course, when he said that Schumann's symphonies would sound as well, or even better, if played as a piano duet.

* * *

It stands to reason that a composer so sensitive and imaginative could not have been deaf to the individuality of the various instruments, even if he did as a rule think of his music as abstract sound and "arrange" it for orchestra afterwards. Actually, his scores are full of felicities. Consider the opening of the slow movement of the Fourth, the whole of that of the Second, especially the chain of trills in the violins. There is the enchanting flute cadenza in the finale of the First, so beautifully played the other day by Mr. Laurent. Alwyn Schoeder, former first cellist of the B. S. O., once confided to me that he began his career as a violinist but took up the cello when he first heard the broadly songful theme for those instruments in the slow movement of the Piano Concerto.

* * *

Schumann was libeled as an orchestrator partly because he did not shine in comparison with Berlioz, Wagner, Liszt, and their imitators.

* * *

Today, however, we can prize his more subdued colors for themselves, while compared with the unlovely sounds made by some contemporary composers, the scores of Schumann are richness incarnate. In spite of his occasional failings, he has finally come into his own.

* * *

Dr. Kousevitzky will lead the Boston Symphony at the concerts of this week and that of next Sunday, playing at all of them Henry Barraud's "The Mystery of the Holy Innocents." The orchestra will be assisted by the Chorus Pro Musica, Paul Lorenzi, narrator; Peter Silker, baritone, and John Clegg, tenor. On Friday and Saturday the other number will be the Sibelius Second and on Sunday the Brahms First.

* * *

Lily Pons will sing at Symphony Hall this afternoon. Julian Olevsky, violinist, will make his local debut at Jordan Hall on Tuesday evening, accompanied by Wolfgang Rose, pianist. The Civic Symphony, under Paul Cherkassky, will give its first concert of the season at Jordan Hall on Thursday evening. Robert Fraser, pianist, will be heard in the Third Concerto of Beethoven. Adele Addison, soprano, sings at Jordan Hall next Sunday afternoon, and Roland Hayes, tenor, appears at Symphony Hall in the evening.

* * *

There will be a special concert at Sanders Theatre, Cambridge, on Wednesday evening to benefit Dr. Albert Schweizer's missionary hospital in French Equatorial Africa. The Zimbler Sinfonietta, Berkshire Woodwind Ensemble and various soloists will participate.

PROVIDENCE, R. I.
BULLETIN
NOV 28 1950

Hail Again!

Age cannot wither nor custom stale the infinite variety of Serge Koussevitzky. Nor do the years diminish his vitality in the service of music. Since Dr. Koussevitzky's last appearance in Providence and his laying down the baton after 25 years of history-making music with the Boston Symphony Orchestra, he has gone into what might be called a period of active retirement.

In the past concert year, Dr. Koussevitzky has conducted a series of concerts in Hollywood Bowl. He flew to Rio de Janeiro and there led the Brazil Symphony Orchestra. From January to June of this year he was fulfilling engagements in Havana, Israel, Rome, Brussels, Paris and London. Then he returned to the United States for the Berkshire Festival. On Nov. 6 he flew to Paris and back to New York. Now as conductor-emeritus, he will lead the Boston Symphony in concerts in Providence, Newark, New York, Brooklyn and Washington. Following this, he will be the conductor of the Israel Philharmonic on its American tour.

Surely a course of activity that would leave a younger man breathless and exhausted! But not Dr. Koussevitzky. In harmony with the old Yankee saying, he refuses to rust out in retirement. It is an astonishing and wonderful performance.

And so when he appears in Providence tonight his many friends and admirers will greet him with that warmth and affection he has won over a quarter of a century by his stern devotion to the best music. Hail again but not farewell!

PROVIDENCE, R. I.
BULLETIN
NOV 29 1950

Music

Koussevitzky Leads Boston Symphony's Second Concert Here

By WILLIAM DINNEEN

The Boston Symphony Orchestra presented the second of its current series of Providence concerts last night at the Veteran's Memorial Auditorium with Serge Koussevitzky, music director emeritus, conducting. This program had been given earlier in Boston as part of the 70th anniversary celebration of the orchestra.

The program:

Brahms ..... Tragic Overture, Op. 81
Brahms .... Symphony No. 3, in F major, ... Op. 90
I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

INTERMISSION

Sibelius ..... Symphony No. 2, in D major, ... Op. 43
I. Allegretto.
II. Tempo adante, ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

When Dr. Koussevitzky walked out on the stage, the orchestra bounded to its feet and the audience, most of it, did likewise. As an ovation it was hardly spontaneous, the conductor accepted it most graciously.

Why the director emeritus chose this particular program to be remembered by at an anniversary is something of a mystery. The "Tragic" Overture is marked by anything but a festive atmosphere, plus which it wasn't very tragic. Mostly it got in the way of the more important work which followed.

The Brahms 3rd Symphony had some spots of real brilliance in the performance, especially in the final movement, but Dr. Koussevitzy seemed at times to dramatize sections generally thought of as lyric, as for instance where the beautiful counterpoint emerges in the second movement, and we also wondered whether he felt somewhat restrained by the seating arrangement of the orchestra, which was apparently the one used by Dr. Munch.

All of the questions about details vanished with the performance of the Sibelius, which was a magnificent example of teamwork by both orchestra and conductor. The woodwinds, which had shown to advantage in the Brahms symphony, proved equal to the superlatives which have been often bestowed on them, and the brasses turned the final movement into a terrific triumph, all in perfect style.

Perhaps Dr. Koussevitsky intended the program to be subtly autobiographical, beginning on a tragic note but overcoming all obstacles at the last trumpet. That is reading a lot into it, but at least it is an attempt to explain a puzzling program by a director who has never been known to put things together by chance. Perhaps it simply seemed like a good occasion for being thoroughly romantic. Whatever the idea was, the Sibelius was a truly magnificent climax to the evening. If an ovation was ever deserved, it was at this point.

This was the 307th concert of the Boston Symphony in Providence. Dr. Koussevitsky will appear here again later in the season with the Israel Philharmonic Orchestra, which will be on tour in this country.

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CHICAGO, ILL.
TRIBUNE

NOV 30 1950

On the Record

That Tanglewood 'Wolf,' Landowska's Bach, Piano Quintets, Horowitz

BY CLAUDIA CASSIDY

LAST SUMMER there was quite a hullabaloo when Mrs. Roosevelt recorded Prokofieff's "Peter and the Wolf" with Serge Koussevitzky and the Boston orchestra at Tanglewood, and I may as well admit I find the result [Victor LM-45] slightly flabbergasting. So if you don't mind I will quote from the program notes reprinted by Victor from the Boston Herald's columnist and critic, Rudolph Elie, who sat in on the recording session.

"The instant I saw her," writes Mr. Elie, "her name, her fame, and her person produced that peculiar sense of deference . . . the fact is, she frightened me . . . there was, from the first, a very engaging quality of naivete in her recitation of this familiar musical tale . . . for here is no professional actor wringing the yarn dry of its every melodramatic moment with elocution, but a gentle lady telling a simple little story to her grandchildren before the fireplace, and in the simplicity of her narration she brought out as never before the detail of the music itself . . . only once, in the nerve wracking and exhausting process of capturing a perfect performance on records, was the error hers . . . she was [at the end of the recording session] the only one, figuratively speaking, still on her feet."

Mrs. Roosevelt

PROVIDENCE JOURNAL

NOV. 28, 1950

Hail Again!

Age cannot wither nor custom stale the infinite variety of Serge Koussevitzky. Nor do the years diminish his vitality in the service of music. Since Dr. Koussevitzky's last appearance in Providence and his laying down the baton after 25 years of history-making music with the Boston Symphony Orchestra, he has gone into what might be called a period of active retirement.

In the past concert year, Dr. Koussevitzky has conducted a series of concerts in Hollywood Bowl. He flew to Rio de Janeiro and there led the Brazil Symphony Orchestra. From January to June of this year he was fulfilling engagements in Havana, Israel, Rome, Brussels, Paris and London. Then he returned to the United States for the Berkshire Festival. On Nov. 6 he flew to Paris and back to New York. Now as conductor-emeritus, he will lead the Boston Symphony in concerts in Providence, Newark, New York, Brooklyn and Washington. Following this, he will be the conductor of the Israel Philharmonic on its American tour.

Surely a course of activity that would leave a younger man breathless and exhausted! But not Dr. Koussevitzky. In harmony with the old Yankee saying, he refuses to rust out in retirement. It is an astonishing and wonderful performance.

And so, when he appears in Providence tonight his many friends and admirers will greet him with that warmth and affection he has won over a quarter of a century by his stern devotion to the best music. Hail again but not farewell!

MONTREAL, CANADA
GAZETTE

NOV 29 1950

Munch Conducts Berlioz, Franck

Directs 'Fantastic' and D minor for Les Concerts Symphoniques

By THOMAS ARCHER

Charles Munch, now conductor of the Boston Symphony Orchestra, came here yesterday to direct the Orchestra of Les Concerts Symphoniques in a spectacular performance of Berlioz's Symphonie Fantastique and one of Cesar Franck's Symphony in D minor which will be discussed below. The two works made up the entire program.

Regardless of what may be thougt of the Berlioz Fantastic, and there are those who at this late date, discover more alloy in it than pure metal, it still offers an imaginative and dramatically minded conductor opportunity to put on a marvellous show. And this is what Mr. Munch did.

Much of what was novel in Berlioz's time has become absorbed into the common vocabulary, taking the form in some instances of cliches. We can no longer shudder at the hero's paroxysms as he dreams of his beloved. The ball scene is now little more than a charmingly instrumented waltz, the Country Scene is pretty much of a bore, the March to the Scaffold is not nearly as blood-curdling as it must have been and the Witches' Sabbath, except for the magnificently depraved form the beloved woman takes, is largely sound and fury, no profound significance. Compare it, for example, with Verdi's Dies Irae.

Nonetheless the old symphony furnished Mr. Munch with material to galvanize both his players and his listeners. It was in its way a great performance, and an exciting adventure for the audience. The conductor took the symphony at a reasonable speed, and avoided for the most part the dragging which too often is associated with its execution. He was specially successful in maintaining the tension of the Dream. The Ball Scene was offered with a fine sense of its rhythmic implications. Munch and his players really did get some of the terror out of the March. The finale was built into a grand pandemonium.

The conductor, it is felt, laid himself open to some very legitimate criticism of an unfavorable nature by his conception and execution of the Franck Symphony. It was a subjective performance, one in which the whole was lost sight of in the parts, tempi distorted and the essential march of the symphonic events continually held up by fussy, self-conscious detail.

This is not to deny that Mr. Munch got some very fine playing out of the orchestra. Instrumentally there were many gorgeous effects. But these would hardly excuse beginning an allegro non troppo as a presto and then bringing it down almost to a lento. Most people who know him prefer their Franck straight, or at least they want him according to the indications he put into his score, for faithful observance by those who would truly undertake to interpret him to others.

THURSDAY, NOVEMBER 30, 1950
THE CHRISTIAN SCIENCE MONITOR, BOSTON,

Oratorio for Symphony-

MONTREAL, CANADA
STAR

NOV 29 1950

Music . . .

Munch Leads Berlioz Work

Concerts Symphoniques Under Boston Conductor

By Eric McLean

In returning to Montreal this season, Charles Munch has established a precedent for conductors of the Boston Symphony Orchestra since it has always been understood that they accept no guest engagements.

Subscribers to Les Concerts Symphoniques appreciated this privilege most keenly during the performance of the Berlioz Symphonie Fantastique last night. Though we have heard Mr. Munch directing this work twice before (once with l'Orchestre National of France) the mind retains only a small memory of the excitement, and it is a fresh experience each time.

Listening to this abandoned music last night, many of the audience must have asked themselves how it must have been received when it was first presented to the public in 1830—it is almost avant garde music today. In looking about for a literary comparison, it struck me that the Symphonie Fantastique might be called Berlioz's Macbeth. It has much of the melodramatic quality of the play, and like Macbeth, the symphony's basic characteristic is not love but violence. Even the supposedly bucolic Adagio movement broods and grumbles and barely escapes a tempest.

In the finale all hell breaks loose.

It would be impossible to imagine anyone conducting the Berlioz with more sympathy than Charles Munch. Every phrase was carefully shaped, but always in relation to the master-plan of each movement and the whole symphony.

Munch conducts not only with his hands and arms, but with his whole body. Each line of the music becomes a small part of his life. The experience of watching him is one which no one should miss.

But having watched him, one should look away. I find his movements disturbing in music less emotional than the Symphonie Fantastique.

If the Berlioz was all blood and thunder last night, the Cesar Franck symphony was all thud and blunder. The orchestra seemed to be disenchanted, and played at Munch's great speed with their own indifference. I no longer feel strongly enough about the Franck to criticize it subjectively. What I hold against last night's performance is a long session of faulty playing at an extraordinarily fast tempo. Mr. Munch seemed to be beating a dead horse.

The concert will be repeated this evening.

Battista at Ste. Annes

A young pianist of considerable repute in the United States but as yet quite unknown in Canada, gave the recital on Monday evening for the Community Concert Association of Ste. Anne de Bellevue.

Looking back on the performance from a distance of twenty-four hours, my reaction to Joseph Battista's playing is still overwhelmingly favorable.

The lapse of time was necessary to bring the concert into focus, weighing the pianist's brilliant technique and emotional drive against some confusion of musical form, and an occasional harshness of sound.

Mr. Battista's playing is of the type generally referred to as "electrifying". It would not be too far off the mark to say he treats the piano in much the same way Munch handles the orchestra. The emotional projection is constant, and in a work such as the Schumann G minor Sonata, it is used with tremendous effect. I have heard neater, more cleanly outlined playing in Schumann before, but I have rarely felt the power of this music more keenly than in Battista's performance.

The other works on his program particularly suited to his pianistic approach were the Chopin Scherzo in C Sharp minor, and the Impromptu in F sharp major.

But Mendelssohn's gentle Rondo Capriccioso caved in under playing gauged for the Hammerklavier Sonata. It was not that the playing was too loud; it was simply that every item on a widely varied program was given the same great import—often there was little or none. Only occasionally was the music allowed to speak for itself, because Mr. Battista was in on every measure.

Koussevitzky To Introduce Barraud Work

By Klaus G. Roy

The impact of two world wars within 30 years may be mirrored no more strongly in any contemporary work than in the one which Serge Koussevitzky will introduce to the United States at the concerts by the Boston Symphony Friday afternoon and Saturday evening.

When the conductor was in France last year, he became intensely interested in an oratorio by Henry Barraud called "Le Mystère des Saints Innocents." It was begun after World War II (completed Oct. 27, 1946) and first performed in Paris in 1947. It is dedicated to the memory of the composer's brother Jean, who was executed by the Germans in 1944 for his part in the Resistance movement. The text was chosen from a cycle of poems called "Prières" by the French mystic Charles Péguy, who was killed in battle 30 years earlier.

Barraud himself was born in 1900. Appointed a lieutenant of infantry in 1939, he was taken prisoner by the Germans but escaped soon after. His efforts as a member of the Front Nationale of the Resistance were bent toward the reestablishment of Radiodiffusion Française, the French counterpart of the BBC. He is now its director, and has won acclaim as a composer of orchestral, chamber, and piano music.

One cannot fail to see how Péguy's deeply moving text must have struck the sensitive musician after his own harrowing experiences. Its basic theme appears to be the innocence of children, who come through the holocaust unscathed, and are saved from the fury of Herod. Faith, to the poet, is as a faithful wife, and Charity an ardent mother; but Hope is a tiny girl "who every morning wishes us good day." In the five parts of the oratorio, God is represented as speaking the words of the poet, whether through the "récitant" or narrator, the baritone and tenor soloists, or through the chorus.

It is a big work, with a large and colorful orchestra that utilizes bells, cymbals, two harps, piano, and celesta in addition to the regular complement. The choral part is of great power and enormous difficulty. It is considered to be the most exacting thing that its performers, the Chorus pro Musica, have ever done, exceeding by far such demanding works as the Stravinsky Mass, Dupré's "De Profundis", and the Mozart C minor Mass.

Its young conductor, Alfred Nash Patterson—a former pupil of Hugh Ross and Robert Shaw and at present organist and choirmaster of the Church of the Advent in Boston, as well as director of the Apollo Club—has found this a most inspiring work to prepare. The group of 100 non-professional singers, founded in 1945, has not been daunted by what he calls "the extremely complex contrapuntal lines, the shifting rhythms, and the constant breaking up of measures for the sake of better declamation." Yet Mr. Patterson feels that the individual lines are well conceived for the voice.

"The modernity of its notation may sometimes be a little awkward to read, but it is always warm and emotionally stirring music—to me a sort of Debussy and Honegger combination, with tremendous drama and variety," he said. "Its most striking vocal interval is perhaps the augmented fourth. That is something choral singers usually fear, but it can be learned!

"Only the children's chorus in Part Four, sung by the female voices, is characterized by plain consecutive triads," Mr. Patterson explained. "Floating above the rest of the choir, the high angelic voices bring the oratorio to an ecstatic close. Is not such a work of art in today's world a gesture of defiance to man's most destructive pursuits, by its very existence offering us a clear affirmation of life?"

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Backstage with Munch at the Symphony

Simmons Sophomores Betty Peckman, Jean Church, and Jane Ann Fisher enjoy their exclusive interview with Boston Symphony Conductor, Charles Munch, backstage in Munch's reception room before the concert. This year, for the first time, the Boston Symphony has made it possible for interested students to obtain tickets to the final rehearsal for the Saturday evening concerts. Students enjoy watching the orchestra under the direction of Munch work over difficult passages until the precise effect is obtained.

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NEW YORK, N. Y.
DEC 1 - 1950

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This Clipping From
BOSTON, MASS.
POST
DEC 2 - 1950

SYMPHONY CONCERT
BY WARREN STOREY SMITH

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Barraud, whose music had not previously been heard here, is in his 51st year and is director of music for the French radio. The source of his text is the third "mystery" of that curious figure in French literature, Charles Peguy, the peasant-born Socialist and atheist who became a convert and was killed in the first World war. Mr. Burk's program notes pointed out that he was "tortured by points in the Christian dogma he could not accept and by the fact that he had married outside the church and had raised a family unbaptized." Entering the French army as lieutenant, he "rushed recklessly into action and was killed exhorting his troops."

There is plenty here for a composer to work on: Everything from extreme naivete to the most detailed and graphic description of the sufferings of Christ on the cross and of the orgy of bloodshed that gives the piece its name. By evidence of this work, Barraud is extremely resourceful, handling his orchestral and choral forces with great skill and giving appropriate expression to the varying moods of the poem. Nevertheless, the listener is left with the uneasy feeling that, fine as it all is, there is nothing that is essentially new and distinctive. If not in just this form, we have heard it all before.

Besides the responsive orchestra, Koussevitzky had at his disposal yesterday an excellent body of singers, the Chorus pro Musica, of which Alfred Nash Patterson is the conductor. Few choruses that have sung with the orchestra in recent years have acquitted themselves so creditably and its task was not an easy one. The Rev. Peter R. Blynn was admirable as the narrator, speaking his lines in English, though the singing was in French. The soloists, also excellent, were John Clegg, tenor, and Peter Sliker, baritone. There was protracted applause for all concerned, including Mr. Patterson, with Dr. Koussevitzky taking the final bows alone. He will bid us good-by tomorrow, repeating the Sibelius-Brahms program of a week ago.

[171]

For the Musici

(Continued

SYMPHONY HALL, BOSTON, by H. Johnson. 431 pages. Little, Brown and pany. $6.00.

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If you don't like to relive the past no matter how succulently it is served up, then you may not like this book. But if you do, reading of foibles and follies of another age will not only bolster you up a bit in your ability to face the weaknesses of this, but will no doubt also give you that sense of universal kinship so appropriate to the Season.

This Clipping From
EL PASO, TEXAS
TIMES

Boston Pops Orchestra: Classical Juke Box" and "Syncopated Clock" are directed by Arthur Fiedler on this Red Seal release. (49-3044).

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BOSTON DAILY GLOBE—S

MUSIC

Koussevitzky Conducts American Premiere of Barraud Choral Work

By CYRUS DURGIN

S. [illegible] Koussevitzky gave the [illegible] an premiere of "Le Mystere [illegible] Saints Innocents" a choral [illegible] the French composer [illegible] Barraud, at the concert by [illegible] Boston Symphony Orchestra in [illegible] Hall yesterday after[illegible]. The choral portion was sung [illegible] the Chorus Pro Musica, pre[illegible]ed by Alfred Nash Patterson, [illegible] the narrator was Rev. Peter [illegible] Blynn of the Church of the Ad[illegible]. The brief vocal solos were [illegible] by Peter Sliker, baritone, [illegible] John Clegg. The remain[illegible] of the program was occupied by [illegible] Second Symphony of Sibelius.

The Mystery of the Holy Inno[illegible] is a long, fairly involved and [illegible] original score, in which [illegible] be discerned the manners of [illegible] composers, from Ravel and [illegible] to Faure and Gabriel [illegible]. It is a setting of portions [illegible] a long poem written in 1912 by Charles Peguy, a French poet who [illegible] as also an ethical zealot and who [illegible] his writing was preoccupied by [illegible]estastical mysticism. Barraud [illegible]dicated the score to his brother [illegible], a Resistance leader who was [illegible] shot by the Nazis Aug. 1, 1944.

The tone of Peguy's verse is that [illegible] of obscurant lyricism, with snatches [illegible] of the stories of the Crucifixion and [illegible] of the slaughter of the babes by Herod. It might furnish esthetes [illegible] with a hot and substantial argu[illegible]ent on the blending of poetry [illegible] and music. No doubt Barraud fur[illegible]her intended a symbolic union of [illegible] the Herodian massacre with the [illegible]ad fate of his brother.

In the main, what counts is the [illegible]usic, and that, it must be ob[illegible]served, is sometimes of a lyric beauty, but oftentimes thin and dull. The idiom rings in a suggestion of plain chant at the beginning, touches of Ravellian orchestration, perhaps something from the harmonic style of Prokofieff, and distinct allusions to the choral ways of Faure (nota[illegible]bly his Requiem) and Pierne. Barraud's open fourths and fifths for the woodwind give you a snatch of "Tosca" and "La Boheme" in their more reflective moments. In short, the music of "The Mystery of the Holy Innocents" is as diffuse as the poetry and left me, for one, quite unmoved.

So far as one could tell of an unfamiliar work, it went well in performance, the chorus singing responsively and with good sonority. They sang in French, by the way, while the Narrator, speaking admirably, used English.

The warmest moments of the afternoon came with the D major Symphony of Sibelius, long a war horse of Mr. Koussevitzky. His conducting of it turned back the pages of the years, as his reading of the Sibelius Fifth had a week before. The orchestra, hard driven to provide the rich color and the super-emotional intensity that Mr. Koussevitzky demanded, sounded prismatic and incandescent, assuming that to be rhetorically if not scientifically possible.

Mr Koussevitzky will end his stay at the helm of the Boston Symphony with a repetition of this program tonight, and with a final Brahms-Sibelius program on Sunday.

THE BOSTON HERALD, SAT

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the seventh program of the 70th season in Symphony Hall yesterday afternoon. The assisting artists were the Chorus Pro Musica, Alfred Nash Patterson, conductor; Peter Sliker, tenor; John Clegg, baritone, and the Rev. Peter R. Blynn, narrator. The program:

"Le Mystere des Saints Innocents" ..... Barraud
Symphony No. 2 in D major, Op. 43 ..... Sibelius

By RUDOLPH ELIE

With characteristic courage, Serge Koussevitzky chose yesterday afternoon to do a brand new work although, as guest conductor, he had every right to fall back on his tried and true pieces for old times' sake. That the work in question didn't make too much effect and that Koussevitzky was doubtless well aware it wouldn't is beside the point: he has always been a champion of new music, and it is to his great credit that he remained in character yesterday.

The work was Henri Barraud's "Le Mystere des Saints Innocents," an oratoro based on Charles Peguy's excessively mystical poem drawn from the massacre of the innocents by Herod. Barraud, a contemporary French composer who is also director of the Radiodiffusion Francaise, was inspired in his oratorio by the death of his brother, a hero of the French resistance, at the hands of a German firing squad.

There is thus an atmosphere throughout the work of intense devotion; it is in fact one of the most musico-religious expressions to appear in some time. It is set for four part chorus, children's chorus (sung here by the sopranos), tenor and baritone soloists, and a narrator with a large orchestra. Vocally it is often very beautiful to hear as the style combines the austerity of four-part liturgical polyphony with the naive melodic influence of archaic French folksong. It is not without the impact of contemporary dissonant counterpoint and rhythmic complexity, however, and achieves moments of powerful vocal tension.

Where it loses its effect is in the strangely derivative sound of the orchestra. The composer does achieve some interesting sonorities, but for the most part there are reminiscences of nearly every French school. On their own the choral sections of "Le Mystere" would prove, I am sure, touching and effective. With the orchestra the overall impression is weakened; the sounds are not always appropriate to the vocal lines. Thus considered as music and nothing else, this oratorio is not successfully exportable from France; considered for its mystico-religious content and its inspiration in deep personal loss, it more than makes its own-way.

It must be said that the Chorus Pro Musica, trained for the occasion by its director, Alfred Nash Patterson, once again demonstrated itself a really first class choral ensemble, in this formidably difficult vocal enterprise. The quality in all voices was excellent, the sopranos doing especially well in this regard, but most commendable was the accuracy of intonation in dissonant counterpoints and divisis calling for eight voices. Its rhythmic accuracy was notable, too, and so for that matter was its enunciation.

The Rev. Peter R. Blynn of the Church of the Advent spoke the narration in just the proper style, too, blending warmth of voice with liturgical rise and fall of period. The solos by Peter Sliker and John Clegg, though not professional, were suitably done, and the sopranos managed to catch much of the character of children's voices in the closing section.

Koussevitzky brought the program to a close with his familiar but always exciting reading of Sibelius' Second Symphony, and with it bid goodbye, for the present, to the Friday and Saturday audiences of the Boston Symphony. It has been a fine and exciting fortnight, and I think I speak for all in bidding him an affectionate and appreciative "au revoir." The orchestra is on tour next week, returning on Dec. 15 with Charles Munch conducting. Aldo Cicclini, pianist, will be the soloist.

E. POWER BIGGS

E. Power Biggs, distinguished concert organist, will give the last of his series of three organ recitals in Symphony Hall Monday night. He will end his traversal of great organ literature with works by Vivaldi, Bach, Brahms, Dupre, Hindemith, and others.

This Clipping From
DALLAS, TEX.
NEWS
DEC 3 1950

BACH'S BRANDENBURG CONCERTOS Nos. 1 and 5 are in a London Gramophone release (LLP 222). The Stuttgart Chamber Orchestra conducted by Karl Muenchinger supplies the soloists and ensemble. As a recording the effort is extraordinarily faithful and life-like. Interpretatively it is workmanlike but needs Bach be anything else? The master, himself, does the rest and too often these concertos come to us as lillies with gilt.

POULENC'S eloquent G Major Mass and Benjamin Britten's "A Ceremony of Carols" are teamed on a new Victor long play disk (LM 1088), making a bright Christmas package for the serious-minded. The Robert Shaw Chorale and the services for the Britten work of Laura Newell, harpist, are the artists. The Poulenc is a work of engaging sophistication and deep sincerity. The Britten is more popular in approach.

VLADIMIR HOROWITZ is in prime shape technically and mentally for a new Victor release consisting of Schumann's "Kinderscenen," Opus 15, and seven Chopin Mazurkas. The romantic repose and touch of the Schumann are exemplary and, for Horowitz, most unexpected. His Chopin gets more piano than the composer intended but in this music the pianist is as interesting as the notes. (Victor LM 1109.)

THAT ADORABLE B Flat Major of Franz Schubert (No. 2) composed when he was eighteen years old, has verve, maybe too much, and vernal freshness at the hands of Charles Muench, conducting the Boston Symphony. The music is somewhat driven but the whip hand is alert and authoritative. Get this one and keep it (Victor LM 41).

This Clipping From
BOSTON, MASS.
POST
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Children's Concert

BY WARREN STOREY SMITH

The Shady Hill School of Cambridge is sponsoring a series of four children's concerts in Sanders Theatre, the first of which was given yesterday afternoon. The participating forces were the Zimbler Sinfonietta, now-renowned group of Boston Symphony players; Jean Sandbank, [illegible] violinist from Brazil; Rudolph Elie, commentator, and Laning Humphrey, narrator. Richard Burgin conducted.

Children's concerts either go or they don't. Several attempts have been made in this direction at Symphony Hall, and for one reason or another, one and all have come to grief. That of yesterday was well planned and successfully carried out. The children that comprised most of the audience were, on the whole, small children, yet the proceedings did not seem to be over their heads. Audible comments signifying uneasiness were few and far between.

Mr. Burgin and his orchestra started things off with a short and highly entertaining Symphony by the 18th century Englishman, William Boyce.

Miss Sandbank was then heard in the second and third movements of Mozart's Seventh Violin Concerto, the one of doubtful authenticity lately played here by Mr. Menuhin, and matters came to a close with Prokofieff's "Peter and the Wolf." It was here that Mr. Humphrey did his bit.

More rehearsing would have helped, since conductor and narrator sometimes got their signals mixed, but Mr. Humphrey told the story well and held the interest of his youthful auditors. Miss Sandbank played expertly and Mr. Elie's comments were pertinent without being pedantic. The next concert will take place Jan. 27.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
DEC 3 - 1950

SYMPHONY HALL, BOSTON, by H. Earle Johnson, Illustrated. 431 pages. Little, Brown. $6.

THE Boston Symphony Orchestra left its original home, the old Music Hall, during the 1899-1900 season, and moved into large, new, fireproof Symphony Hall, corner of Huntington and Massachusetts Avenues, in October, 1900.

From that time to the present Mr. Johnson traces the history of musical and nonmusical events which have taken place in the famous edifice. Written with scholarly taste and precision and illustrated sparsely, the story of Symphony Hall is told in full and not without much critical aid, notably from the "Big Two" of Boston, Philip Hale of the Boston Herald and Henry Taylor Parker—H.T.P.—of the Transcript. While there is no objection to Mr. Johnson's enthusiasm over the critical appraisals of lovable, windy H.T.P., it might have been better for some readers had he pointed out, maybe subtly, that H.T.P.'s reviews were masterpieces of intuitive overstatement. A minor point, but to my knowledge H.T.P. had little or no technical grounding in music.

The material, ably presented, is enlivened now and then with cute anecdotes. And the author discusses the Orchestra, its growth under various conductors and its featured artists; he comments on concert life and glimpses the many nonmusical activities which have been held in Symphony Hall, some of them almost ludicrous—but even Symphony Hall has to have sustenance. Koussevitzky is rightly the pivot about which the book turns, and a list of works performed by the Boston Symphony Orchestra and supplementary appendices concerning soloists who have appeared in Symphony Hall are appropriately the stopping point. In general this is a valuable contribution to the history of musical culture in America.

STANLEY H. HASTE

[17]

Boston Sunday Globe

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SUNDAY, DECEMBER 3, 1950

MINIATURE ALMANAC ..... DEC 3
Eastern Standard Time

Sun Rises	6:56	High Tide	5:13 a m
Sun Sets	4:12	"	5:33 p m
Length of Day	9:16		

Height of Tide ..... 8.8 ft a m, 9 ft p m
Light Automobile Lamps at ..... 4:42 p m

Moon's Changes
New Moon, Dec. 9, 4:28 a. m.
First Quarter, Dec. 16, 12:56 a. m.
Full Moon, Dec. 24, 5:23 a. m.
Last Quarter, Jan. 1, 12:11 a. m.

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The Associated Press is entitled exclusively to the use for republication of all the local news printed in this newspaper, as well as all AP news dispatches.

Globe Man's Daily Story

There is a current story, reports Imp, about a prize fighter who wasn't having any luck with his opponent. His manager, down back of his corner, yelled, "Stop those punches!"

The fighter maneuvered himself into the corner. "You don't see any of 'em gettin' by me, do you?" he asked.

SIBELIUS AT EIGHTY-FIVE

Twenty-five miles north of Helsinki is a little railroad station, Jarvenpaa (Lake's end). Within view of the Lake on a knoll wooded with silver birches and conifers, stands a sizeable villa, named, "Villa Ainola," after the composer's wife. It is massively built of logs, with a balcony facing the sunsets over the lake.

In this villa lives Jean Sibelius, a composer in honor of whose 85th birthday, Dec. 8, 1950, orchestras all over Western Europe and the Americas, are playing his music. His uniqueness among the composers whose floruit falls in this 20th century is that his predominant works are seven symphonies (and a possible eighth) continuing the classical tradition which begins with Sebastian Bach and goes on with Joseph Haydn, Mozart, Beethoven and through the 19th century for at least 200 years, and it begins to look as though Sibelius might be the last in that lineal descent.

The power to originate is the central force in any civilization. In the past two centuries music has been the art-form in which the Western European nations have most excelled, and that art may now be passing to the Americas. The test of a civilized society is to identify its men of talent, with some unique power of origination, and provide, at least adequately, for their genius to do its work. It has taken Western Europe, where these great musicians mostly originated, about two hundred years to give some of these supremely talented men a bare livelihood, and some not even that. Mozart and Schubert died of poverty, and both young; Beethoven died untimely at 57, as Romain Rolland has said, "for the want of a woman to take care of him," Schuman died untimely of a mental disorder, Mendelssohn, though wealthy, died young from overwork. Ernest Newman, whose four-volume Life of Wagner is the authoritative biography, says candidly that as a borrower of money, too, Wagner was a man of genius.

As the 19th century neared its close, two of the great composers either were well taken care of or could take care of himself: Richard Strauss was a good business man, though he was ruined financially by the two wars, and Brahms first earned his living as a director of singing societies, then by playing or conducting his own compositions for piano and orchestra.

* * *

Sibelius' life-story might be called, like his tone-poem written in 1892, "A Saga." His one factual biography thus far is written by Karl Ekman, a hospitable and scholarly journalist in Helsinki. He himself is not satisfied with it. A natural sensitiveness of the family at allowing its personal affairs to be discussed all over the world—prevented him from making it as good as he could and would have done. But even so, it contains intimate discussions with the composer which are well worth reading.

Aspiring to be a concert-violinist, Sibelius became in the 20th century one of the world's foremost, if not the foremost composer. His symphonies began being played in Boston soon after the turn of the century, under Karl Muck, who understood them.

* * *

In August, 1933, while Sibelius was still in his prime, during several conversations with him at Villa Ainola, he inadvertently gave a clew to this newness and strangeness. "Nothing I have written before helps me in writing a new symphony. Not only must I write the new music, but I must also make the new tools with which the new work must be made." There was more to it, but since we were both of necessity speaking German, that is as much of the sentence as I could retain for sure. It is one of the few things he ever said about the inwardness of his creative process. For the more part he tells visitors, "Das? Ich weiss nichts davon." (That? I know nothing about it!) Relating which, he sighed, "I have had to wait from ten to twenty years for each new work of mine to be understood, but I have grown resigned to it."

And under what conditions from 1900 to 1926, when his latest work "Tapiola" was published? The 1890's were a constant struggle; in the decade or so between 1900 to 1914, solid successes, being invited to foreign capitals to conduct his own works: then the change from his Third Symphony to his Fourth (1908) which many think his greatest, composed before, or during, after his recovery from a growth in his throat which it was thought was going to kill him. It was removed by an operation in Berlin: but that Fourth Symphony is sheer originality, still in classical vein. Many consider it the supreme classical symphony published in this century.

* * *

Then began the violent action in the "Saga" of Sibelius. The war of 1914-18 cut him off from revenues from his German publishers and he was reduced to writing pot-boilers to support himself and his family. After that came the revolution in Finland and elsewhere. His villa at Jarvenpaa was raided by Bolshevik soldiers. Ostensibly they were searching for arms. There was a revolver in his house, and his man servant knew it. Had he told, the composer would have been shot, but the servant did not tell. What Sibelius did was play on his grandpianoforte to keep his little girls from being frightened.

His country house being now too dangerous, he was lodged with his brother, Dr. Christian Sibelius, who was head of a sanitorium in Helsinki. On that rationed diet, the composer lost 40 pounds in a few weeks, but musician to the core, the approach of the German artillery, while they in the sanitorium did not know whether they would be murdered by the evacuating Bolshiviks, or hit by the bombs of the advancing Germans, their steady cannonade, nevertheless, made him think of a colossal fortissimo.

During these years, 1914 to 1920, two more symphonies were boiling in him, the massive Fifth and the more pastoral Sixth. He kept himself sane by composing. After that same the Seventh (1923).

My resolution to go to Finland and speak with him dated back many years, when his great Nordic works were being played here. They seemed to explain us to ourselves: one strain in them was landscape and seascape, such as one sees in Nova Scotia and Newfoundland; the other was a strong feeling for the ancient Greek and Roman classics in which he was known to be a voracious reader.

We came to that. "One doesn't consciously write music of landscape or the ancient classics," said he, "but if they poured into you from my music, they must have been unconsciously in me when I composed it."

Of the other, the ancient Graeco-Roman classics, he said, "I read the classics because in them I find depth of feeling without sentimentality."

* * *

Is there to be an Eighth Symphony? Has he it in his writing-table drawer? In Helsinki, even in 1933, a visitor was warned not to speak of it. The latest American resident there, the wife of our Consul General, said last July it was thought to be being held for posthumous publication. This guess sounded shrewd, for during our conversations, it appeared that he knew "Goethe's Conversations With Eckerman," practically a working manual for an advanced creative artist, and quoted from it repeatedly. Knowing it so well, he would know that Goethe postponed publishing the "Second Part of Faust" until six months after his death, so as not to be vexed by critics who failed to understand. Sibelius, too, had had that experience with at least four of his symphonies. What more natural than to do the same as Goethe.

A little phrase written above the Scherzo to the Seventh Symphony, gives an insight into the center of the composer's being. He wrote there "Hellenic Rondo." The Scherzo is an ecstatic dance, which sets one's very blood to dancing. In the published score, those words are omitted. But they had been written, and perhaps what they mean is that in him for the first time the classic symphony had reached and spoken through the Northern peoples. The European Continent ignored his symphonies for years: but they were first understood by Scandinavia, England and North America. A good definition of his music might be "Hellenic Rondo of the North."

UNCLE DUDLEY.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC. 3 - 1950

Music and Musicians

Two Charming Books

By VIRGIL THOMSON

WITH Christmas coming on and the thought in my mind of rendering a shopping service, I took a look recently at the new books collected on my table since early fall. A few are scholarly and serious; I shall examine those later. Today I am full of delight from two volumes of partly historical, partly belle-lettrist charm. One deals with auditory pleasures in Boston, the other with musical comedies mostly originating in New York.

* * *

Bostonian Civilities And Good Sense

"SYMPHONY HALL, BOSTON," by H. Earle Johnson (Little, Brown & Co., Boston, 1950, 431 pp., $6.), is a history of the cultural fare offered in that house since its opening in 1900. Naturally, it is mostly about the Boston Symphony Orchestra, [redacted] glimpses of other entertainment. It is not a history of all musical Boston, since it omits the celebrated opera company and the doings of Harvard and of the New England Conservatory. It is more nearly a view of music in Boston, as this might have been seen (and heard) by a homebody pigeon cotted at the corner of Huntington and Massachusetts Avenues. Mr. Johnson is a chatty pigeon who tells a pretty anecdote. He also goes a bit about the privilege of living in Boston.

The main facts of the Boston story are available elsewhere, but Mr. Johnson's ornamental detail is full of surprise and charm. The sale of orchestral season tickets at auction, a procedure carried out for many years, caused Mrs. Jack Gardner to pay $47.66 2-3 for her balcony seat in 1900. The primacy of Symphony Hall in forcing the removal of ladies' hats reminds us that before 1908 the price of a ticket entitled no musical customer in any city to a sight of the stage. The fact that administration of the hall and orchestra was vested in a board of trustees only after 1918 recalls to us that both had previously been a private operation of Major Higginson.

Descriptions of the hall's architectural conveniences point out that neither New York's nor Philadelphia's orchestra is so happily housed. The history of the acoustical care that went into its planning offers a lesson to us all. Professor Wallace Sabine, of Harvard's Physics Department, undertook for this purpose extensive researches. The results of these were incorporated in the architect's design, and they actually worked. An earlier plan, though far more stylish visually, had wisely been rejected by Major Higginson and his advisers on the ground that halls of the Greek theater type were acoustically an unknown quantity. When one thinks of all the expensive auditoriums that have been built in Europe and America since 1900 and scarcely a one of them acoustically successful, one is grateful to all those who took serious thought about the matter before building Symphony Hall.

The present book, like most commissioned works, seems arbitrarily limited in its coverage; but it is good reading. Boston itself, always stimulating to the literary mind, is its real hero. This hero is portrayed resemblingly and some of his adventures with music in the twentieth century recounted through a wealth of anecdote both informative and entertaining. Whether the book is overpriced at six dollars depends, I suppose, on whether one was brought up east of Bridgeport.

* * *

Girls, Jokes, Sentiments And Tunes

"MUSICAL COMEDY IN AMERICA" by Cecil Smith (Theater Arts Books: Robert M. MacGreger, N. Y., 1950, 374 pp., 64 photographs, $5) is a full money's worth for anybody. Few subjects are so tightly packed with sentimental associations as that of popular musical entertainment. Extending from "The Black Crook" through "South Pacific," this book has intense nostalgic appeal for persons of all ages, and the sixty-four photographs are a history of stage tailoring and dressmakers' dream life from 1864.

The book offers also as much personal exasperation as it does pleasure, through the complete omission of many shows as famous and familiar as those described in its pages. Touching paragraphs are devoted to "The Merry Widow" and to the career of Lillian Russell, but no mention is made of "Madame Sherry," the show that launched "Every Little Movement" or of "The Prince of Tonight," famous product of the Chicago school. Why the author did not aim at completeness of coverage, at least as regards famous and successful works, is not clear to this reviewer. He seems to be telling a historical story that might justify a selective coverage, but that story is not quite clear either.

His theme is something like this: that music shows are not art and are not ever going to be art and that whatever resemblance they may offer to the observance of intellectual standards is purely accidental. He shows, however, that music shows have come to be in America, as long before they had become in Europe, a sophisticated, sexy, satirical and powerful, if piece-meal, expression of contemporary life. How long ago this maturity came about is not certain, but it was visible by 1900. Its clear path, in fact, dates from "The Black Crook" of more than a quarter-century before. Music shows, moreover, resemble art-forms in the way that significant novelty springs full-blown each time and then is followed by weak copies. Mr. Smith respects the vigor of our light musical theater, admires it, uses it as pretext for drawing up critical distinctions and estimates. But he insists that it is not going to grow up further and become grand opera. The profit-motive connected ineluctably with sheer entertainment would prevent that, and so would the second-rate character of the musical and literary materials employed, even at show business's best.

If all this is true, and I believe it to be, attempts to apply to this repertory the intellectual operation known as criticism are vowed to failure. Show business can be treated as economics, as folklore, as anthropology, as social history, even as a contributing element in the history of music or literature. But it is not primarily either music or literature, and so all attempts to criticize it by the standards of art suggest to this reader lotus-eating. The pictures, the names, the real facts about a show are fascinating. Mr. Smith's opinions, however intelligently formed and courteously stated, are an attempt to substitute his memory-sentiments for mine; and I resent them. The musical comedies of today and of yesteryear are every man and woman's private emotional life. Viewed that way, they loom huge. Viewed as idealistic, authentic, self-conscious art, they have little reality.

[173]

This Clipping From
ST. LOUIS, MO.
POST DISPATCH
DEC 3 1950

Music And Music Makers

Looming Deficits

By Thomas B. Sherman

THE Symphony Society's unending battle for survival is a little more desperate this season than last because attendance at concerts has fallen off. This decline in patronage is not peculiar to St. Louis. It has occurred all over the country and has affected the related fields of entertainment as well as music. Rising costs of essential commodities—food, clothing and household goods—together with increased taxation, have caused budgetary readjustments all along the line and it is not surprising that a certain percentage of concert-goers have decided that they must get along without "live" music.

Television has also been cited as a possible deterrent to concert going but this influence is apparently negligible. Television programs, as yet, offer no substitutes for symphonic music. In any case the St. Louis Symphony Society is facing a larger deficit than was expected last spring and even then it was large enough to pose a serious problem of policy. Briefly stated the directors had to decide whether to proceed with the 1950-51 season when the necessary revenue wasn't in sight. The affirmative decision was finally made because the Society had a "nest egg" of about $85,000 which could be used, in part, to defray running expenses if no other funds became available.

★ ★ ★

THIS MONEY was a bequest from the late Mrs. Letitia Williams and it was obviously intended as a nucleus for an endowment; but since no conditions were attached to its use for any purpose it was agreed that it could be breached, as a last resort, if the only alternative was the suspension of the orchestra. Conditions have changed since spring, but for the worse. So the Williams bequest can be kept intact only if the current maintenance drive is unusually successful. The Symphony must raise not only the $150,000 needed to meet a normal season's deficit but an additional $30,000 to $40,000 to make up for the failure to realize last season's goal.

If this isn't done the nest egg will be cut in half and the orchestra will face dissolution at the end of the 1951-52 since all funds in hand will have been exhausted.

★ ★ ★

THESE ARE the hard facts. How they will be affected by the new war economy now in prospect is a matter of conjecture. Concerts take nothing away from the defense economy and so there is no civic or patriotic reason why they shouldn't continue. Raising the funds may be more or less difficult but as of now no satisfactory way of supporting the orchestra by private subsidy has been worked out.

Many other orchestras are in the same situation. The only three which are permanently safe —if the word "permanent" is at all allowable in our present state of flux—are those of Philadelphia, Chicago and Cleveland. Philadelphia has a $2,000,000 endowment, Chicago $3,000,000 plus a concert hall and studio building and Cleveland $5,000,000 plus a hall.

The New York Philharmonic Orchestra has various funds from which it has derived a sizable income but according to recent statements from the management, inroads are being made into the organization's capital and the end of that process is in sight.

★ ★ ★

FLOYD BLAIR, president and treasurer of the Philharmonic Society's Auxiliary Board, said recently that last season's deficit was $81,000 and this season's will be $150,000. With conditions as they are the Society was prepared to "meet the emergency" this year and next. After that there would be no more capital funds which could legally be touched.

The Society must therefore go to the public in a big way and ask for contributions to increase the endowment fund or to defray current expenses or both. Some members believe that the money could be raised; others are doubtful. There was a time when the Society might have hoped to get a sponsor for its Sunday afternoon broadcasts but the trend in radio, aside from the uncertainties in the whole industry brought about by television, is away from "serious" or "classical" music. Only four orchestras now broadcast regularly on national hookups; The New York Philharmonic, the Boston Symphony rehearsal, the Oklahoma City Symphony and the NBC Symphony. None of these has a sponsor and as Virgil Thomson recently pointed out in the New York Herald Tribune:

"All now have undesirable hours, and tape recording is making the postponement of any program likely whenever the local distributing station can sell its accustomed hour to an advertiser."

★ ★ ★

(IT SHOULD BE ADDED here that St. Louis gets only the NBC concerts directly. The Philharmonic concerts received here are from tape recording. The Oklahoma City concerts are not broadcast locally. The Firestone and Telephone hours in general are "light" if not trifling.)

In these circumstances it is natural that many persons should be considering the possibility of Federal, state or municipal subvention. A few orchestras receive modest amounts already and more may be on the way. But before a general program of governmental support is sought it would seem appropriate that all possible methods of raising funds privately should be exhausted. Perhaps some of the big foundations —the Ford Foundation, Rockefeller, etc.—could be interested.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 3 - 1950

Audience Reaction to Boston Symphony

For the first time in its 50 years at Symphony Hall, Boston Symphony Orchestra admitted the public to rehearsals. From 7:30 until up near 10, audiences, consisting mostly of college students, eagerly listened and watched as conductor Charles Munch put the finishing touches on a program for the Friday and Saturday symphony concerts. There would be long stretches of superb playing, then interruptions and repetitions to improve the effects. As shown by these photos by the Globe's Edward F. Carr, it was a treat to the younger generation of music lovers—good to hear and fascinating to watch. There will be five more such events, once a month except in February, always on a Thursday evening.

In the Guest Artists' Room, during intermission, soloist Yehudi Menuhin practices for his Mozart Concerto, and allows two students to pick up pointers, while mirror reflects the scene.

At intermission, conductor Munch braces himself with a cup of tea in the Green Room, and emphasizes a point for the second half of the rehearsal.

Spellbound, and no doubt about it.

"I didn't think he could improve on that—but he did, didn't he?"

Dreaming of Spring in November—to the strains of Schumann's "Spring" Symphony.

Some modern effects of Schoenberg's "Chamber Symphony" seem to have these girls a little bewildered.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 3- 1950

Great Orchestra at Home

SYMPHONY HALL, BOSTON.
By H. Earle Johnson. 431 pp.
Boston: Little Brown and Company.
$6.

Reviewed by
HENRY DAVID AIKEN

THE significant history of any music hall is not simply a record of programs and names, many of which mean nothing to contemporary music lovers, but also an interpretation and assessment of the reports of those who heard the music at first hand. Such a history is not easy to write; nor has Professor Johnson accomplished his task with more than average success.

The first two chapters are devoted to a review of the circumstances which led to the building of the Hall and to a description of its physical and acoustical properties, which are justly renowned. The remaining chapters provide an exceedingly selective and choppy account of the Boston Symphony during the fifty years of its residence in the hall, the recitals and concerts given by other artists, and, finally, the non-musical activities of the hall.

The pivotal chapters, of course, are those dealing with the Symphony. During the reign of Major Higginson—and it clearly was a reign—it was in effect a German orchestra transplanted to Massachusetts Bay. Its conductors, nearly all of them of the first rank, were German; so were most of its players; and the music which they performed was overwhelmingly Austrian and German. So far as the quality of the music was concerned, this had its good and its bad side. Beethoven was not neglected; but, then, neither were Goldmark and Raff. The quality of performance, in any case, was unquestionably first-rate.

The Germanic phase came to an end with the internment of Dr. Muck during the first world war and the subsequent resignation of Higginson in 1918. The episodes which led up to the former event are retold here only in part, but enough is said to sicken at least one reader at the hysterical chauvinism displayed by patriotic philistines at that time.

Muck was succeeded in 1919 by Pierre Monteux. Thenceforth both the personnel of the orchestra and the programs played became increasingly international in character. Monteux, himself an early champion of modern French music, inaugurated a period, which continues to the present, of persistent hospitality to new music. Perhaps no other major orchestra in this country has so exemplary a record in this respect.

It is hard to say just why it should be that almost no one—Bernard Haggin is a notable exception—has yet been able to write about the achievements of Mr. Koussevitsky in a way that is free from sentimentality and exaggeration and yet remains properly appreciative of his unquestionable distinction as an orchestra leader and as an advocate of original musical talent. Mr. Johnson has succeeded in this regard no better than his predecessors. Throughout the book his writing is platitudinous and occasionally mawkish; in the chapter on Koussevitsky it becomes unbearably so. No attempt is made to analyze in detail the style and quality of Mr. Koussevitsky's performances of music of different schools and periods. Nor is there any careful substantiation of such assertions as the one that no other orchestra in the country has explored the "rewarding forgotten by-ways" of Haydn, Mozart, and Bach as did the Boston Symphony under this conductor. Actually, the appendix which lists the works performed by these composers reveals an effort much less venturesome and persistent. Thus, for example, the overworked Eine Kleine Nachtmusik was played at least seven times during Koussevitsky's tenure, but the fine Linz Symphony only once, and the magnificent Concertos, K. 491 and K. 503 not at all. Moreover, his advocacy of contemporary music has been erratic. When it was charged that the Fifth Symphony of Shostakovitch was "banal, vulgar, thin and unoriginal," Koussevitsky replied, "I will keep repeating the music until the critics realize its greatness." He did so—in fact eight times in ten years. But during the same period very little of Bartok's music was played, and only his Concerto for Orchestra more than once.

Mr. Johnson's praise is monotonously fulsome, but it must be said that when all due allowances are made the record of the Boston Symphony Orchestra in the last half-century is an unusually high one. No other orchestra has so continuous a record of outstanding performances.

Mr. Aiken is a member of the Department of Philosophy, Harvard University.

This Clipping From
SAN DIEGO, CALIF.
UNION
DEC 3 1950

JACOB LATEINER

Jacob Lateiner, brilliant piano soloist with the San Diego Philharmonic Orchestra Tuesday night, made his first appearance with the orchestra at the age of 8 when he played Mendelssohn's "Concerto in G Minor" in a concert presented in Havana under the direction of Ernesto Lecuona, a composer best known here by his "Malaguena."

After the Lateiner family moved to Philadelphia, the pianist, then 11, continued his studies at Curtis Institute with Mme. Isabelle Vengerova, a wonderful teacher, by all accounts. This remarkable woman, now 74, teaches with tireless spirit both in New York and in Philadelphia. Mme. Vengerova studied with Essipoff, who in turn studied with Leschetizky, a pupil of Czerny who was a pupil of Beethoven.

BECOMES KNOWN

While still a student at Curtis, Lateiner played with the Philadelphia Orchestra and other major orchestras. He became even more widely known after his later appearances with the Boston Symphony, his debut solo recital in New York, and tours in this country, Mexico, and Australia.

Lateiner records for Columbia. His new release, Beethoven's "Sonata, Op. 111," will be available in our record shops any day, now.

After his recital Dec. 12 at the Wilshire Ebell Theater, Los Angeles, Lateiner will return to his home in New York. Lateiner has been taking time off from concert work for a period of composition study with Schoenberg.

* * *

FARICY TO PLAY

Austin Faricy will play his harpsichord and his new clavichord in a program of J. S. Bach's music Tuesday evening, Dec. 12, at the Union Congregational Church in La Jolla. The public is invited to this concert commemorating the 200th anniversary of Bach's death.

* * *

All alumni members of Phi Mu Alpha, national music fraternity, are invited to an open house this afternoon from 2 to 5 at the home of Robert Larkin, 4455 Louisiana St.

The following musicians appeared in a joint concert recently presented by Phi Mu Alpha, and Sigma Alpha Iota, national honorary music sorority: Blaine Johnson, Gretchen Dietz, and Alice Culley, pianists; John Sullivan, Baritone; Rosemary Rademacher, soprano; Robert Larkin, violinist, and Betty Rigby, soprano.

* * *

PUBLIC RECITAL

Dr. Herbert Hyde, a concert organist who has recently come here from Chicago, will give a public recital next Sunday afternoon at 4:30 in the First Presbyterian Church. Hyde has recently joined the music faculty of Balboa University.

In his coming concert, Hyde will play a group of his own compositions and a suite dedicated to him by Alec Templeton. The program will open with Handel's "Sixth Organ Concerto" and music by Bach, Dupre and Bonnet.

* * *

HARPSICHORD MUSIC

In her recent harpsichord recital in the Shatto residence, Yvonne Hammond Shatto played a fine program of harpsichord music by Bach, Handel and Scarlatti. Audience response was euthusiastic. The beautiful tone of Mrs. Shatto's harpsichord was especially enjoyed. This instrument was made by Julius Wahl, of Los Altos. Wahl formerly made pianos in Germany. He is now making harpsichords in his one-man workshop near Palo Alto.

After Mrs. Shatto's recitals, Robbie Escovado, a talented young composer-pianist, added a coda to the program by playing a group of his own compositions and a "Sonatine" by Koechlin. A melodic gift and considerable ingenuity were evident in Escovado's piano compositions, "Alborado," "Canone Chiuso," and "Adieu a l'Albatros." Style and performance were both good in the music by the French composer, Koechlin.

* * *

CHRISTMAS FANTASY

A Holiday Revue and Christmas Fantasy, produced by Carl Dewse, will be presented Tuesday evening, Dec. 19, in the San Diego Woman's Clubhouse. The Lancerettes, an ensemble of 16 high school and college girls, will be directed by Peter Lance, Hollywood pianist and arranger.

Others appearing in this revue will be Ann Jones, Alice Couchman, Patsy Harding, Rosalie Marsh, Barbara Semann, Bailey Warren, Jary Meachum and Ron Whitson, congo drummer.

This Clipping From
WICHITA FALLS, TEXAS
TIMES
DEC

Off the Records

By BOB PAYNE

He is not listed among the great opera stars of today, but the singer whose voice Victor has captured on a 45 rpm dis of "La Donna E Mobile," the famous aria from "Rigoletto," appears destined for immortality.

The richness and timbre of this tenor's voice, his mastery of expression, interpretation and delivery of the operatic aria compels this reporter to predict the singer—Enrico Caruso is his name—will go down ultimately in history as the greatest in his field.

The value of a mechanical device that can keep alive the voices of long-dead artists is illustrated graphically in the Caruso recordings that make it possible for his golden voice to be heard years after his death.

This particular record is included in a new Victor album entitled "All Time Favorites." Others in the treasured set are "Carry Me Back to Old Virginny," sung by Marian Anderson; Liszt's "Leibestraum" No. 3, played by the First Piano Quartet; "Jalousie," played by the Boston Pops Orchestra; "Make Believe," sung by Allan Jones; "Italian Street Song," sung by Jeannette MacDonald; "Bluebird of Happiness," sung by Jan Peerce, tenor, and "The Blue Danube," played by Leopold Stokowski and his Symphony Orchestra.

Marion Anderson also is featured in another Victor album certain to impress lovers of "voice classics." The contralto displays magnificent range and versatility in "Frauenliebe und Leben," Op. 42 (Woman's Love and Life) by Chamisso-Schumann.

Symphonic music is not always a heavy clashing of chords, a synchronized violin section's exercise on the scale, or a serious, drawn-out presentation of music with a morbid theme. It has its lighter side.

Ample proof of this is provided in a Victor 45 album entitled "Toscanini Conducts Light Music." Arturo Toscanini and the NBC Symphony Orchestra get together for short, snappy and qualitative presentations of "The Sorcerer's Apprentice," (Dukas), "The Skaters Waltz," (Waldteufel) and "Colas Breugnon: Overture," Op. 24. (Kabalevsky).

Alog the same line, the Boston Symphony Orchestra achieves novel musical effects in Haydn's "Toy Symphony," with Serge Koussevitzky conducting. The real instruments effectively imitate their dime-store counterparts in the unique symphony.

A leading manufacturer of phonograph record changers believes the three-speed player is here to stay. Since his firm is not engaged in manufacture of records, C. P. Cushway, executive vice president of Webster-Chicago Corporation, is neutral in the fight over "which speed is best?"

But he maintains that the growing popularity of 33 1-3 rpm LP's for classical numbers and of 45s for popular songs, will not result in the demise—now or perhaps ever — of the standard 78 rpm disks.

The great bulk of sales remains in 78s, he says, and there are tens of millions of the standards in the hands of the public.

Columbia introduced the LP 33 in 1948 and RCA Victor came out with its 45s early in 1949. Since then the two companies have been feuding, with Columbia gradually bending toward the 45s for popular numbers and Victor utilizing the LP 33 more and more for its classical efforts.

CLASSIC MASTER

Sibelius Stands Alone as Composer Who Has Risen Above Passing Fads

By OLIN DOWNES

ON the 8th of December, that is to say next Friday, Sibelius celebrates in Helsinki his eighty-fifth birthday. He asked a friend recently and rather pathetically if one couldn't be permitted to pass his eighty-fifth birthday "allein." It is to be feared that this cannot happen. Certain inescapable celebrations will doubtless take place, and be accepted as courteously as possible, by a man to whom public attentions are abhorrent and who has been given less reclame in proportion to his stature as an artist than any other composer alive.

Writers who seek a famous musician as a subject for their literary flights, and who indeed need such a peg upon which to hang their special lucubrations, would not find Sibelius susceptible to their lures. A Sibelius clique could have done nothing with him. He is far too intelligent and impersonal, and as a composer too absorbed in the inviolable secrets of creation, to fall into any such ways. This is not a policy, or even a religion; it is an inalienable characteristic, and we shall not forget the day when moved by a friendly impulse he tried to answer a question about the form and general nature of his latest symphony—this was back in 1932. The man's features worked as though he were in a nightmare. Indistinct guttural exclamations struggled to come forth, until finally he shook his head and shouted desperately, "Ich kann nicht."

A corollary to Sibelius' absorption in his art has been his clear perception of where he was going as an artist. We like to recall the effect of his first visit to Bayreuth. One result of Emil Chabrier's visit there, according to the story, was his copying of the score of "Tristan," note for note. Bruckner went to the Festspielhaus as to a shrine, and he became the Wagnerian symphonist. Mahler's Brobdingnagian soul took fire from a performance of "Parsifal," and Mahler said to Sibelius that the symphony must embrace the world. Sibelius declared for pure music, an art undominated by the theatre, or any extra-musical concepts. Leaving Bayreuth, he declared his distaste for the Wagnerian esthetic, returned to Finland and wrote the "Lemminkainen" Suite.

Unhackneyed

This was in 1893-94. It is most significant that the Lemminkainen music, inspired by the poetical tale of the Kalevala, is today as fresh, beautiful and unhackneyed to our ears as it was a half-century ago.

In the "Swan of Tuonela" a young poet converses with Death the Consoler. Its simple instrumentation remains a wonder of subdued color and mystical atmosphere, while "Lemminkainen's Homecoming" stirs us deeply with its precipitant rhythms and wild glory of motion. Incidentally, the two middle numbers of this suite, long withheld from circulation, are now published, and we will bet a bottom dollar after once hearing them that the conductor who programs these pieces will have a triumph.

These are early manifestations of the lonely genius of the young Finnish master. Sibelius was, of course, to go much farther, and in more epochal, if no more tender and inspired directions. His period of nationalism and romanticism is well known to us. It produced stirring and superbly colored music, and it exemplifies strikingly Sibelius' novel, northern orchestration. It was Philip Hale who said that the instrumentation of Sibelius was "like unto Nature's instrumentation of a tempest." Perhaps Sibelius' First Symphony may decline in the repertory before the earlier "Saga," which, with its heroic spirit, its fantastical coloring and climatic power would represent, in and by itself, the advent of a new master. The First, perhaps, but not the second.

Great Symphonist

We have no intention of attempting here a catalogue of the Sibelius scores, or to mark off, as analysts are wont to do, his various "periods." However, it is now clear that the composer of the Fourth to the Seventh Symphonies inclusive, is far and away the greatest symphonist of the first half of the twentieth century. No one has approached or paralleled the phenomenon of the Fourth Symphony in its compression, originality and unprecedented developments.

The harmonic as well as thematic working out of the C natural-F sharp major chordal relations is still entirely new, and may be compared with profit to the procedure of Stravinsky in the same year—1911—with the same basic problem of the two very distantly related triads. The flowering of the two first movements of the Fifth Symphony from the introductory measures is a manifestation, as organic and masterful in a wholly different way, as any germinal working out of Beethoven. There is a raging climax in the finale of the Fourth which ignites, from dissonance to dissonance, with the violence of a chain explosion. The final pages of the Fifth, with polyharmonic brass and wood hymning the theme, and the harmonic crashes and the superimposed tensions of the strings are of unduplicated workmanship and overwhelming grandeur.

One has barely touched in this paragraph on a few illustrative details of Sibelius' art, by way of indicating the immense arch of his progress from the early days of folk poetry and legend to the "absolute" music of the later masterpieces.

It was after the first World War that there came the period in composition of retrenchment in the proportions, forms, instrumentation of the symphonic design. Neoclassicism was the word. The heroic romantic gesture was deemed fustian fit only for the credulous and the bourgeois. The composers claimed a return in their scores to simplicity, objectivity, economy of means, purity of form, as exemplified by classic masterpieces of the eighteenth century. Certain of them even attempted, sedulously if superficially, to emulate the actual idioms of Corelli, Pergolesi, Scarlatti, Mozart, et al. And no more "program music," and a bas

JEAN SIBELIUS, FINNISH COMPOSER, WILL BE 85 NEXT FRIDAY

International Foto Service (Tuovi Nousiainen and Bertil Dahlgren)

A recent photograph of him with his wife, Aino, at their home called Ainola in her honor, where he lives just outside of Helsinki.

This Clipping From
RIVERSIDE, CALIF.
ENTERPRISE
DEC 4 1950

In the World of Music

Choir College to Expand

The Westminster Choir College as embarked on a $12,000,000 xpansion program, it has been nnounced by its president, Dr. ohn Finley Williamson.

The college plans to convert the l-acre former Lambert estate in rinceton, N. J., into a campus ntaining a chapel seating 1,200, large concert auditorium for 500, a smaller auditorium for 00 and an open-air amphithea- r to seat 15,000. There also ould be an education building, ormitories, dining halls, gym- sium, playing fields and parking ace for automobiles.

The building program will en- le the college to extend its mu- c training facilities to about 500 adergraduate and 100 graduate udents. Dr. Williamson and Ar- ur Judson, chairman of the uilding committee, said they oped the college would become a nique music center where the ublic may gather to hear the reatest orchestras, choruses, and world-famed artists. Judson is nanager of the New York Phil- armonic Orchestra.

Construction will begin as soon s enough funds are made avail- able, although it is not planned to olicit public donations.

Westminster Choir College was established 25 years ago by Dr. nd Mrs. Williamson to provide rained church musicians. While hat still remains the college's pri- mary goal, the new building pro- gram is expected to make the cam- pus a public cultural center sec- ond to none.

Margaret Barthel, pianist, who makes her New York debut in Town Hall on Dec. 13 as a win- ner of the Walter W. Naumburg Musical Foundation award, is the fourth artist to be presented by the foundation this season.

Born in Deford, Mich., Miss Barthel began piano studies at the age of three. By the time she was fourteen, she had given recitals in Detroit's famous Orchestra Hall and appeared as soloist with the Association Symphony Orchestra.

Now a resident of Allentown, Pa., Miss Barthel is on the facul- ty of Lebanon Valley College at Annville.

An experiment was tried by the Boston Symphony Orchestra and its conductor, Charles Munch, when certain rehearsals were thrown opened to students of all colleges and advanced schools.

The idea grew from the inabili- ty of many students to hear Bos- ton's Orchestra, because of a com- pletely-subscribed season.

The experiment has a prece- dent in the earliest days of the orchestra, when the final rehears- als on Friday afternoon were sim- ilarly opened to students for a small charge. Those rehearsals gradually came to be regular sub- scription concerts, save for a block of "rush" seats in the second bal- cony.

This Clipping From
SAN DIEGO, CALIF.
TRIBUNE-SUN
DEC 4 1950

Brahms in Paris: In other words the very fine new record- ing of the fourth Brahams sym- phony by the Boston Symphony, as conducted by Charles Muench, makes good listening, but it has a "French" slant which possibly coerces a little the moods of this specifically German work.

Where a Furtwaengler, a Men- gelberg or Bruno Walter per- ceive this work "in the light of eternity," Muench is more mun- dane and treats it with "esprit." One could never accuse the great French conductor of leading his Bostonians into musical distor- tions, but his emotional approach by way of tempos and less dra- matic breadth than traditional is surprising.

I am not for the pot-bellied heaviness that often goes for Brahmsian profundity, but there is something deeper in the first two movements, something of an epic accounting in the finale which Muench treats (with vir- tuosity) more as a fine musical pattern.

Horowitz at His Best: Victor has achieved some of its best piano recordings in the Schu- mann "Kinder Scenen" which Horowitz plays with simple com- pleteness that will remain a model.

This Clipping From
LATROBE, PA.
BULLETIN
DEC 6 - 1950

THE WORLD OF MUSIC

Margaret Barthel, pianist, who makes her New York debut in Town Hall on Dec. 13, as a win- ner of the Walter W. Naumburg Musical Foundation award, is the fourth artist to be presented by the foundation this season.

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The idea grew from the inabil- ity of many students to hear Bos- ton's Orchestra, because of com- pletely-subscribed season.

The experiment has a precedent in the earliest days of the or- chestra, when the final rehearsals on Friday afternoon were similarly opened to students for a small charge. Those rehearsals gradually came to be regular subscription concerts, save for a block of "rush" seats in the second balcony.

These "open" rehearsals for stu- dents are listed for Thursday eve- nings in the course of the season from 7:30 to 10:00. The receipts will be devoted to the Orchestra's Pension Fund.

* * *

"The Barrier" is an operatic type of musical drama that brings Lawrence Tibbett to Broadway after 25 years at the Metropolitan Opera.

It is a story of racial conflict in the south which lacks inventive- ness and freshness, and the score by Jan Meyerowitz is completely without variety. There is little spoken dialogue.

Langston Hugher wrote the li- bretto and lyrics, basing the story on his play of 15 years ago, "The Mulatto." Choreography for a flashback sequence was supervised by Charles Weidman and Doris Humphrey, and the latter staged the play for producers Michael Myerberg and Joel Spector.

Tibbett acquits himself well as a plantation owner who eventual- ly is killed by one of his mixed blood offspring. Muriel Rahn is fine as the mistress of the owner, and Wilton Clary turns in a good job as the mulatto who kills his white father.

This Clipping From
BOSTON, MASS.
HERALD
DEC 4 - 1950

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the sev- enth program of the 70th season in Sym- phony Hall yesterday afternoon. The assisting artists were the Chorus Pro Musica, Alfred Nash Patterson, conductor; Peter Sliker, tenor; John Clegg, baritone, and the Rev. Peter R. Blynn, narrator. The program:

"Le Mystere des Saints Innocents" Barraud
Symphony No. 2 in D major, Op. 43 Sibelius

By RUDOLPH ELIE

With characteristic courage, Serge Koussevitzky chose yester- day afternoon to do a brand new work although, as guest conduc- tor, he had every right to fall back on his tried and true pieces for old times' sake. That the work in question didn't make too much ef- fect and that Koussevitzky was doubtless well aware it wouldn't is beside the point: he has always been a champion of new music, and it is to his great credit that he remained in character yester- day.

The work was Henri Barraud's "Le Mystere des Saints Inno- cents," an oratoro based on Charles Peguy's excessively mys- tical poem drawn from the mas- sacre of the innocents by Herod. Barraud, a contemporary French composer who is also director of the Radiodiffusion Francaise, was inspired in his oratorio by the death of his brother, a hero of the French resistance, at the hands of a German firing squad.

There is thus an atmosphere throughout the work of intense devotion; it is in fact one of the most musico-religious expressions to appear in some time. It is set for four part chorus, children's chorus (sung here by the so- pranos), tenor and baritone solo- ists, and a narrator with a large orchestra. Vocally it is often very beautiful to hear as the style combines the austerity of four- part liturgical polyphony with the naive melodic influence of archaic French folksong. It is not without the impact of con- temporary dissonant counterpoint and rhythmic complexity, how- ever, and achieves moments of powerful vocal tension.

Where it loses its effect is in the strangely derivative sound of the orchestra. The composer does achieve some interesting sonori- ties, but for the most part there are reminiscences of nearly every French school. On their own the choral sections of "Le Mystere" would prove, I am sure, touching and effective. With the orchestra the overall impression is weak- ened; the sounds are not always appropriate to the vocal lines. Thus considered as music and nothing else, this oratorio is not successfully exportable from France; considered for its mys- tico-religious content and its in- spiration in deep personal loss, it more than makes its own-way.

It must be said that the Chor- us Pro Musica, trained for the oc- casion by its director, Alfred Nash Patterson, once again demon- strated itself a really first class choral ensemble, in this formid- ably difficult vocal enterprise. The quality in all voices was ex- cellent, the sopranos doing espe- cially well in this regard, but most commendable was the accu- racy of intonation in dissonant counterpoints and divisis calling for eight voices. Its rhythmic ac- curacy was notable, too, and so for that matter was its enuncia- tion.

The Rev. Peter R. Blynn of the Church of the Advent spoke the narration in just the proper style, too, blending warmth of voice with liturgical rise and fall of period. The solos by Peter Sliker and John Clegg, though not profes- sional, were suitably done, and the sopranos managed to catch much of the character of chil- dren's voices in the closing sec- tion.

Koussevitzky brought the pro- gram to a close with his familiar but always exciting reading of Sibelius' Second Symphony, and with it bid goodbye, for the pres- ent, to the Friday and Saturday audiences of the Boston Sym- phony. It has been a fine and ex- citing fortnight, and I think I speak for all in bidding him an affectionate and appreciative "au revoir." The orchestra is on tour next week, returning on Dec. 15 with Charles Munch conducting. Aldo Cicclini, pianist, will be the soloist.

This Clipping From
BOSTON, MASS.
TRAVELER
DEC 4 - 1950

'Open Rehearsals' Continue December 14

The "Open Rehearsal" series launched by the Boston Symphony Orchestra last month on the initi- ative of conductor Charles Munch, continues on Thursday evening, Dec. 14. Starting at 7:30, the session will end between 9:30 and 10. At the first of the series of five such events, the audience registered hearty satisfaction with this new experience. Since the regular concerts are fully sub- scribed for the year, this was a means of hearing the orchestra and watching its colorful conduc- tor despite that situation.

At the Open Rehearsal of Dec. 14, the gifted young Italian pian- ist, Aldo Ciccolini, will be wit- nessed at work with Mr. Munch and the orchestra in the prepara- tion of Tchaikovsky's Concerto in B flat minor. Mr. Ciccolini is making his first visit to this coun- try, and the rehearsal audience will hear him before the subscrip- tion audience, of course.

The remaining dates are: Dec. 14, Jan. 24, March 1 and April 26. All are Thursdays, except Jan. 24, a Wednesday. Subscription tickets for all four remaining dates in the series at $7 (including the tax) will go on sale at Symphony Hall box office on Saturday morn- ing, Dec. 10, at 10 o'clock. Tickets for a single rehearsal are $2, in- cluding the tax.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
DEC 5 - 1950

Everything but Ventilation

Editor:

Last Tuesday evening we attended the most wonderful concert that has come our way in years—the Boston Symphony Or- chestra playing Brahms 3rd and Sibelius 2nd Symphony conducted by Koussevitzky in our new state auditorium. Acoustics per- fect, lighting perfect, but—and we mean a great big but! We presume that our new Veterans Memorial Auditorium has a ven- tilating system. Then why was it not used?

After the intermission we could hardly see the orchestra through the blue smoke haze! There must be a ventilating system in our new hall, else how could it have been heated to such an uncomfortably high tem- perature without the use of visible radi- ators? We would like to co-operate. We would be glad to loan the services of our church sexton for the next symphony con- cert. He knows that a large audience is most comfortable if the temperature of the auditorium is not allowed to rise over 72 degrees, and that a generous quantity of fresh air at this temperature should be furnished.

HALF BAKED.

Pawtucket.

This Clipping From
SAN DIEGO, CALIF.
TRIBUNE-SUN
DEC 6 1950

Various Mozartiana: The in- exhaustable Mozart genius re- mains an ever-productive source for collectors. Charles Muench and the Boston Symphony (Vic- tor 12-inch LP) offer a fine "Kleine Nacht Musik," coupled with Haydn's "Oxford" Sym phony.

Thanks to Westminster two de lightful 12-inch disks have been made by the Vienna Philarmoni under Henry Swoboda. They d well by details and spirit of such early symphonies as the No. 1 in F-major and the No. 30 i D-major.

[177]

This Clipping From
MONTREAL, CANADA
STAR
DEC 6 - 1950

Music . . .

Henriot Plays With Orchestra

Young French Pianist In Schumann Concerto

By Eric McLean

Two renowned French artists collaborated last night for Les Concerts Symphoniques in the program which closes the first half of the orchestra's season. Nicole Henriot returned as soloist in the Schumann concerto (in which she made her first appearance with the orchestra three years ago), and Charles Munch conducted Handel's Fireworks music, Prelude, Fugue and Postlude by Arthur Honegger, and finally Saint-Saens big symphony, No. 3.

Because so little time has elapsed since Miss Henriot's last performance of the Schumann Concerto in this city, it is possible to make a comparison. The two performances were quite different. Last night Miss Henriot was a sharper, more brilliant, and probably more reliable pianist than the first time she appeared here. The opening chords of the Concerto were struck out like sparks from an anvil.

Another change in Miss Henriot's playing was the treatment of tempi. In her first performance here, Miss Henriot took great liberties with the speed to achieve a personal expression. Last night, the Schumann was played with only the minimum of variation.

All in all, Miss Henriot is probably a better pianist today than three years ago. Technically, she is completely equipped. She can produce tremendous power at the keyboard, and has great variety of tone and dynamics. But in the Schumann last night there were only two or three passages which could have been termed personal expression.

It is true that the Schumann has been played so often that personal expression has become next to impossible. But it is for that small margin of subjective meaning that the interpreter must strive, or else he finds himself parroting musical phrases already too familiar to the listener.

For sheer musical life, the liveliest thing on the program was the Saint-Saens Symphony No. 3, with which Charles Munch performed a feat which could be described as the musical equivalent of making a silk purse from a sow's ear. By the time the performance was concluded, many of the audience (including myself) were prepared to accept Saint-Saens as an unrecognized musical god. Fortunately, the feeling disappeared the moment Munch lowered his baton.

This performance of the Saint-Saens Symphony was a feat of conducting rarely seen in Montreal. Munch gave the tritest tune and the most inconsequential rhythm real significance. The orchestra carried his enthusiasm, and were able to support Munch's great demands to the very end.

The Handel Music for the Royal Fireworks was given a lively and enjoyable performance despite some wobbly playing in the brass.

More time and space should probably be devoted to the Honegger selection. It struck me as being pleasant but not particularly memorable, except for the excellent fugue section. I would want to hear it three or four more times.

The program will be repeated this evening.

This Clipping From
MONTREAL, CANADA
GAZETTE
DEC 6 - 1950

Orchestra Heard In Saint-Saens

Munch Directs Third Symphony; Henriot in Schumann

By THOMAS ARCHER

Charles Munch directed the Orchestra of Les Concerts Symphoniques in a brilliant performance of the Saint-Saens Third Symphony last night at the Plateau Hall, and supported the young French pianist, Nicole Henriot, in one of the Schumann Piano Concerto that brought out the beauty of that great work in no small measure.

The late Sir Donald Tovey was once asked by a musical snob why he placed Saint-Saens on his Edinburgh symphony programs. "Because," answered Tovey, "he is so damnably clever."

Saint-Saens is always effective, and in this symphony he is enormously so. Hearing it so magnificently played, as in this instance, there are times when you are almost persuaded of its near greatness. In any event it is beautifully scored and full of instrumental color. It is bad to underestimate Saint-Saens.

The orchestra has never played with more beauty of tone, clarity of parts, rhythmic vitality and sense of symphonic drama. The Saint-Saens work is evidently a vehicle for Mr. Munch for it reveals in full his chief qualities as a conductor. his ability to dramatize such a score, to draw from it its color possibilities, and to make his musicians play with both intensity and discipline.

Miss Henriot and Mr. Munch have evidently colloborated many times in concerto playing. With the Schumann a true balance was struck between the solo part and the orchestra. Except for a little forcing by the pianist in the opening measures it was an eminently satisfactory performance.

Miss Henriot's playing is clear, fresh and vigorous. She displayed a welcome understanding of the Schumann idiom with its broad contrast between headlong enthusiasm and intimate romance. The second movement was charmingly done, it had just the right poise and intimacy, the personal, conversational style in which Schumann is matchless. The finale was played in a dashing, chevalieresque style with the music always under control.

The program included a Prelude, Fugue and Postlude by Arthur Honegger, one of the very few novelties the orchestra has offered in the past year or so. It is a solid, if rather dry work. The prelude, with its vivid orchestration and impressive harmonic patterns would seem to be the best of the three movements. Excerpts from Handel's Fireworks Music were authoritatively given.

This Clipping From
NEWARK, N. J.
NEWS
DEC 6 1950

Boston Symphony

All-Brahms Program Directed by Koussevitzky Registers Triumph for Griffith Series

BY ALAN BRANIGAN

A performance of exalting beauty was given last night at the Mosque Theater by the Boston Symphony Orchestra. The renowned group, by now a familiar feature of the local musical landscape, was directed by Dr. Serge Koussevitzky in an all-Brahms program. The event was the first of a series of symphony concerts arranged and sponsored by Griffith Music Foundation.

It should be said at once that the Foundation deserves the gratitude of every member of last night's audience of nearly 8,500 for providing such a transporting concert. This is no small thing in these days of threatened doom, to be taken for several hours into a world in which beauty is the paramount consideration, where nothing matters but the striving for perfection.

Close at Hand

Such, certainly, appeared to be the aim and purpose of Dr. Koussevitzky and his great orchestra. And to the enthralled audience, which listened with rapt attentiveness, perfection seemed very close at hand.

It was especially close in the symphony, Brahms's First, which occupied the second half of the program. The venerable conductor, florid and smiling of face and always deeply expressive of gesture, had been mustering his forces throughout the earlier part of the evening. When the First, the magnificent C Minor, came to hand, he let loose all the pent-up energy with tremendous results.

From the ominous timpani beats which open the symphony, it was evident that here was no routine run-through but rather a transfiguration of the music. The opening section went with a rhythmical drive that was refreshing to the spirit. The slow movement sang with an eloquence that is not often given to it. For once, the scherzo held together as a sort of grandiose joke, written with amazing cleverness.

But the real miracle took place in the finale. The opening section was like a vision of high country (Brahms wrote it during a visit to the Alps), succeeded by the broad and sweeping measures of the allegro. The final peroration, with its shouting brasses and irresistible momentum, was absolutely astounding. And, quite rightly, the audience's acclaim was equally deafening.

Wistful Charm

Of the earlier works, the "Tragic" Overture was by far the more interesting. Made up of appealing little tunes, most of them sad rather than tragic in character, the work has a wistful charm that is unique. A fugal section was realized with a casual deftness that only the Bostonians appear able to achieve.

The remaining composition, the Third Symphony in F Major, never struck this reviewer as one of Brahms's top-notch, major efforts. Throughout, except for a few loud passages, the composition has the sound of chamber music on a fairly large scale. And that is how Koussevitzky played it—with all the clarity, delicacy, attention to detail, balance of inner harmonies that one finds in a good performance of, say, one of the Brahms sextets. There was nothing niggardly about the performance, of course. But one felt that here the composer was occupying rather a small orbit.

All of which helped to emphasize the grandeur and strength of the C Minor that followed. In all works large or small, the orchestra was without peer for warmth, accuracy and ensemble spirit, answering fervently to every demand made by Koussevitzky. May he return to visit us again soon!

This Clipping From
BAKERSFIELD, CALIF.
CALIFORNIAN
DEC 6 1950

HARP TRIO, BARITONE TO ENTERTAIN CLUB MONDAY

Appropriately enough, the Christmas program Monday of Woman's Club of Bakersfield, will be one of the big entertainments of the year. Not only will the Hazel Schertzinger Harp Trio be heard in seasonal music, but John Lombardi, baritone, will sing. He will be accompanied by Ernest St. John Metz, well-known pianist. In addition, the club's own choral group, directed and accompanied by Mrs. Josephine Sweney, will sing three French carols as a finale for the business hour, to be presided over by Mrs. Ralph Baker.

Mrs. Ardrey

Mrs. J. E. Ardrey will introduce Mr. Lombardi and the trio members, who are Gloria Jardine, Karin Bigler and Marie Lundberg.

The harpists, coached by Hazel Schertzinger, is now entering its second season of concerts, and has appeared before many organizations of southern California. John Metz will be at the piano.

In Operatic Roles

Mr. Lombardi was born in Rome. He made his operatic debut as Silvio in Pagliacci after coming to this country at 16 years of age. During World War II he served on a destroyer. Early in his post-war career he came to the attention of Arthur Fiedler, who engaged him to sing with the Boston Symphony Orchestra. In 1947 he sang in Il Trovatore and La Boheme at the Philharmonic in Los Angeles. He sang with the American and National Opera Company in Rigoletto, Pagliacci, Masked Ball and Traviata. He has concertized and appeared on television recently, portraying the role of Tonio for Music Theater.

John Lombardi, singer

Mrs. Ralph R. Jackson is the club's program chairman.

This Clipping From
Boston Mass. Leader
DEC 7 - 1950

Koussevitzky Completes 2nd Week As Guest Conductor Amid Enthusiastic Applause

By MARGARET EARLE

Serge Koussevitzky's second week as guest conductor of the Boston Symphony Orchestra was greeted as spontaneously and enthusiastically as was his first, and his presentation of a controversial French choral work by Henry Barraud which was given its American premiere last Friday was received with resounding plaudits. Welcomed by a house that was "sold out" for a second consecutive week, and such comments as "Isn't it wonderful to have him back!", Koussevitzky appeared happy to be in "home territory" once again.

The entire audience relaxed as he raised his baton to conduct one of his favorites, the D Major Symphony of Sibelius. Koussevitzky, less a specialist than most conductors, excels in Sibelius, whose birthday was celebrated in the musical world last week. A series of photographs, one showing Sibelius and Koussevitzky together, and a bust of the Finnish composer by Natalie Koussevitzky, the conductor's first wife, were among the displays at Symphony Hall.

It would be difficut to say whom the audience prefers — Munch or Koussevitzky, for they are entirely different personalities and conductors. Whereas Munch is "easy" with his men, Koussevitzky "drives" them to a dramatic pitch to which the audience is accustomed.

Koussevitzky retired from the leadership of the Boston Symphony Orchestra in 1948 after an illustrious career which took him through twenty-five years as conductor of that distinguished group. Upon his resignation, Boston music lovers felt they had lost a spectacular artist and a beloved friend. When Charles Munch took over the baton in 1949, he entered sacred territory, and it was feared that his efforts, however good, would not receive the enthusiasm Koussevitzky had won. Mr. Munch, however, has captured the admiration of his audiences in his months as conductor of the Boston Symphony Orchestra and Symphony goers seem to enjoy his style, which places particular emphasis upon French compositions.

During his conductorship, Munch completely revised the seating plan of the orchestra and in his performance last week, Koussevitzky occasionally gave signals to the wrong sections. Munch also changed the orchestra's elevation but many people feel that the former conductor produced better tones with the old arrangement.

Koussevitzky's performance of Sibelius last Friday evening climaxed his appearance as guest conductor in Boston. Subsequently, he will conduct the Israel Philharmonic on its first American tour. But Boston audiences proved however, that their memories are not short and that they had not forgotten this man who, as one woman remarked, "makes us feel that he belongs to us, that we belong to him, and that we both belong together."

7

COMPOSER OF TALENT

Swanson Has Long Wait For Recognition

By CARTER HARMAN

HOWARD Swanson, whose Short Symphony was premiered by the Philharmonic-Symphony with critical acclaim some days ago, says he is not much of a talker, that he puts all of his thought into his music. But, over a cup of coffee the other day, he spoke earnestly of his life and of his musical convictions.

Running through his conversation was a quietly intense belief in his talent—a quietness and intensity that are reflected in his symphony—coupled with a subtle sense of discouragement with his lot. Mr. Swanson is a Negro, 41 years old, whose professional success has been notable only for the past two years.

He knew of his musical gift as a boy, when he had a fine soprano voice and a good ear. When he moved to Cleveland at the age of 9, he determined to study piano and theory. This he continued to do even when he had to support his family. His talent was soon apparent to others, and he was rewarded with a Rosenwald Fellowship which paid his way to Europe in 1930.

He spoke of those two years with detailed memory that he could not bring to bear on his later life in New York. His year in Paris; his departure on foot, leaving all his possessions, two days before the Nazis entered; his forty-mile hike to the south of France; his unfulfilled intention to visit Arab friends in Africa; his ten months' delay in Spain and Portugal before returning here—all these things were clear to him as yesterday's events.

Own Style

"You aren't going to print *that*, are you?" he asked incredulously when he saw his words being noted down. "What good would that do? I don't want personal publicity. I don't think it would do any good for music. People don't pay much attention to those things. * * *"

Reluctantly he returned to the subject, explaining his loss of heart at leaving Paris before he could complete some large works and get a reputation started, and at the futility of returning to Cleveland. But at least he had begun to understand his own, natural style.

"I experimented with atonalism," he said, "but it never quite satisfied me. Now my music has something 'familiar' about it. Probably comes from the kind of melody I write. People often think it sounds like something they have heard. Sometimes I think so myself, but it doesn't really. It just has a familiar quality."

Mr. Swanson thought this was not only part of his style but was important to music as a whole, because it permits the composer to speak, as it were, to every listener individually rather than as part of a crowd. This, he believes, is of vital importance to composer and audience alike.

The confidence in his ability to communicate carried him through the lean years that followed his departure from Paris. He held a job as a file clerk for three of them, but he had no time for composing and he finally quit with just enough money for three weeks. In that time he completed his first symphony, which up to now has not received a public performance.

Like many another composer, he was convinced that he must write music at any cost, so he did not go back to work but swallowed pride and accepted help from those who believed in him. He would not speak in detail about how he lived then.

Chance

As they often do for musicians, things began to break for Mr. Swanson by chance. David Allen, a pianist friend, was working with Helen Thigpen a couple of years ago, and showed the composer's songs to her. She took a fancy to them and included them in her recitals here and out of town, and sang them at Columbia University's American Music Festival last spring.

Alma Morgenthau, a patron of the arts, who scheduled his "Night Music" at her Locust Valley (L. I.) Music Festival several months ago, invited the composer and Dimitri Mitropoulos to a dinner in January. Miss Thigpen sang and Mr. Allen played Mr. Swanson's piano sonata, and the conductor immediately offered to look at an orchestral work with an eye to performance. That work was the Short Symphony.

If this were a Hollywood script it would probably end here. But Mr. Swanson's life has not been drastically changed except for a wider public recognition. The only financial advantage he got from his Philharmonic performances was that the orchestra paid rent—to the publisher—for score and parts. Mr. Swanson will collect his share from A. S. C. A. P. Mr. Mitropoulos has, however, conducted a recording of "Night Music," which is not yet released for public distribution.

Mr. Swanson does not expect to find himself on easy street, and, as a matter of fact, is rather nervous about becoming famous. He remembers what one of the composers who recommended him for the Rosenwald Fellowship said eleven years ago:

"Somebody has to write American music. It might as well be you."

This Clipping From
Boston Mass. Leader
DEC 7 - 1950

Symphony's 2nd "Open Rehearsal" December 14th

The "Open Rehearsal" series launched by the Boston Symphony Orchestra last month on the initiative of conductor Charles Munch, continues on Thursday evening, December 14. Starting at 7:30, the session will end between 9:30 and 10. At the first of the series of five such events, the audience registered hearty satisfaction with this new experience. Since the regular concerts are fully subscribed for the year, this was a means of hearing the orchestra and watching its colorful conductor despite that situation.

There was an opportunity to hear periods of unbroken playing, combined with interruptions and repetitions which gave fascinating glimpses of the procedures by which Mr. Munch works with the orchestra to seek improved musical expressiveness. It should be noted that the public is excluded from the regular rehearsals.

A highlight of the initial session was when Yehudi Menuhin joined in to complete his preparation of a Mozart Concerto. Incidentally, he declared this new series to be an important innovation in the symphony orchestra field. He felt that it would add greatly to public appreciation of symphony concerts, and draw public and orchestra closer together.

At the Open Rehearsal of December 14, the gifted young Italian pianist, Aldo Ciccolini, will be witnessed at work with Mr. Munch and the orchestra in the preparation of Tchaikovsky's Concerto in B flat minor. Mr. Ciccolini is making his first visit to this country, and the rehearsal audience will hear him before the subscription audience, of course.

The remaining dates are: December 14, January 24, March 1 and April 26. All are Thursdays, except January 24, a Wednesday.

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This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
DEC 7 - 1950

Koussevitzky At Carnegie

By MILES KASTENDIECK

Serge Koussevitzky returned as special guest for the Boston Symphony's 70th season to give a specialized program in Carnegie Hall last night.

With Sibelius' 85th birthday coming up tomorrow it was inevitable and fitting that Koussevitzky pay tribute to the most noted of living composers.

That the program was characteristic of Koussevitzky and the performances equally characteristic goes almost without saying. Sibelius' symphonic fantasia "Pohjola's Daughter" and Fifth Symphony led off and the Brahms First Symphony rounded out the evening.

Koussevitzky fashioned the Fifth Symphony as he has so knowingly many times. His ardent belief in the score illumined its beauty and its greatness.

As one of the masterpieces of the 20th century, it once again radiated its final triumph in the last movement even though the pace was a trifle slower than it should have been and the horns not quite so proclamative as in performances of recent memory.

The Bostonians' "music director emeritus" was definitely in command again as he drew out the fineness of the strings and achieved that refinement of performance for which he is noted. In deference to his reappearance, the audience rose on his entrance.

* * *

"Barber" Restored?

Rossini's "Barber of Seville" entertained a responsive audience at the Metropolitan last night.

Restored to the repertory after a season's absence, the work was offered with a strong cast, a fresh musical direction, and a routine stage direction in spite of some touching up here and there.

The lineup of Lily Pons as Rosina, Giuseppe di Stefano as the Count, Salvatore Baccaloni as Dr. Bartolo, Giuseppe Valdengo as Figaro, and Cesare Siepi as Don Basilio promised more vocally than it delivered but injected plenty of spirit together with the usual dash of horse-play into the proceedings.

The vocal honors went unmistakably to Siepi. Miss Pons sang her coloratura with her customary skill but became inaudible in the ensembles and miniature except in her solo flights. The rest did a good, solid job

This Clipping From
FOND DU LAC, WIS.
Commonwealth Reporter
DEC 7 - 1950

Author Of Week

By W. G. ROGERS

John N. Burk, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wagner," which he has edited and for which he has supplied the essential connecting material. But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography" and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston Symphony.

This Clipping From
NEW YORK, N. Y.
World-Telegram & The Sun
DEC 7 - 1950

Music

Koussevitzky, Sibelius Saluted

By LOUIS BIANCOLLI

Last night's concert by the Boston Symphony in Carnegie Hall served the double purpose of reuniting the orchestra with its former conductor, Serge Koussevitzky, and marking the birthday of Jean Sibelius, who will be 85 tomorrow.

Mr. Koussevitzky, looking dapper and spry, was visibly moved by the greeting of his local following. When he appeared almost the entire audience rose and gave him a prolonged ovation. Those interested in such matters will be pleased to know that the maestro is now billed as "music director emeritus."

And those who had forgotten just what kind of maestro he was had a refresher course in last night's performances of Sibelius' "Pohjola's Daughter" and Fifth Symphony. Brahms' First Symphony rounded out the bill.

It was only fitting that Mr. Koussevitzky should have been on hand to celebrate the birthday of the dean of world composers. The Finnish master has always found an ace interpreter in the conductor "emeritus"—an interpreter whom many regarded as Sibelius' goodwill ambassador in America.

Many have gone so far as to say that there is only one god in modern music—Sibelius—and his prophet is Mr. Koussevitzky. Certainly his propaganda for the master has been of the best kind—the propaganda of good and frequent performances.

Last night's readings were a reminder of the power of the dynamic little man with the baton. The music of Sibelius swirled in exciting spirals of tone. Drama was implicit in the very balance and tempi adopted. The tone was so transparent one almost could see what the music was saying. Even Sibelius might have learned something about his music from last night's concert.

* * *

Sibelius at 85.

Tomorrow the eyes of the music world will be on a little house in the woods north of Helsinki. There Jean Sibelius will celebrate his 85th birthday with his children and grandchildren.

The master lives a simple life in a small community he joined 45 years ago. Cut off from the outer world, he has become a legend. He is one of the few composers of our time who may rightly be called a classic.

Carleton Smith tells me he asked Sibelius about that Eighth Symphony which has long been shrouded in mystery. All he got from him was the reply: "Those people who ask me about my music don't help me to write it."

Several weeks ago, during a visit to Sibelius' home, Mr. Smith was told by the composer's wife that the Eighth Symphony "doesn't exist" and that Sibelius "has destroyed everything he wrote in the last 25 years."

However, one of the maids told Mr. Smith that some 500 sheets of manuscript are piled up in a small upstairs room which Sibelius uses as his music study.

"I think he wants his last symphony to be his greatest," Mr. Smith tells me. "So he won't release it until he's positive it is. When I asked him about it this time he put his hand over his heart and said:

"'That is my secret.'"

Admirers of Sibelius' music are hereby reminded that the master has one passion—cigars, which are scarce in Finland. Mr. Koussevitzky, Arturo Toscanini, Jascha Heifetz and Marian Anderson have sent contributions to the National Arts Foundation.

"When smoking your fine Havanas I feel on the top of my life, which is pretty much when one is 84," he wrote recently in his own brand of self-learned English.

This Clipping From
Boston Mass. Leader
DEC 7 - 1950

Programs Given For Next Concerts By Symphony Orch.

Following the second trip of the Boston Symphony Orchestra to New York this week, the eight pair of concerts in the [illegible] Friday Afternoon and Saturday Evening series will take place in Symphony Hall December 15 and 16, and the second concert of the Cambridge series on Tuesday, December 12, in Sanders Theatre.

For the Boston concerts Charles Munch, returning from his vacation, will present Haydn's Symphony in E-flat major, No. 103, known as the "Drum Roll," Tchaikovsky's Piano Concerto in B-flat minor, and two works by Maurice Ravel, the less familiar First Suite from the ballet, "Daphnis and Chloe," and the Rapsodie Espagnole. Notable at these concerts will be the first appearance in Boston of the young Italian pianist, Aldo Ciccolini, who is making his first visit to ths country in the present season.

In Cambridge Mr. Munch will present Berlioz' "Symphonie Fantastique," and the First Symphony of Robert Schumann.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 7 - 1950

CONCERT AND RECITAL

* * *

Koussevitzky Returns

Serge Koussevitzky, now the Boston Symphony Orchestra's Music Director Emeritus, conducted the third concert of this notable organization's Carnegie Hall evening series yesterday, and began our local observance of Jean Sibelius's eighty-fifth birthday (tomorrow) by devoting the first half of his program to the eminent Finnish composer's "Pohjola's Daughter" and fifth symphony. Brahms's first symphony completed the list.

Seventeen months have elapsed since Dr. Koussevitzky made his last New York appearance as the Boston Symphony's regular conductor, completing twenty-five seasons in this position. In the mean time, he has been active in conducting orchestras on this and three other continents. The orchestra and the audience rose when he first appeared upon the stage to begin a performance which was marked by the interpretative powers which he has exhibited here on many previous occasions.

Both the Bostonians and our Philharmonic-Symphony Orchestra are joining in the observance here of the Sibelius anniversary; a Sibelius symphony will be played in Carnegie Hall today, and each of the next three days. The occasion calls, indeed, for some extra-curricular observances on the position and significance of his music, but this must await some occasion with less temporal limitation. The tone poem, "Pohjola's Daughter" has not been played here for ten years; its current neglect is undeserved. With ingenuity of form and cogency of musical ideas, it gave an impression of freshness and the combination of individual personality and national flavor which marks Sibelius's music. The same can be said about the fifth symphony, first played here twenty-eight years ago. Time has passed since Sibelius's orchestral works were characterized as austere; this work is essentially romantic.

Admirable playing marked the performances of all three works in the program. Dr. Koussevitzky has long been noted as a champion of Sibelius' works, and his interpretation realized the essential savor both of the symphonic poem and the symphony, with pervasive lucidity and eloquence, just proportions of orchestral sonority. Both readings gave a sense of spaciousness. The interpretation of the Brahms symphony also found the conductor in his best form, broad, expressive and sonorous, stylistically persuasive. Apart from an unusual ritardando in a section of the finale, the tempi were straightforward and well conceived; the chorale near the close had one of the most imposing proclamations which it has received in Carnegie Hall's long history.

American Bach

The American Bach Society made its debut in Times Hall last night under Martin Bernstein's direction. When we think of how disproportionate the performances of Bach's cantatas are to the imposing figure of some two hundred that he wrote, we must welcome a group that will concentrate on this treasury of music. Not since the old Friends of Music have we had any substantial representation of this literature in mid-town concert halls.

Mr. Bernstein has sought to approximate Bach's proportions by settling on the number of twenty, which is about the size of his chorus and also about the size of his orchestra. But the latter produces a fuller sound than the singers, especialy fuller than the tenors and basses.

Perhaps Mr. Bernstein is not yet acquainted with the acoustics of the hall, and did not realize how loud his orchestra was playing. It not only covered the chorus in many instances, but performing by itself, in the Fourth Brandenburg Concerto, its sound was also overbearing. The performances were otherwise creditable, but uneven.

The intonation of the string body as a whole was remarkably good for a group just formed. Individual members were at times out of tune with Robert Conant's harpsichord, which was, in addition, not quite audible enough. There was a fine concert master, Joseph Margolies, and other good soloists too numerous to mention.

The solo singers were Joan Brainerd, soprano; Jean Handzlik, alto; Howard Fried, tenor, and Jerome Sacks, bass. Any organization consigned to one area of music literature has the especially difficult task of distilling every last ounce of variety out of this material, and this is an accomplishment that still lies ahead of Mr. Bernstein. Since his is a young group faced with very difficult music to perform, his efforts call for a certain patience on our part. Organizations with such ambitious intentions do not spring up full-blown.

A. B.

Barraud Oratorio

Chorus Pro Musica Heard Under Koussevitzky's Baton

By Harold Rogers

Serge Koussevitzky, musical director emeritus of the Boston Symphony Orchestra, conducted the first American performance yesterday afternoon of "Le Mystère des Saints Innocents," an oratorio in five parts by Henry Barraud. This formidable work, even with 62 bars cut from the fourth part, lasted for 55 minutes. After the intermission Dr. Koussevitzky played the Sibelius Symphony No. 2.

The oratorio, first performed on May 8, 1947, by the Orchestre National of the Radiodiffusion Française, is dedicated to the memory of Jean Barraud, the composer's brother. The composer himself is director of the Radiodiffusion. The text is drawn from the mystical writings of Charles Péguy (1873-1914), a convert to Roman Catholicism. While each part is in the nature of a meditation, the fifth part deals more literally with Herod's slaughter of the innocents shortly after the birth of Jesus.

* * *

God throughout is represented in the text as speaking in the first person. There are symbolical observations on faith, hope, and charity. There are remarks about the crucifixion, the prayers of sinners and of sleepy children, and the slaughter ordered by Herod. The mood of the music alternates between ecstatic reverie and agonized, impassioned outbursts.

The Chorus pro Musica, trained by Alfred Nash Patterson, their regular conductor, sang the choral parts in French, as did John Clegg and Peter Sliker, the tenor and baritone soloists. The narration, however, was given in English by the Rev. Peter R. Blynn of the Church of the Advent in Boston. He declaimed his words in a straight line and even tone.

The music itself is apparently conceived in three styles—medieval plain chant (the men's voices moving in gaunt consecutive fifths), the impressionism of Debussy, and the more cacophonical methods of the post-impressionists. Yet each style ably serves the mystical structure of the piece.

Music can be judged on two bases—what it says to the ear and what it says to the heart. Those listeners who are attuned to Péguy's mysticism are likely to react to this music more intensely than those who are not. The listeners who are not sympathetic to the mystical approach will doubtless find this music more of an aural experience than an emotional one.

* * *

The ear, in this case, is flooded with great waves of sound, many of which mount to tidal proportions. This wailing, moaning, or shouting usually subsides into serene pools of sadness and mourning. The vocal writing in the quieter portions is extremely well done so that the choral singing is lucid, the words somewhat comprehensible. But in the more agitated portions the writing becomes so unvocal that the chorus loses its focus, the words are gone, only an aura of sound remains. The composer will have to accept the blame; the Chorus pro Musica was well trained and more than proved its ability when given the chance.

The question is not merely the final effect of a work as to its musical sound, but the quality of its inspiration.

As for the Sibelius Second, everyone knows how Dr. Koussevitzky can conduct Sibelius.

Tel. Critcher 5-0000

ATLANTIC HIGHLANDS
N.J.
JOURNAL
12/8/50

Atlantic Highlands Journal, FRI., DEC. 8, 1950

WORLD OF MUSIC:

WESTMINSTER CHOIR COLLEGE TO EXPAND

NEW YORK (AP)—The Westminister Choir College has embarked on a $12,000,000 expansion program, it has been announced by its president, Dr. John Finley Williamson.

The college plans to convert the 98-acre former Lambert estate in Princeton, N. J., into a campus containing a chapel seating 1,000, a large concert auditorium for 3,500, a smaller auditorium for 1,000 and an open-air amphitheater to seat 15,000. There also would be an education building, dormitories, dining halls, gymnasium, playing fields and parking space for automobiles.

The building program will enable the college to extend its music training facilities to about 500 undergraduate and 100 graduate students. Dr. Williamson and Arthur Judson, chairman of the building committee, said they hoped the college would becofe a unique music center where the public may gather to hear the greatest orchestras, choruses and world-famed artists. Judson is manager of the New York Philharmonic Orchestra.

Construction will begin as soon as enough funds are made available, although it is not planned to solicit public donations.

Westminster Choir College was established 25 years ago by Dr. and Mrs. Williamson to provide trained church musicians. While that still remains the college's primary goal, the new building program is expected to make the campus a public cultural center second to none.

Margaret Barthel, pianist, who makes her New York debut in Town Hall on Dec. 13 as a winner of the Walter W. Naumburg Musical Foundation award, is the fourth artist to be presented this season by the foundation.

Born in Deford, Mich., Miss Barthel began piano studies at the age of three. By the time she was fourteen, she had given recitals in Detroit's famous orchestra Hall and appeared as soloist with the Association Symphony Orchestra.

Now a resident of Allentown, Pa., Miss Barthel is on the faculty of Lebanon Valley College at Annville.

An experiment was tried by the Boston Symphony Orchestra and its conductor, Charles Munch, when certain rehearsals were thrown open to students of all colleges and advanced schools.

The idea grew from the inability of many students to hear Boston's Orchestra, because of a completely subscribed season.

The experiment has a precedent in the earliest days of the orchestra, when the final rehearsals on Friday afternoons were similarly opened to students for a small charge. Those rehearsals gradually came to be regular subscription concerts, save for a block of "rush" seats in the second balcony.

These "open" rehearsals for students are listed for five Thursday evenings in the course of the season from 7:30 to 10:00. The receipts will be devoted to the Orchestra's Pension Fund.

This Clipping From
SAN FRANCISCO, CAL.
NEWS

Symphony Plays Again

Monteux Introduces Copland Score

By Marjory M. Fisher

Last night's San Francisco Symphony concert, which will be repeated tomorrow night, brought the premiere of Aaron Copland's Symphony No. 3, and it was hailed with enthusiasm by the collegiate listeners. For a work of its kind to win such immediate success with an audience at first hearing is unusual, to say the least. It is not the type of music Friday afternoon audiences prefer—which probably is one reason Pierre Monteux programmed it only for evening presentation.

Commissioned by the Koussevitsky Foundation and first performed by the Boston Symphony under Koussevitsky's baton in 1946, it won the New York Music Critics' Circle Award as the best American orchestral work produced in New York that season.

Prize Work

Last night's performance gave no cause to dispute that award—although tomorrow night's undoubtedly will do more to substantiate it. For while it was evident that the major portion of rehearsal time had been devoted to the Copland, it was also evident that it was not played with the same assurance and complete comprehension that marked the playing of the Sibelius "Finlandia" which followed it.

Played in commemoration of Sibelius' 85th birthday (today), the "Finlandia" came off in brilliant fashion—any roughness of tone being accepted politely as an expression of Nordic ruggedness.

Mozart

Certainly the concert ended better than it began. For the Mozart "Jupiter" Symphony which opened the program had a perfunctory 'uninspired' heavy-handed performance which suggested a sight-reading session rather than a concert performance.

Strauss' "Death and Transfiguration" came off better. There was much nice solo playing by first chair men and the whole was admirable—even if not an exciting substitute for the indisposed Zino Francescatti. (We've heard the Strauss score too often Francescatti, not often enough.)

, DECEMBER 7, 1950.

BOSTON SYMPHONY IN SIBELIUS WORKS

With Old Master, Koussevitzky, at Helm as Guest Leader, Orchestra Is at Its Best

By OLIN DOWNES

Serge Koussevitzky, conductor emeritus of the Boston Symphony Orchestra, returned as its guest leader last night in Carnegie Hall. It must be said that the result was something of a revelation. For there is no denying that when Koussevitzky, with his extraordinary faculty for orchestral discipline, tone and beauty of phrase, takes charge of this body, the Boston Symphony Orchestra is the king of them all. The luster and brilliancy of the sound, the precision of the ensemble had the effect of the wholly exceptional. And last night Dr. Koussevitzky appeared to be singularly in the vein as interpretator.

In honor of Sibelius' eighty-fifth birthday, which is tomorrow, there were two of his compositions on this program, as there will be another, the Second Symphony, on the Boston Symphony program of tomorrow afternoon. The concert last night opened with the charmingly imaginative music suggested by the episode of Wainomoinen's wooing of Pohjol's daughter from the Kalevala.

The simplicity of the folk-style in which the music is written, and on the other hand the various harmonic and orchestral subtleties of the middle part of the piece, which we may fairly take to depict the encounter of the sage on his sledge and the lady who sits weaving on the rainbow as the orchestra shimmers out in a hundred iridescences, are characteristics as yet unfamiliar to our audiences. The more is Dr. Koussevitzky to be thanked for making this legendary fantasy better known.

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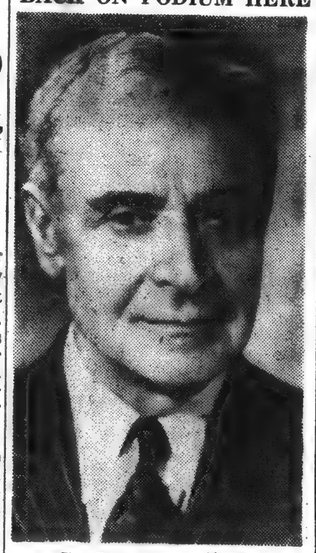

Dr. Serge Koussevitzky

But the next work was the noble Fifth symphony, which long since has won its place in the repertory. The score, nevertheless—indeed, the more rather than the less—requires the most perceptive interpretation for its full value to reach the audience. Few symphonies that we know, if any, since those of Brahms and Beethoven, develop so naturally and with such life-force as the first movement of this work of Sibelius. It seems to be one breathing organism, one mysterious product of nature. There is the sense of the solitude made the more eloquent by natural sounds, or the stirrings of the forest.

Some call this symphony a happy and a pastoral creation. But it broods and self-communes, sometimes with tragical accent. The slow movement is a set of free variations upon a sing-song melody that the old nurse might have hummed to the child. There are certain strange modulations and half lights of instrumentation which throw into tender relief the simple old song. The end of the symphony is Homeric in its sweep and grandeur.

Dr. Koussevitzky reserved the power till it accumulated and grew, as it were, as if he himself could no longer control it. In previous pages he was so aware of the spaciousness and the grand simplicities of the work that he could afford to let the music speak for itself and to follow faithfully, which is the greatest necessity, precisely what Sibelius had indicated on the music page. In the simplicity, the profound understanding and sense of proportion lay the triumph of this performance.

No less remarkable was the effect, for a final climax of the concert, of the very familiar C minor symphony of Brahms. It is a conductor's war-horse, at the least. At the most it can be an achievement of epical greatness. We had never heard Koussevitzky give the score such grandeur and eloquence—a performance masterfully proportioned and coordinated, and of overwhelming impact.

This Clipping From
RETAILING DAILY
NEW YORK, N. Y.
DEC 8 - 1950

Magnavox Sponsors Airing of Rehearsal

FT. WAYNE, Ind., Dec. 7. — A series of hour-long radio programs broadcasting a portion of the Ft. Wayne Philharmonic Orchestra's final rehearsal before each of its subscription concerts is being sponsored by the Magnavox Co. here.

In the first program presented late in November, Igor Buketoff, Philharmonic conductor, was heard rehearsing the orchestra in the final movement of Beethoven's Fifth and in the first movement of the Rachmaninoff Second Piano Concerto with soloist Jacques Abram at the piano. Roger Hall, Philharmonic business manager, serves as narrator for the entirely unrehearsed, spontaneous rehearsals which are being aired over the CBS outlet, WANE.

Other guests who will be heard on future programs in the series include Samuel Sorin, pianist, Oscar Natzka, basso, and Yfrah Neaman, violinist.

The program idea was based on a similar successful series of programs which was originated two seasons ago by the Boston Symphony Orchestra. Final arrangements for the series—especially designed to be of interest to music educators and music studens in this area—were made by Mr. Hall, Lynn Miller of radio station WANE, Mr. Buketoff and Lauren K. Hagaman, advertising manager for Magnavox.

This Clipping From
NORRISTOWN, PA.
TIMES HERALD
DEC 8- 1950

Saturday scheduling: NBC—9.30 A. M. Boston Symphony Rehearsal; 2.30 P. M. Roundtable on Children's Conference; 6.30 NBC Theater; 8.30 Man Called X; 10.30 Grand Ole Opry. . . CBS—11.30 A. M. Junior Miss; 2 P. M. Music With Girls; 4 Make Way for Youth; 7.30 Vaughn Monroe; 9 Gang Busters. . . ABC—9 A. M. No School Today; 12.30 P. M. American Farmer; 2 Metropolitan Opera "Tristan and Isolde;" 7.30 Buzz Adlam Playroom; 10 Saturday in Houston. . . MBS—12 Noon Man on Farm; 3 P. M. Dunn on Discs; 5 True or False; 7 Al Helfer on Sports; 9.30 Guy Lombardo.

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This Clipping From
WASHINGTON, D. C.
POST

Postlude

Honor Paid To Sibelius On Birthday

By Paul Hume

Today is the eighty-fifth birthday of Jan Sibelius.

Last night in Constitution Hall, Serge Koussevitsky and the Boston Symphony Orchestra paid handsome tribute to the greatness of the Finnish composer.

The tone poem, Pohjola's Daughter, and the fifth symphony occupied the first half of the concert, one of several programs Koussevitsky is leading in this, the fiftieth anniversary year of the orchestra he made great.

The title of Music Director Emeritus is now Koussevitsky's when he stands before the Boston Orchestra. If ever a man merited a distinguished title for his services Koussevitsky richly deserved his. For a quarter of a century he built one of the world's greatest symphonic aggregations.

During his years in Boston, no conductor in America was more persistent or effective in making known and appreciated the granite-like musc of Sibelius.

The two pieces of Sibelius played last night show his genius at its best. The fifth symphony is the most successful combination of the songful and with the unapproachable austerity that marks so much good Sibelius.

Pohjola's Daughter, with its exciting rhythmic buildup, is typical of those fine pieces inspired by the Finnish epic, Kalevala. Both are played with great intensity, even in the somewhat relaxed moments of the symphony's slow movement.

However, the Boston Symphony is no longer the orchestra Koussevitsky polished till it shone. Its climaxes found the full tone of the orchestra loud but not the perfectly balanced and unforced splendor it once was. The changes that have come to the orchestra in the past two years are less apparent when Koussevitsky conducts, but even he cannot restore what no longer exists.

Howard U. Concert

Paralleling the orchestra program in time though surpassing it for beautiful program planning, Mieczyslaw Horszowski played a truly great piano recital at Howard University.

He followed sonatas by Scarlatti with the Hammerklavier of Beethoven. We are told his performance of this titan among sonatas was tremendous.

His masculine combination of delicacy and strength assured the most satisfying kind of pianism imaginable.

This Clipping From
WORCESTER, MASS.
TELEGRAM
DEC 8 - 1950

AN EDUCATIONAL as well as entertaining item for the young folks is RCA Victor's new 10-inch Long Playing disk of Prokofieff's "Peter and the Wolf." This new version is played by the Boston Symphony Orchestra and narration is by Mrs. Eleanor Roosevelt.

THE FAMILIAR piece in which instruments play the parts of the characters in the story is as much dependent on a good job of narration as it is on a perfect execution of the score. Trust Koussevitzky and the Boston boys to take care of the score. The narration by Mrs. Roosevelt, we think, is perhaps preferable to the many recordings by professional actors now available on wax. Her story is told simply and directly, just as a mother might tell her youngsters while the music unfolds the action of the clever musical story.

The Sentinel, FRIDAY, DECEMBER 8, 1950

WORLD OF MUSIC:

WESTMINSTER CHOIR COLLEGE TO EXPAND

NEW YORK (AP)—The Westminister Choir College has embarked on a $12,000,000 expansion program, it has been announced by its president, Dr. John Finley Williamson.

The college plans to convert the 98-acre former Lambert estate in Princeton, N. J., into a campus containing a chapel seating 1,000, a large concert auditor um for 3,500, a smaller auditorium for 1,000 and an open-air amphitheater to seat 15,000. There also would be an education building, dormitories, dining halls, gymnasium, playing fields and parking space for automobiles.

The building program will enable the college to extend its music training facilities to about 500 undergraduate and 100 graduate students. Dr. Williamson and Arthur Judson, chairman of the building committee, said they hoped the college would becofe a unique music center where the public may gather to hear the greatest orchestras, choruses and world-famed artists. Judson is manager of the New York Philharmonic Orchestra.

Construction will begin as soon as enough funds are made available, although it is not planned to solicit public donations.

Westminster Choir College was established 25 years ago by Dr. and Mrs. Williamson to provide trained church musicians. While that still remains the college's primary goal, the new building program is expected to make the campus a public cultural center second to none.

Margaret Barthel, pianist, who makes her New York debut in Town Hall on Dec. 13 as a winner of the Walter W. Naumburg Musical Foundation award, is the fourth artist to be presented this season by the foundation.

Born in Deford, Mich., Miss Barthel began piano studies at the age of three. By the time she was fourteen, she had given recitals in Detroit's famous orchestra Hall and appeared as soloist with the Association Symphony Orchestra.

Now a resident of Allentown, Pa., Miss Barthel is on the faculty of Lebanon Valley College at Annville.

An experiment was tried by the Boston Symphony Orchestra and its conductor, Charles Munch, when certain rehearsals were thrown open to students of all colleges and advanced schools.

The idea grew from the inability of many students to hear Boston's Orchestra, because of a completely subscribed season.

The experiment has a precedent in the earliest days of the orchestra, when the final rehearsals on Friday afternoons were similarly opened to students for a small charge. Those rehearsals gradually came to be regular subscription concerts, save for a block of "rush" seats in the second balcony.

These "open" rehearsals for students are listed for five Thursday evenings in the course of the season from 7:30 to 10:00. The receipts will be devoted to the Orchestra's Pension Fund.

10 SEC. I TIMES-HERALD Washington, D. C. FRIDAY, DEC. 8, 1950

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By GLENN DILLARD GUNN

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Returning Jan. 7

Koussevitzky comes again Jan. 7 to lead the concert of the Israeli Philharmonic which will launch its first American tour from the capital.

Last night's concert was a calmer, less excited and less exciting event than last month's program under the brilliant French artist. Which is not say that it was not as fine an example of symphonic art. The Boston Symphony is the first American orchestra, a flexible instrument able to serve the artistic purposes of any master.

The members still play as well for their former conductor as ever they did during his 25-year reign. The matchless string tone which he developed is still their prime prerogative, and the soloists in wind and brass choirs are equally competent and sensitive.

Today being the 85th birthday of Jean Sibelius, Finland's grand old man of music, Koussevitzky elected to devote the first half of last night's program to two of his works, the Fantasy, "Pohjola's Daughter," and the brief and no longer familiar Symphony, No. 5. They are characteristic expressions. Both develop fragmentary themes that later are gathered together into longer phrases.

Challenge to Genius

This technical treatment was Sibelius' important and original addition to the art of thematic development. In the works heard last night he surrounded these brief expressions with orchestral color of great beauty and complexity. For it is no mere matter of contrasted instrumentation but a complex texture of many melodic figures deriving in greater part from the basic material.

Such a texture in sound and movement is precisely the kind of expression to challenge Koussevitzky's genius. He is master of the problems in acoustic proportion posed by this music. He is master, also, of broad and thoughtful orchestral address that can make clear to the discerning ear the nobility of the Sibelius message.

Having dealt thus sympathetically and reverently with a great Finnish romanticist, the eminent Russian conductor turned to the last of the German romanticists to offer the Brahms First Symphony. This music he treated with far more classic restraint than do the Germans themselves.

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BRIELLE, N.J
TIMES
12/8/50

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SERGE KOUSSEVITZKY

This Clipping From
MADISON, WIS.
CAPITAL TIMES
DEC 8 - 1950

ON RCA VICTOR'S 45s (Red Seal) you can get Haydn's *Toy Symphony* played by the Boston Symphony under Koussevitzky and *The Christmas Festival*, arranged by Leroy Anderson and played by the Boston Pops.

✦ ✦ ✦

AND THERE ARE a number of pop singles to further the Yuletide spirit. On Victor 45s the personable Fran Allison sings *The Christmas Tree Angel* and *Christmas in My Heart:* Perry Como does a swell job on *There is No Christmas Like a Home Christmas* and *The Christmas Symphony;* Freddy Martin's orchestra plays *Sleigh Ride* and *Christmas Time* with vocals by Merv Griffin and the Martin Men; and Phil Regan injects a Hibernian touch by telling *Christmas Story* and crooning *Leprechaun Lullaby.*

The first release under RCA Victor label of the Hour of Charm Choir and Phil Spitalny's All-Girl orchestra features Gladys Gollahon's song of faith, *Our Lady of Fatima,* coupled with Schubert's *Ave Marie,* both beautifully done. Perry Como adds a sacred touch with Bless This House, and The Rosary, aided by choral background and Mitchell Ayres orchestra.

You may have Blue Christmas and White Christmas on one 45 rpm played by Hugo Winterhalter's orchestra and sung by him; chorus and another platter offers jingle bells and holiday effects as Ernie Benedict's orchestra plays The Little Toy Village and Merry Christmas Polka with both refrains by the Kendall Sisters.

This Clipping From
WASHINGTON, D. C.
NEWS
DEC 8 1950

Audience Rises in Tribute to Koussevitzky

The audience rose and applauded as Serge Koussevitzky walked on Constitution Hall stage last night to conduct the Boston Symphony Orchestra. It was a spontaneous tribute to a man who has made a great contribution to American musical life.

The orchestra played beautifully, of course, in a concert that consisted of the Brahms Symphony No. 1 in C minor.

There were two other works on the program—a symphonic fantasy and the Fifth Symphony of Sibelius. But Sibelius' music bores me so thoroly that I don't feel justified in commenting upon the Boston's performance of it.

The Brahms, tho, was magnificent in tone and conception. The Andante movement unfolded gracefully under Mr. Koussevitzky's sympathetic guidance, and the finale stirred the audience to cheers.

Mr. Koussevitzky will return on Jan. 7 to conduct the Israeli Philharmonic Orchestra of which he says "The public will have great joy from the performance and from the attitude to art of the musicians themselves."

MILTON BERLINER.

News of Music

Rapport Difficult as Koussevitzky Again Conducts Boston Symphony

By Alice Eversman

The eve of the birthday anniversary of Finland's great composer, Jean Sibelius, was an appropriate occasion for the Boston Symphony Orchestra to devote the greater part of its program in Constitution Hall last night to his music. The presence of the Finnish Minister and Mme. Jutila added to the interest of the event, which saw also the return of Dr. Serge Koussevitzky to his old post as conductor of the orchestra. Now Music Director Emeritus, he shows the effects of the slight abatement of his many duties and directed with fire and energy.

It was a pleasant reunion for all concerned and the audience stood to welcome the distinguished conductor on his entrance. Since Dr. Koussevitzky's retirement, the orchestra has been under an entirely different type of leadership and was not immediately amenable to its former conductor's style. That style, as many performances have proven, is designed to extract with the greatest finesse and, at the same time, the greatest beauty and forcefulness, the content of the music To that end it required the complete co-operation between the musicians and conductor which has gained the Boston ensemble its fame.

It was not so easy to establish the old rapport last night. It was obvious in the effort to maintain the continuity in both Sibelius' "Pohjola's Daughter" and the "Symphony No. 5," although a direct, unbroken thread is not to be found in this composer's music. It is more the building of passage on passage until Sibelius' impersonal manner of depicting ideas reveals the immeasurable beauty contained in them. The orchestra played with its customary superb quality of tone and impeccable musicianship. It was slow, however, in getting into the special mood needed for a superlative Sibelius performance.

There was little of spontaneous excitement in "Pohjola's Daughter" to offset the quieter themes and to make the long plucked-string intervals, or the sameness of the string pattern in some places, most effective. The opening cello solo was excellently player by Samuel Mayes. If the "Symphony No. 5" in itself does not offer the substance some of the later ones do, it is a remarkable example of Sibelius' power to build long lines from a mass of detail and to employ his fine sense of tone color. The reading took cognizance of all that and it was highlighted by a wealth of nuance. It fell just short, nevertheless, of the creative duty left to the orchestra in the matter of atmosphere and a projection of that strange quality of Sibelius' music that is like no other. Dr. Koussevitzky's intentions were evident and while the musicians responded well for the most part, the smooth, unified and inspired development did not come forth as it has in the past.

The performance of Brahms' "Symphony No. 1," on the other hand, was magnificent. Rarely has so fine a delineation of it been given or one so sharply defined. Most of all, it had a velvety contour in spite of its intensity and grandeur. There was exaltation in the interpretation, and even in the sound of the instruments, and with little effort, Dr. Koussevitzky led his musicians in a presentation that will be memorable. Each number on the program was the occasion for an ovation to the conductor, who has never been in better form.

Howard School Presents Horszowski in Recital

By Elena de Sayn

The Howard University School of Music presented Mieczyslaw Horszowski in a piano recital in the Andrew Rankin Memorial Chapel last night.

It was not very long ago that the artist's ensemble playing created quite a furor in the Library of Congress, where he appeared with the New York Quartet. To hear Mr. Horszowski alone was to magnify the first impression tenfold. His accomplishment cannot be measured by ordinary standards, or a common yardstick. He stands alone as a personality and a man of intelligence and emotional power. The pianist can compel an audience to listen, awed and breathless, for an hour to what he has to say, because it is so absorbingly interesting.

Mr. Horszowski found a great deal in Beethoven's "Hammerclavier" sonata, especially in the "Adagio Sostenuto." The immense scope of the work has a symphonic expanse and grandeur. It is considered one of the composer's most difficult, technically and interpretatively. The "Adagio," as played by Mr. Horszowski, was a recital of human experiences put into the language of music. There were measures which resembled dialogues, with voices falling and rising under the stress of emotion. The colossal fugue in the finale, its intricate polyphony and architecture brought to the fore the artist's firm grasp and the expertise of a master. He received a tremendous ovation.

Following the Beethoven, four Scarlatti sonatas in contrasting style—G Minor, B Flat Major, A Minor, G Major—reflected the composer's lyrism and vitality as presented. Debussy's "Reflects dans l'eau," "Hommage a Rameau," and "Movement" were less convincingly set forth in spite of technical perfection.

Only a Pole can feel Chopin's music as Mr. Horszowski demonstrated it last night. If Vladimir de Pachman was considered its great exponent in the past, the palm can now be handed to Mr. Horszowski. It is enough to hear him play a mazurka to sense his nationality. In addition to "Mazurkas op. 59, No. 1 and op. 56 No. 2," the artist played "Etudes op. 25, No. 6, and 2; and op. 10 No. 7" and ended the recital with the "Bolero op. 19." The familiar passages and cross rhythms of the studies seemed new and fascinating. He was encored vigorously.

HERALD-TRIBUNE

THURSDAY, DECEMBER 7, 1950

CONCERT AND RECITAL

* * *

Koussevitzky Returns

Serge Koussevitzky, now the Boston Symphony Orchestra's Music Director Emeritus, conducted the third concert of this notable organization's Carnegie Hall evening series yesterday, and began our local observance of Jean Sibelius's eighty-fifth birthday (tomorrow) by devoting the first half of his program to the eminent Finnish composer's "Pohjola's Daughter" and fifth symphony. Brahms's first symphony completed the list.

Seventeen months have elapsed since Dr. Koussevitzky made his last New York appearance as the Boston Symphony's regular conductor, completing twenty-five seasons in this position. In the mean time, he has been active in conducting orchestras on this and three other continents. The orchestra and the audience rose when he first appeared upon the stage to begin a performance which was marked by the interpretative powers which he has exhibited here on many previous occasions.

Both the Bostonians and our Philharmonic-Symphony Orchestra are joining in the observance here of the Sibelius anniversary; a Sibelius symphony will be played in Carnegie Hall today, and each of the next three days. The occasion calls, indeed, for some extra-curricular observances on the position and significance of his music, but this must await some occasion with less temporal limitation. The tone poem, "Pohjola's Daughter" has not been played here for ten years; its current neglect is undeserved. With ingenuity of form and cogency of musical ideas, it gave an impression of freshness and the combination of individual personality and national flavor which marks Sibelius's music. The same can be said about the fifth symphony, first played here twenty-eight years ago. Time has passed since Sibelius's orchestral works were characterized as austere; this work is essentially romantic.

Admirable playing marked the performances of all three works in the program. Dr. Koussevitzky has long been noted as a champion of Sibelius' works, and his interpretation realized the essential savor both of the symphonic poem and the symphony, with pervasive lucidity and eloquence, just proportions of orchestral sonority. Both readings gave a sense of spaciousness. The interpretation of the Brahms symphony also found the conductor in his best form, broad, expressive and sonorous, stylistically persuasive. Apart from an unusual ritardando in a section of the finale, the tempi were straightforward and well conceived; the chorale near the close had one of the most imposing proclamations which it has received in Carnegie Hall's long history.

American Bach

14 Sec. III TIMES-HERALD Washington, D.C. FRIDAY, Dec. 8, 1950

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Such a texture in sound and movement is precisely the kind of expression to challenge Koussevitzky's genius. He is master of the problems in acoustic proportion posed by this music. He is master, also, of broad and thoughtful orchestral address that can make clear to the discerning ear the nobility of the Sibelius message.

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N. Y. STAATS-ZEITUNG UND HERALD,

AUS DER MUSIKWELT

Von FRED LOW

12.8.1950

Siepi hervorragend im "Barbier von Sevilla"

In der Vorstellung am Mittwoch von Rossinis "Barbier von Sevilla" an der Metropolitan Oper gab Cesare Siepi nach seiner ersten Szene im 1. Akt mit stürmischer bezeisterte Ovationen, der verdiente Lohn für die überragende Leistung, die gesanglich und darstellerisch meisterhaft war. Der junge italienische Bassist kommt als Musikmeister Basilio in einer schwarzen zu kurz geschnittenen Toga, aus der die beweglichen Hände und die unbeholfen schreitenden Füße herausragen, doch der überwältigend komische Eindruck wird nicht nur durch das Kostüm, sondern vor allem durch das wunderbare Spiel hervorgerufen, das sich in vielen Einzelheiten zu einer prächtigen Gesamtheit abrundet. Wenn Cesare Siepi aber singt, dann vergißt man selbst an seine Darstellung, um nur keinen Ton dieser einzigartigen Stimme zu verlieren. Mittellage hohes Register, Tiefe — der Wohlklang, das satte volle Timbre sind in allen Lagen ausgezeichnet und die deutliche Aussprache, das mustergültige parlando zeigen die vollendete Technik des Künstlers. Cesare Siepi hat mit seinem König Philipp (Don Carlos) großen Erfolg erzielt, mit dem Don Basilio hat er das Publikum der Metropolitan im Sturm erobert. — Lily Pons war zum erstenmal in dieser Saison auf der Bühne der Oper, sie stellte ihr großes technisches Können und ihre Erfahrung in der Rolle der Rosina neuerlich unter Beweis; ihre Kunst wußte die Schwierigkeiten der Koloratur in der hohen Lage intelligent zu überwinden. Giuseppe Valdengo war der gutgelaunte, spielfreudige Figaro, gesanglich ausgezeichnet disponiert, Salvatore Baccaloni der lustige Bartolo, der zu seinen besten Rollen zählt und Giuseppe DiStefano sang trotz einer Erkältung mit schöner Stimme. — Herta Glaz als Haushälterin, George Cehanovsky (Fiorella), Paul Franke (Sergeant) und Ludwig Burgstaller (Ambrogio) ergänzten das heitere Ensemble, das sich und dem Publikum zur Freude sang und spielte. — Alberto Erede dirigierte im richtigen Lustspieltempo und unterstützte musikalisch sicher die Solisten auf der Bühne durch diskretes Halten des Orchesters.

Amerikanische Bach-Gesellschaft

Die Amerikanische Bach-Gesellschaft veranstaltete ihr erstes Konzert am Mittwoch abend in der Times Hall mit Aufführungen von Kantaten und dem vierten Brandenburg-Konzert. Mitwirkend waren 22 Sänger und ein Orchester, bestehend aus 17 Musikern. Jeder Versuch, die Musik des deutschen Meisters immer mehr den großen Massen des Publikums zugänglich zu machen, verdient Förderung; das neue Bach-Ensemble ist aber noch nicht so weit, um die Wiedergabe erfolgreich zu gestalten. Mit wenigen Ausnahmen war der Vortrag monoton und wenig ausdrucksvoll, der Stil nicht klar genug, um das Werk zur Wirkung zu bringen. Martin Bernstein dirigierte Orchester und Chor; von den Sängerinnen war Jean Handzlik (Alt) die Beste, und der helle Ton der Soloflöte (Emmanuel Mesthene) kam zu guter Geltung. Die Bach-Gesellschaft kündigt für den 13. März ihr nächstes Konzert an, im Programm sind drei Kantaten und das Doppelkonzert für zwei Geigen. — Die ausgezeichnete Ausführung des Programmheftes mit Erläuterungen und Übersetzung der Texte von Sydney Beck (Music Division, New York Public Library) ist bemerkenswert.

Koussevitzky dirigiert Boston Symphony

Serge Koussevitzky, der frühere langjährige ständige Dirigent des Boston Symphonie Orchesters kehrte Mittwoch abend als Gast an die Spitze des Ensembles zurück, um die New Yorker Konzertserie dieser Woche zu leiten. Im Programm waren zu Ehren des 85. Geburtstages des finnischen Komponisten Jean Sibelius zwei seiner Werke, die symphonische Dichtung "Fohjolas Tochter" und die fünfte Symphonie, ferner gelange die erste Symphonie von Brahms zur Wiedergabe. Die 5. Symphonie von Sibelius ist eine der bedeutendsten Schaffungen des nordischen Komponisten, sie wurde in den ersten Wochen des Weltkriegs 1914 geschrieben. Der erste Satz atmet träumerisch im Bild der finnischen Landschaft, er schließt dramatisch leidenschaftlich; das Allegro moderato ist rhythmisch in seinen Tanzfiguren und wird gefolgt von einem gesangsvollen Andante — leidenschaftliche Themen dominieren im Finale, das mit einer gewaltigen Steigerung schließt. Die symphonische Dichtung "Fohjolas Tochter" ist nur sehr selten in Konzertaufführungen zu hören. Volksweisen sind die Basis der Komposition, deren Dichtung der finnischen Legende entstammt. Serge Koussevitzky brachte beide Werke zu großartiger Geltung, er läßt der Musik freie Bahn, ohne sie durch Überbetonen oder eigenwillige rhythmische Freiheiten zu verändern. — Die hervorragende Wiedergabe der ersten Symphonie von Brahms beschloß den Abend der Bostoner Symphonie. Serge Koussevitzky hat in das Programm seiner beiden restlichen Konzerte die zweite Symphonie von Sibelius gestellt, New Yorker Philharmoniker und Philadelphia Orchester werden ebenfalls Aufführungen von Werken des finnischen Komponisten bringen.

Clifford Herzer

Der Pianist Clifford Herzer gab sein Konzert am Mittwoch abend in der Town Hall; im Programm waren Werke von Beethoven, Schubert, Prokofieff, Kabalevsky und Chopin. In der Wiedergabe der Beethoven-Sonate As-Dur op. 110 zeigten sich Musikverständnis und gute Technik; der Pianist bevorzugt starke Akzente, die dem Vortrag der Chopin-Stücke und "Visions Fugitives" von Prokofieff nicht immer zum Vorteil geraten.

Israel Orchestra To Play Here Jan. 7

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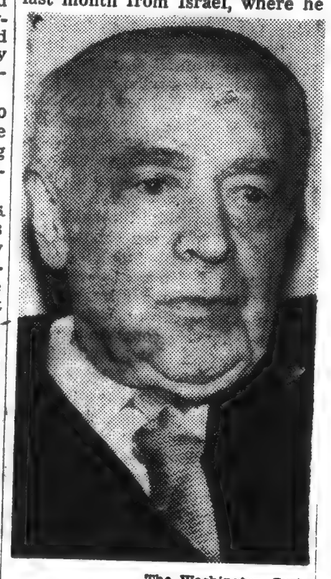

The Washington Post

SERGE KOUSSEVITSKY

. . . Meets the Press

The orchestra is "very popular in Israel."

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N. Y. STAATS-ZEITUNG UND HERALD,

AUS DER MUSIKWELT

Von FRED LOW

Dec. 8, 1950

Siepi hervorragend im "Barbier von Sevilla"

In der Vorstellung am Mittwoch von Rossinis "Barbier von Sevilla" in der Metropolitan Oper erhielt Cesare Siepi nach seiner großen Szene im 1. Akt minutenlange begeisterte Ovationen, der verdiente Lohn für die überragende Leistung, die gesanglich und darstellerisch meisterhaft war. Der junge italienische Bassist kommt als Musikmeister Basilio in einer schwarzen zu kurz geschnittenen Toga, aus der die beweglichen Hände und die unbeholfen schreitenden Füße herausragen, doch der überwältigend komische Eindruck wird nicht nur durch das Kostüm, sondern vor allem durch das wunderbare Spiel hervorgerufen, das sich in vielen Einzelheiten zu einer prächtigen Gesamtheit abrundet. Wenn Cesare Siepi aber singt, dann vergißt man selbst an seine Darstellung, um nur keinen Ton dieser einzigartigen Stimme zu verlieren. Mittellage, hohes Register, Tiefe — der Wohlklang, das satte volle Timbre sind in allen Lagen ausgezeichnet und die deutliche Aussprache, das mustergültige parlando zeigen die vollendete Technik des Künstlers. Cesare Siepi hat mit seinem König Philipp (Don Carlos) großen Erfolg erzielt, mit dem Don Basilio hat er das Publikum der Metropolitan im Sturm erobert. — Lily Pons war zum erstenmal in dieser Saison auf der Bühne der Oper, sie stellte ihr großes technisches Können und ihre Erfahrung in der Rolle der Rosina neuerlich unter Beweis; ihre Kunst wußte die Schwierigkeiten der Koloratur in der hohen Lage intelligent zu überwinden. Giuseppe Valdengo war der gutgelaunte, spielfreudige Figaro, gesanglich ausgezeichnet disponiert, Salvatore Baccaloni der lustige Bartolo, der zu seinen besten Rollen zählt und Giuseppe DiStefano sang trotz einer Erkältung mit schöner Stimme. — Herta Glaz als Haushälterin, George Cehanovsky (Fiorella), Paul Franke (Sergeant) und Ludwig Burgstaller (Ambrogio) ergänzten das heitere Ensemble, das sich und dem Publikum zur Freude sang und spielte. — Alberto Erede dirigierte im richtigen Lustspieltempo und unterstützte musikalisch sicher die Solisten auf der Bühne durch diskretes Halten des Orchesters.

Amerikanische Bach-Gesellschaft

Die Amerikanische Bach-Gesellschaft veranstaltete ihr erstes Konzert am Mittwoch abend in der Times Hall mit Aufführungen von Kantaten und dem vierten Brandenburg-Konzert. Mitwirkend waren 22 Sänger und ein Orchester, bestehend aus 17 Musikern. Jeder Versuch, die Musik des deutschen Meisters immer mehr den großen Massen des Publikums zugänglich zu machen, verdient Förderung; das neue Bach-Ensemble ist aber noch nicht so weit, um die Wiedergabe erfolgreich zu gestalten. Mit wenigen Ausnahmen war der Vortrag monoton und wenig ausdrucksvoll, der Stil nicht klar genug, um das Werk zur Wirkung zu bringen. Martin Bernstein dirigierte Orchester und Chor; von den Sängerinnen war Jean Handzlik (Alt) die Beste, und der helle Ton der Soloflöte (Emmanuel Mesthene) kam zu guter Geltung. Die Bach-Gesellschaft kündigt für den 13. März ihr nächstes Konzert an, im Programm sind drei Kantaten und das Doppelkonzert für zwei Geigen. — Die ausgezeichnete Ausführung des Programmheftes mit Erläuterungen und Übersetzung der Texte von Sydney Beck (Music Division, New York Public Library) ist bemerkenswert.

Koussevitzky dirigiert Boston Symphony

Serge Koussevitzky, der frühere langjährige ständige Dirigent des Boston Symphonie Orchesters kehrte Mittwoch abend als Gast an die Spitze des Ensembles zurück, um die New Yorker Konzertserie dieser Woche zu leiten. Im Programm waren zu Ehren des 85. Geburtstages des finnischen Komponisten Jean Sibelius zwei seiner Werke, die symphonische Dichtung "Fohjolas Tochter" und die fünfte Symphonie, ferner gelange die erste Symphonie von Brahms zur Wiedergabe. Die 5. Symphonie von Sibelius ist eine der bedeutendsten Schaffungen des nordischen Komponisten, sie wurde in den ersten Wochen des Weltkriegs 1914 geschrieben. Der erste Satz atmet träumerisch im Bild der finnischen Landschaft, er schließt dramatisch leidenschaftlich; das Allegro moderato ist rhythmisch in seinen Tanzfiguren und wird gefolgt von einem gesangsvollen Andante — leidenschaftliche Themen dominieren im Finale, das mit einer gewaltigen Steigerung schließt. Die symphonische Dichtung "Fohjolas Tochter" ist nur sehr selten in Konzertaufführungen zu hören, Volksweisen sind die Basis der Komposition, deren Dichtung der finnischen Legende entstammt. Serge Koussevitzky brachte beide Werke zu großartiger Geltung, er läßt der Musik freie Bahn, ohne sie durch Überbetonen oder eigenwillige rhythmische Freiheiten zu verändern. — Die hervorragende Wiedergabe der ersten Symphonie von Brahms beschloß den Abend der Bostoner Symphonie. Serge Koussevitzky hat in das Programm seiner beiden restlichen Konzerte die zweite Symphonie von Sibelius gestellt, New Yorker Philharmoniker und Philadelphia Orchester werden ebenfalls Aufführungen von Werken des finnischen Komponisten bringen.

Clifford Herzer

Der Pianist Clifford Herzer gab sein Konzert am Mittwoch abend in der Town Hall; im Programm waren Werke von Beethoven, Schubert, Prokofieff, Kabalevsky und Chopin. In der Wiedergabe der Beethoven-Sonate As-Dur op. 110 zeigten sich Musikverständnis und gute Technik; der Pianist bevorzugt starke Akzente, die dem Vortrag der Chopin-Stücke und "Visions Fugitives" von Prokofieff nicht immer zum Vorteil geraten.

Israel Orchestra To Play Here Jan. 7

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Postlude

Honor Paid To Sibelius On Birthday

By Paul Hume

Today is the eighty-fifth birthday of Jan Sibelius.

Last night in Constitution Hall, Serge Koussevitsky and the Boston Symphony Orchestra paid handsome tribute to the greatness of the Finnish composer.

The tone poem, Pohjola's Daughter, and the fifth symphony occupied the first half of the concert, one of several programs Koussevitsky is leading in this, the fiftieth anniversary year of the orchestra he made great.

The title of Music Director Emeritus is now Koussevitsky's when he stands before the Boston Orchestra. If ever a man merited a distinguished title for his services Koussevitsky richly deserved his. For a quarter of a century he built one of the world's greatest symphonic aggregations.

During his years in Boston, no conductor in America was more persistent or effective in making known and appreciated the granite-like muse of Sibelius.

The two pieces of Sibelius played last night show his genius at its best. The fifth symphony is the most successful combination of the songful and with the unapproachable austerity that marks so much good Sibelius.

Pohjola's Daughter, with its exciting rhythmic buildup, is typical of those fine pieces inspired by the Finnish epic, Kalevala. Both are played with great intensity, even in the somewhat relaxed moments of the symphony's slow movement.

However, the Boston Symphony is no longer the orchestra Koussevitsky polished till it shone. Its climaxes found the full tone of the orchestra loud but not the perfectly balanced and unforced splendor it once was. The changes that have come to the orchestra in the past two years are less apparent when Koussevitsky conducts, but even he cannot restore what no longer exists.

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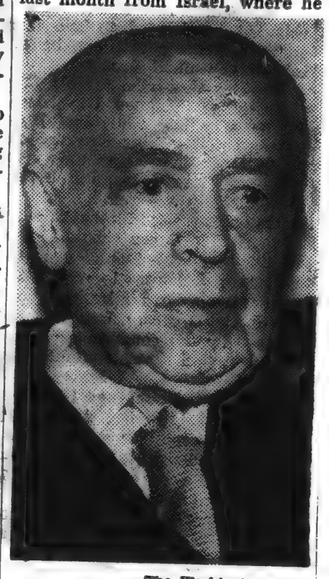

The Washington Post

SERGE KOUSSEVITSKY

. . . *Meets the Press*

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This Clipping From
OTTAWA, CANADA
CITIZEN
DEC 9 - 1950

Music And Drama

Community Chest Appeal For Arts Enterprises?

By Irving Kolodin

NEW YORK — An idea which has been gathering subsurface momentum in various parts of the country broke water almost simultaneously recently in Hartford and New York. Concerned with the increasing cost of producing music and the threat to the continued existence of both local and national institutions, the Hartford idea of a "Music Council" to bring all of its local activities under a single fund-gathering agency was echoed by Virgil Thomson in the New York Herald Tribune a day later, with the proposal that the Philharmonic-Symphony and the Metropolitan Opera put their administrative problems in the care of the Port of New York Authority, which, he said, "seems to have a real knack for public service."

Both trends of thought are related to the procedure followed in such a place as Louisville, Kentucky, where an Arts Fund, raised by an annual campaign, is divided among various cultural enterprises in proportion to need, public service, etc. Even further they resemble the means by which such English enterprises as Covent Garden, the Sadler's Wells Ballet, and various orchestras (not including the Royal Philharmonic, which is privately supported) are assisted by the Arts Council in Great Britain. The difference is that the American plans provide for fund-raising efforts directed at the public, with all interested parties making their appeals simultaneously. Thus what we have is another version of the Community Chest program or the United Jewish Appeal, which have established beyond question that more money can be raised in one big drive than in a scattering of small ones.

The urgent need for a fresh approach to the whole problem of maintaining the symphony orchestras and the one permanent opera of this country on something like a going basis is underscored by the precarious condition in which most of those ventures now find themselves. Even the Boston Symphony, with its supposedly rock-ribbed financial structure created under the guidance of Serge Koussevitzky, is rapidly exhausting capital funds; the Philadelphia Orchestra would be in straits without municipal participation, and others from coast to coast have to steer a narrow course to elude financial shoals.

er's Choral Fantasia. During this same period there will be numerous other musical events in the great new Royal Festival Hall, including a recital by Yehudi Menuhin and his sister Hephzibah and orchestral programs directed by Sir Adrian Boult and Sir Malcolm Sargent.

* * *

The first full-length Gilbert and Sullivan operetta came to television last week by way of CBS, with the presentation of Trial by Jury with Patricia Morison as the featured "broken-hearted bride." "Full-length" is somewhat of an exaggeration here, for the work in toto is hardly more than half an hour in length, and it was further pared to permit commercials. A rather brutal intrusion was the one made halfway through, when the progress of the play was left suspended while an announcer extoled the merits of a motor car.

Since television is a medium in which the unexpected reigns supreme, it was hardly surprising that this Trial by Jury solved most visual problems competently while by-passing the aural ones.

* * *

The 85th birthday of Jan Sibelius, the great Finnish composer, on December 8, recalled to mind a remark of Sir Thomas Beecham a year or so ago. Mention was made of the campaign to send Sibelius a birthday gift of his favorite cigars, one box for each year of his life. Eyes twinkling, Beecham remarked: "Odd people, you Americans. You don't play Sibelius music as much as you used to, and so he doesn't receive royalties. Instead you send him cigars."

This Clipping From
HARTFORD, CONN.
TIMES
DEC 9 - 1950

'One-Package' Music Financing May Solve Riddle of Support

By IRVING KOLODIN

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* * *

WHAT SEEMS to be required is an interior Marshall Plan to preserve for our own citizens what we are so concerned about overseas. In a way we are robbing our own Pauls to benefit the Pierres of France, which is well enough while we can afford it.

The irony would be for tax monies which could be well used by an American orchestra or the Metropolitan to find their way, directly or indirectly, to the support of Covent Garden or the Vienna Opera. Such an allusion was made, half humorously a year ago by Edward Johnson at a ceremonial lunch for Sadler's Wells Ballet people; but it becomes less and less humorous as time passes and the conditions at home harden.

* * *

A BASIC FACTOR in the replacement of Fritz Reiner by Eugene Ormandy as conductor of the Metropolitan's "Fledermaus" production (scheduled for Dec. 20) was the situation vis-a-vis the recording companies.

With a Reiner version already in being for RCA Victor, and awaiting release, he obviously could not do one for Columbia. On the other hand, for him to rehearse the production for the Met and another conductor then to rerehearse it for a Columbia recording would be both expensive and impractical.

It will mark Ormandy's debut as a conductor for the stage in this country—unless you consider as preparation for the Met the apprenticeship he served with the Capitol Theater on Broadway in the late '20s.

* * *

ASSUMING that Arturo Toscanini's health is sufficiently improved, he is scheduled to open the new London concert hall next May as initial event of the Festival of Britain.

On May 3 there will be a ceremony in the presence of the King and Queen, for which admittance will be by invitation only. On the next day the first of the public concerts will be given, with Toscanini conducting one of his favorite programs: The First and Ninth Symphonies of Beethoven.

During this same period there will be numerous other musical events in the great new Royal Festival Hall, including a recital by Yehudi Menuhin and his sister Hephzibah.

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This Clipping From
WASHINGTON, D. C.
TIMES HERALD
DEC 9 1950

Symphony Under Koussevitzky Scores Triumph

By GLENN DILLARD GUNN

(Reprinted from yesterday's Late Editions.)

Constitution hall was filled last night with the sound of the Boston Symphony's great music-making.

It was the group's second visit for the present season and it was Koussevitzky's turn to conduct them. Charles Munch, the present permanent conductor, brought the Bostonians here for their first visit and will return with them early in the new year.

Koussevitzky comes again Jan. 7 to lead the concert of the Israeli Philharmonic which will launch its first American tour from the capital.

Example of Symphonic Art

Last night's concert was a calmer, less excited and less exciting event than last month's program under the brilliant French artist. Which is not say that it was not as fine an example of symphonic art. The Boston Symphony is the first American orchestra, a flexible instrument able to serve the artistic purposes of any master.

The members still play as well for their former conductor as ever they did during his 25-year reign. The matchless string tone which he developed is still their prime prerogative, and the soloists in wind and brass choirs are equally competent and sensitive.

Today being the 85th birthday of Jean Sibelius, Finland's grand old man of music, Koussevitzky elected to devote the first half of last night's program to two of his works, the Fantasy, "Pohjola's Daughter," and the brief and no longer familiar Symphony, No. 5. They are characteristic expressions. Both develop fragmentary themes that later are gathered together into longer phrases, a complex texture of many melodic figures deriving in greater part from the basic material.

Such a texture in sound and movement is precisely the kind of expression to challenge Koussevitsky's genius. He is master of the problems in acoustic proportion posed by this music. He is master, also, of broad and thoughtful orchestral address that can make clear to the discerning ear the nobility of the Sibelius message.

Having dealt thus sympathetically and reverently with a great Finnish romanticist, the eminent Russian conductor turned to the last of the German romanticists to offer the Brahms First Symphony. This music he treated with far more classic restraint than do the Germans themselves.

Challenge to Maestro

This technical treatment was Sibelius' important and original addition to the art of thematic development. In the works heard last night he surrounded these brief expressions with orchestral color of great beauty and complexity. For it is no mere matter of contrasted instrumentation but

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This Clipping From
NASHVILLE, TENN.
BANNER

The Week In Music

By IRVING KOLODIN
Music Editor, The Saturday Review of Literature

Koussevitzky

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It was the prospect of music by Francis Pouleno, French modernist, which took me to the Martin Beck Theater recently, where "Ring Round the Moon" is playing; but what kept me there was Jean Anouilh's script, adroitly translated by Christopher Fry, and the superb playing of a cast that included Lucile Watson and Oscar Karlweis as the well-known names, and such others as Denholm Elliott, Stella Andrew, Brenda Forbes, Francis Compton, and Philip Tonge, who may be presently unknown but will not hold that status long.

Poulenc's music (played, I imagine, by a rather smaller ensemble than he contemplated) is by no means inconsequential; but with all admiration for its whimsicality and poignance—both well suited to the matter in hand—one must recognize that the play could get along quite nicely without it. As with Raoul Dufy's six splendid fore-curtains, Poulenc's score is an embellishment but not an essential part of the Gilbert Miller production. I mention this in no disparagement of Poulenc's accomplishment, which is wholly consistent with his talent, but merely to establish that this is a play with music rather than a musical play.

To characterize this amusing, absorbing and superlatively well-played "charade with music," as the program titles it, is no matter for a paragraph. You are asked to imagine a house party in the Auvergne of 1912, with costumes and manners to match, at which the principal character is a young man named Hugo, who looks so much like his twin brother, Frederic, that only one's propensity to blush can tell them apart. (Both parts are brilliantly played by Denholm Elliott). Between them is Diana, daughter of a fabulously wealthy manufacturer (a kind of Basil Zaharoff), who is in love with one brother but loved by the other. Between THEM, the brother-not-in-love introduces a beautiful but "unimportant" ballet girl, who is to arouse the interest of the other brother and make him fall out of love with Diana. The complications are more than witty and brilliant—they are humane and touching, as well as completely diverting thanks to the luminous writing of Fry, the pungent delivery of that great actress Lucile Watson, as a wheel-chair-ridden aunt of the brothers, and the wistful playing of Oscar Karlweis as the multimillionaire. Yes, the Poulenc music is pleasant enough; and I will always be grateful to it for leading me to so wholly remarkable an experience.

Gerard Souzay is a French baritone whose slim budget of recordings nevertheless suggests an artist of substantial profile, resource and interest. At his American debut here on Sunday evening, November 26, his physical profile was slim, his artistic powers even more imposing than they had been, gramophonically conveyed. He did honor to his mentor Pierre Bernac and credit to himself in this first endeavor.

Souzay

Conceiving Paris as his vocal focus, he swept round the Continent in a program that began with a group in Italian (an excerpt from Handel's "Berenice," Scarlatti's "O Cessate di piagarmi," and Durante's "Danza, Danza"), moved to Germany with Schubert. ("Fischerweise" and "Ded Doppelgaenger") paused in France for Debussy, Faure and Caplet, winding up in Spain with de Falla. In all of these Souzay was well versed (by which, musically, may be meant a singer with a sense of the words as well as the musical line), with a power of inflection and emphasis which is all-important in this kind of singing.

Schubert's "Das Wandern" was a little off-hand for best results, but "Nacht und Traeume" was splendidly comprehended, in a fervent but well-controlled mezza voce which demonstrated his command of an all-important vocal attribute. As for "Der Doppelgaenger," it was both terrorizing and vocally temperate, achieving a sharp dramatic effect within a reasonable range of musical projection.

For the whole, Souzay seems in need of a strong guiding hand to supervise some of his more obvious platform mannerisms, to channel his impulses as an actor into more useful purposes as a singer. With so much artistry of voice, hand gestures and raised eyebrows are unnecessary. He was assisted by James Shomate, a pianist of uncommon quality.

Personality of the Week

Patricia Morison is the young lady with the long brunette hair who quarreled and kissed, quarreled and made up some 500 times with Alfred Drake in the Cole Porter show called "Kiss Me, Kate."

After the long bout with the Bard (Kate was originally Shakespeare's in "The Taming of the Shrew") Miss Morison took a vacation from the spotlight, but came back into it prominently a few nights back when she played the "broken-hearted bride" in the first "complete" Gilbert and Sullivan production ever seen on television. "Trial by Jury," by name, which, by the excision of a few reprises, matched the half-hour length of the program.

Morrison

One of those theatrical rarities, a native New Yorker, Pat grew up close enough to midtown to attend Washington Irving High School, where she won a scholarship to study at the Beaux Arts in Paris . . . However, she was more taken by the boards of the theater than the drawing board and turned instead to the Neighborhood Playhouse, where she learned stage right from stage left, studied dancing with Martha Graham and, finally, took a few singing lessons . . . Here, finally, she found her real career and soon made a debut in "The Two Bouquets," an operetta produced by Marc Connolly . . . Fame and fortune beckoned from Hollywood, where she went in the late Thirties, only to languish in smallish parts, some leads in obscure "independents," etc.

Part of the "Kiss Me, Kate" legend is that Cole Porter thought of her for Kate, discovered she was on the Coast and invited her to audition . . . Miss Morison lacked the wherewithal for the journey, but was, fortunately, invited to fly East to do a show for the military in time to audition for Porter and be accepted.

During and since the run of the show she has pursued serious vocal study with Richard Borchard aiming, among other things, at "Carmen" . . . Pat is five-feet-four, with or without stockinged feet, weighs 115, describes her eyes as blue-gray and her hair as reddish brown . . . It hangs below her waist and goes up in center part with a braided knot at the back.

When not working at her singing Miss Morison is a record addict, with considerable in the way of rare items, both of the serious vocalists, whom she hopes one day to emulate, and of small jazz combinations . . . When not busying herself with some form of music, Pat exercises that talent which almost took her to the Beaux Arts by painting on oil . . . Yes, she can also cook . . .

This Week's Baton

Scintillant, sensitive, satisfying are some of the single sibilants which seem suitable for the English pianist who calls himself, simply, Solomon . . . That he has risen to eminence despite this unseemly self-style is a special tribute to the scope and character of his art, for there are those who vowed they'd not patronize an artist who advertised himself in the "household-name" style before he had, professionally, a name at all.

Solomon

Actually, Solomon is a modest, self-effacting man, both at the keyboard and away from it, who stumbled on the practice of calling himself just Solomon when he made a debut in London years ago as a prodigy with orchestra and found that instead of listing him as Solomon Cuttner, the printer had omitted his last name altogether.

He has been avenging himself on the printing trade ever since . . . Not merely an English pianist but truly a Londoner (he was born within sound of Bow Bells, with all the prerogatives thus implied), Solomon had several tries at American popularity as a young man before finding his present popularity in post-war years.

Somewhat like Rubinstein, he was first a young virtuoso with a flamboyant style before finding his niche as a mature pianist with a fine musical understanding and a special sympathy for Haydn and Schumann, Brahms and certain works of Beethoven . . . Phonograph recordings for His Master's Voice (the English counterpart of RCA Victor) did much to build a receptive audience during his war-time absence, and Solomon's style and the critics' approval did the rest . . . During an American "season" that will keep him here from October to March, Solomon will be heard with the Boston, San Francisco and Philadelphia orchestras . . . With the latter he will play the Brahms B flat Concerto six times, in Washington and New York as well as in the Academy of Music.

Doubtless on these trips he'll spend some time with bridge, to which he is devoted, unless he chooses to drive from one place to another (he is also devoted to that) . . . Having spent so much of his life watching the baton in other men's hands, the one we award him, honorarily, will serve at least as a prop for his piano top as he strides forward, from score to score, as wise in art as he is Solomon in name . . .

(Copyright, 1950, by The Saturday Review of Literature)

Rehearse Number for 'Dance In-Rou..'

—Photo by Mary Noel

Lillian Hunt (left) and Joy Zibart rehearse the former's original composition for violin and dancer which they will present in the Circle Theater's "dance in-the-round" Wednesday and Thursday nights in the YMCA auditorium.

Featured with Mrs. Hunt and Mrs. Zibart are Stanley MacLeod and Bobby Jean Steele, pianists, a vocal chorus and dance group.

The program will include Charles Bryan's "Bell Witch Cantata," sung by the chorus with dances by Mrs. Zibart; "Prologue to 'Look Homeward Angel'" by Tom Scott and "Uirapuru" by Villa-Lobos, both danced by Mrs. Zibart; "Sonato for Piano and Violin," and "Everywoman and the Seven Deadly Sins," danced by Mrs. Zibart and the dance group to music by Norman Dello Joio.

This Clipping From
BROOKLYN, N. Y.
EAGLE
DEC 9- 1950

MUSIC

by PAUL AFFELDER

Boston Symphony Responds as of Old to Baton of Koussevitzky, Conducting as Guest

Serge Koussevitzky, music director emeritus of the Boston Symphony, returned as guest conductor of the orchestra at the Academy of Music last night and treated the capacity audience to an evening of glorious music. It was a memorable concert, for Dr. Koussevitzky, who was invited to return to the orchestra during its 70th anniversary season, chose to perform the two symphonies which he probably does better than any others in the repertoire. These were the Brahms Third and the Sibelius Second.

Every time we hear him conduct the Brahms Third Symphony we feel obliged to declare that Dr. Koussevitzky's reading of this noble work is one step above that of any of his colleagues. To some, these may sound like fighting words, but there is a warmth and serenity in his projection of the symphony that we have never heard equalled anywhere.

This was especially true of the placid second movement, in which the lovely long melodic lines were phrased with the utmost subtlety and grace, and the third movement, which emerged as a beautiful song of fulfillment. The entire symphony had about it a glow that made the listener feel good all over.

Then there was the never-to-be-forgotten thrill of the Sibelius Second, another orchestral gift to the composer on his birthday. This is an extremely difficult symphony to interpret. In unsympathetic hands it can sound quite dull and meaningless—and often does. But Dr. Koussevitzky takes his time with the work. He conceives it on a broad scale, with sweeping lines and excitingly built climaxes. As a result, every phrase is full of meaning, and the hearer is constantly kept on the qui vive. Small wonder that at the symphony's triumphant conclusion there was a long and spontaneous ovation.

At the beginning of the concert, the conductor was also greeted with warm applause and a rising tribute by both the orchestra and the audience. He opened the program with Brahms' "Tragic" Overture, performed with ample vitality, but taken at slightly too rapid a pace to impart to it the necessary weight and eloquence.

Throughout the evening, we noticed that the old sheen had returned to the Boston Orchestra—not the light polish which was evident during Dr. Koussevitzky's last few seasons with the group, but that incandescent vibrancy and vitality it boasted half a dozen seasons ago. Altogether, it was a wonderful feeling to have this grand conductor back again, and we sincerely hope that he will pay frequent visits to the orchestra which he built into a world leader during his 25-year tenure at its helm.

[186]

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OBSERVER
1950

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NEWS
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"Well, who?" he will be asked.

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THE ERA OF PRIMA DONNA conductors began in this country roughly, in the second decade of the century. Karl Muck in Boston was not a conductor of the Boston Symphony but the conductor. The year 1912 marked the arrival of Leopold Stokowski in Philadelphia. He was an obscure young Englishman who had done wonders with the Cincinnati Symphony.

Gustav Mahler was to have ushered in the big conductor era for the New York Philharmonic but quarreled with everybody, returned to Europe and died. Toscanini had arrived at the Metropolitan and was not thought a symphony man, just an operatic generalissimo.

New York was to endure the selfless existing ministrations of Josef Stransky for another decade, or the adventuresome but hardly polished efforts of Walter Damrosch.

Philadelphia and Boston had already defied their conductors before Mengelberg came to New York, won a godhead of short duration, and was cast into outer darkness by Toscanini.

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ever invented. This is not to say that the other choirs were less than magnificent. The Philadelphia tone was darker and thicker than the Boston and less adapted to general repertoire, particularly the modern French or works influenced by Paris.

★ ★ ★

THE PHILADELPHIA Orchestra was created by Stokowski for his own purposes. These were, in the happy phrase of Time Magazine, "The fabrication of the musical wow." Restless, experimental, exhibitionistic, Stokowski began to impress his individuality of temperament and best qualities of the orchestra on the music.

He opened the moot question of how much of a performance should be Beethoven and how much Stokowski. The interpreter had the subtlety in Stokowski's mind.

The man has continued to be challenging. It is doubtful that many of his innovations have had validity to survive more than their one-time sensation. He continues at 68 to work magic with any orchestra in the matter of timbres.

★ ★ ★

TOSCANINI effected his sensations another way, denying all the while that he was trying to. Moreover he wrote off his as charlatans chief competitors in podium supremacy, which was not exactly generous or basically true.

Toscanini ignored the romantic or literary implications of music either out of blissful ignorance or arrogant disdain. His concern has been with notes and markings. In musical phraseology, in accuracy and detail, in the projection of both dynamic extremes and subtleties, he has been unmatched.

He sees himself as the instrument of the composer's intentions. This may be true in the bare results of execution. But composers are also philosophers and emotional dramatists. Philosophy and emotion are thoroughly drained. His music was agitations, excitements and no message.

It comes out, not Beethoven or Tchaikovsky, not even Mozart or Bach. It comes out Toscanini with the prima donna stamp on it.

★ ★ ★

ORMANDY, who succeeded Stokowski in Philadelphia, is a slick eclectic whose greatest achievement has been to preserve the ultra quality of the ensemble. Munch, now in Boston, is no Koussevitzky for majesty and authority. Now that Toscanini is idle with the NBC Symphony, through ill-health or ill-humor, that excellent organization is merely going through the motions of giving a season.

There will be no other Stokowskis, Toscaninis or Koussevitzkys for perhaps a generation. In truth the new music public wants something different and something more. It is almost fatal for a conductor to exercise either distracting gestures or extreme interpretative liberties. The conductor is valued most as a craftsman, and he is also asked to impart a virtuoso glow to the music he must execute cleanly.

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THE CONDUCTOR TODAY has perhaps a taller order to fill than his glamorous prodium ancestors. He is asked to "wow" the public without creating the wows, a paradoxical assignment but one that must be filled according to specifications.

Worship or adulation is not in the nature of today's audiences. Stokowski's hairdo was once a model. Today an imitator would be advised by his board of directors to visit his barber.

Today's public appears to be remote of antics, egoistic indulgences, distortions of standard works or any other extent of insincerity.

Probably the public of 1950 takes great musicianship for granted, expects it as a starting point. After that it wants a great man.

This Clipping From
PASADENA, CALIF.
STAR-NEWS
DEC 10 1950

UP AND DOWN THE SCALE

An old musical friendship was renewed in New York when Albert Spalding, American violinist, and Ernst Von Dohnanyi, pianist-composer, met again for the first time in 20 years to record for Remington Records the three Brahms Sonatas for violin and piano they had last played together in 1930. The friendship started in 1923 when Dohnanyi's concerto for violin and orchestra had been given its world premiere by Spalding in Europe.

String quartets by six outstanding British composers are being performed by the Curtis String Quartet during six concerts in the lecture hall of the Free Library of Philadelphia. Edward Elgar's "Quartet for Strings" was given with string quartets of Haydn and Mendelssohn for the opening concert in the series, while subsequent programs will offer quartets of Frederick Delius, John Blackwood McEwen, Vaughan Williams, William Walton and Benjamin Britten.

An experiment was tried by the Boston Symphony Orchestra and its conductor, Charles Munch, when certain rehearsals were thrown open to students of all colleges and advanced schools. The idea grew from the inability of many students to hear Boston's Orchestra, because of a completely-subscribed season.

NEWARK, N. J.
NEWS
DEC 10 1950

Being in Tune

That Is the Basic Essential of a Good Orchestra, Says Dr. Koussevitzky

BY ALAN BRANIGAN

WHAT makes a really good orchestra? Many elements enter into the fabrication of such a complex mechanism, to be sure, but primarily the group must be in tune. Sounds simple, doesn't it?

But behind that simplicity is a great deal that does not meet the eyes. Being in tune means that each player hits precisely the right note on his instrument, not above or below pitch. It means also that he reaches that note at exactly the right time and in the right rhythm, sometimes not easy to do when there is a rapid passage. Furthermore, depending on his position on the stage, he must anticipate the note, as the double bass players often must do. This anticipation makes all the notes reach the conductor—and therefore the audience—at the proper second.

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IN search of further information on this subject, your reporter went backstage the other night at the Mosque to ask a foremost authority, Dr. Serge Koussevitzky, for his ideas. They were readily forthcoming, even though the famous musician was even then climbing into his jacket for his first appearance of the evening on the stage.

"You are right about a good orchestra being perfectly in tune," Dr. Koussevitzky said, in a slow, Russian-type accent. "This is more important than people realize. When an orchestra like the Boston is in tune, it is because we have worked hard together in rhearsal, always trying to reach the perfect combination of sounds.

"But this orchestra, playing, by itself, is not enough. The player must also have perfect hearing when he practices at home. He must try over each interval, each whole tone or half tone or whatever it might be. Then, when the notes appear in the music, he is instantly ready to put his fingers just so"—and the conductor gestured in the violin position—"and out comes the note, perfectly."

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"BEING in tune is very important," he went on, straightening his white tie. "But it is also necessary to play together for a long time, so that each player can learn by experience how the man next to him, and the one across the stage, is going to play.

"After all, I led the Boston for more than 25 years now and I am proud of the kind of sound we produce. This was not done immediately. We had our troubles together. But everybody worked hard. Everybody says the Boston Symphony is the greatest orchestra in the world. I think so, too." And the conductor gave a little chuckle.

There was a small flurry of excitement as Mrs. Parker O. Griffith, president of Griffith Foundation, arrived backstage on her customary visit to wish the visiting artist the best of success. When that was over, the maestro had one more subject on his mind—his choice of an all-Brahms program.

"Tonight I hope you will hear just what we have been talking about. And under the best of circumstances. What could be better than a program of the works of one composer? Especially when it is Brahms.

✣ ✣ ✣

"THIS is the way we can hear many sides of a composer, one short work, another that is in a mood of contemplation and still another that is full of power. That way we can all learn a good deal about Brahms, about the way he thought of music, the different moods in which he wrote."

We agreed heartily, and had the audacity to ask the maestro to continue his one-composer programs on future visits here. And next time, could we please have an all-Wagner program? Such a concert had not been given here since 15 years ago.

"Yes," said Dr. Koussevitzky, his eyes lighting up at the thought, "you have my promise. Next time it shall be all-Wagner.

"And now I must go to the stage," he said, as we shook hands and parted.

This Clipping From
OMAHA, NEBR.
EVENING WORLD-HERALD
DEC 10 1950

Glee Club

John M. Teal, 5620 Western Avenue, is one of 50 members of the Harvard University Glee Club selected to sing in a performance of the "Magnificat in D," by Bach, which was given at the University's Sanders Theater on December 6.

Activities planned for the club for the coming year include performances with the Boston Symphony Orchestra and the Boston Pops Orchestra and a spring concert tour to New York, Cleveland, Syracuse and Pittsburgh.

This Clipping From
SPARTANSBURG, S. C.
HERALD
DEC 10 1950

Spartan to Be Boston Soloist

Miss Marguerite Willauer of Spartanburg has been engaged to sing the solo soprano parts in the Bach Christmas Oratorio with the Boston Symphony Orchestra, Carl M[illegible] conducting. Dec. 22 and 23 in Symphony Hall, Boston.

This will be Miss Willauer's first engagement with the Boston Orchestra, which is one of the world's greatest symphony organizations.

MISS WILLAUER studied voice at Converse College with Mrs. Radiana Pazmor, and after taking her B. Mus. degree in 1945, continued her studies with William Whitney at the New England Conservatory in Boston, where she secured her Artist Diploma in 2 years. She studied also in New York with Joseph Regneas.

She has sung as soloist with most of the prominent choral societies of New England, and has been heard in recital frequently in Boston at the Gardner Museum and at Harvard University. She recently sang in Bach's "Sleepers Wake" in Worchester, Mass.

On Dec. 16 she will appear in the Messiah in Lexington, Mass., and on Jan. 22, 1951, she will be heard in the Saint Cecilia Society's performance of the Mozart Requiem in Jordan Hall, Boston with an orchestra composed of members of the Boston Symphony.

In private life Miss Willauer is Mrs. James Stagliano. Her husband is the solo French horn player of the Boston Symphony.

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ever invented. This is not to say that the other choirs were less than magnificent. The Philadelphia tone was darker and thicker than the Boston and less adapted to general repertoire, particularly the modern French or works influenced by Paris.

★ ★ ★

THE PHILADELPHIA Orchestra was created by Stokowski for his own purposes. These were, in the happy phrase of Time Magazine, "The fabrication of the musical wow." [illegible] Stokowski began to [illegible] experimental, extroverted [illegible] individuality of temperament [illegible] qualities of the orchestra [illegible] the music.

He opened the moot question of how much a performance should be Beethoven and how much Stokowski, the interpreter had the melody in Stokowski's mind.

The [illegible] has continued to be [illegible]. It is doubtful that many of his innovations have had validity enough to survive more than their one [illegible] sensation. He continues at [illegible] work magic with any orchestra [illegible] in the matter of timbres.

★ ★ ★

TOSCANINI effected his sensations another way, denying all the while that he was trying to. Moreover he wrote off his as charlatans chief competitors in podium supremacy, which was not exactly generous or basically true.

Toscanini ignored the romantic or literary implications of music either out of blissful ignorance or arrogant disdain. His concern has been with notes and markings. In musical phraseology, in accuracy and detail, in the projection of both dynamic extremes and subtleties, he has been unmatched.

He sees himself as the instrument of the composer's intentions. This may be true in the bare results of execution. But composers are also philosophers and emotional dramatists. Philosophy and emotion are thoroughly drained. His music was agitations, excitements and no message.

It comes out, not Beethoven or Tchaikovsky, not even Mozart or Bach. It comes out Toscanini with the prima donna stamp on it.

★ ★ ★

NORMANDY, who succeeded Stokowski in Philadelphia, is a slick eclectic whose greatest achievement has been to preserve the [illegible] quality of the ensemble. Munch, now in Boston, is no Koussevitzky for majesty and authority. Now that Toscanini is idle with the NBC Symphony, through ill-health or ill-humor, that excellent organization is merely going through the motions of giving a season.

There will be no other Stokowskis, Toscaninis or Koussevitzkys for perhaps a generation. In truth the new music public wants something different and something more. It is almost fatal for a conductor to exercise either distracting gestures or extreme interpretative liberties. The conductor is valued most as a craftsman, and he is also asked to impart a virtuoso glow to the music he must execute cleanly.

★ ★ ★

THE CONDUCTOR TODAY has perhaps a taller order to fill than his glamorous prodium ancestors. He is asked to "wow" the public without creating the wows, a paradoxical assignment but one that must be filled according to specifications.

Worship or adulation is not in the nature of today's audiences. Stokowski's hairdo was once a model. Today an imitator would be advised by his board of directors to see his barber.

Today's public [illegible] to be repelled by antics, [illegible] eccentricities, distortions of standard works or any other patent of insincerity.

Probably the public of 1950 takes great musicianship for granted, expects it as a starting point. After that it wants a great man.

This Clipping From
PASADENA, CALIF.
STAR-NEWS
DEC 10 1950

UP AND DOWN THE SCALE

An old musical friendship was renewed in New York when Albert Spalding, American violinist, and Ernst Von Dohnanyi, pianist-composer, met again for the first time in 20 years to record for Remington Records the three Brahms Sonatas for violin and piano they had last played together in 1930. The friendship started in 1923 when Dohnanyi's concerto for violin and orchestra had been given its world premiere by Spalding in Europe.

String quartets by six outstanding British composers are being performed by the Curtis String Quartet during six concerts in the lecture hall of the [illegible] Library of Philadelphia. Edward Elgar's Quartet for Strings was given with string quartets of Haydn and Mendelssohn for the opening concert in the series, while subsequent programs will offer quartets of Frederick Delius, John Blackwood McEwen, Vaughan Williams, William Walton and Benjamin Britten.

An experiment was tried by the Boston Symphony Orchestra and its conductor, Charles Munch, when certain rehearsals were thrown open to students of all colleges and advanced schools. The idea grew from the inability of many students to hear Boston's Orchestra, because of a completely-subscribed season.

Being in Tune

That Is the Basic Essential of a Good Orchestra, Says Dr. Koussevitzky

BY ALAN BRANIGAN

WHAT makes a really good orchestra? Many elements enter into the fabrication of such a complex mechanism, to be sure, but primarily the group must be in tune. Sounds simple, doesn't it?

But behind that simplicity is a great deal that does not meet the eyes. Being in tune means that each player hits precisely the right note on his instrument, not above or below pitch. It means also that he reaches that note at exactly the right time and in the right rhythm, sometimes not easy to do when there is a rapid passage. Furthermore, depending on his position on the stage, he must anticipate the note, as the double bass players often must do. This anticipation makes all the notes reach the conductor—and therefore the audience —at the proper second.

✣ ✣ ✣

IN search of further information on this subject, your reporter went backstage the other night at the Mosque to ask a foremost authority, Dr. Serge Koussevitzky, for his ideas. They were readily forthcoming, even though the famous musician was even then climbing into his jacket for his first appearance of the evening on the stage.

"You are right about a good orchestra being perfectly in tune," Dr. Koussevitzky said, in a slow, Russian-type accent. "This is more important than people realize. When an orchestra like the Boston is in tune, it is because we have worked hard together in rhearsal, always trying to reach the perfect combination of sounds.

"But this orchestra, playing, by itself, is not enough. The player must also have perfect hearing when he practices at home. He must try over each interval, each whole tone or half tone or whatever it might be. Then, when the notes appear in the music, he is instantly ready to put his fingers just so"—and the conductor gestured in the violin position—"and out comes the note, perfectly."

✣ ✣ ✣

"BEING in tune is very important," he went on, straightening his white tie. "But it is also necessary to play together for a long time, so that each player can learn by experience how the man next to him," and the one across the stage, is going to play.

"After all, I led the Boston for more than 25 years now and I am proud of the kind of sound we produce. This was not done immediately. We had our troubles together. But everybody worked hard. Everybody says the Boston Symphony is the greatest orchestra in the world. I think so, too." And the conductor gave a little chuckle.

There was a small flurry of excitement as Mrs. Parker O. Griffith, president of Griffith Foundation, arrived backstage on her customary visit to wish the visiting artist the best of success. When that was over, the maestro had one more subject on his mind—his choice of an all-Brahms program.

"Tonight I hope you will hear just what we have been talking about. And under the best of circumstances. What could be better than a program of the works of one composer? Especially when it is Brahms.

✣ ✣ ✣

"THIS is the way we can hear many sides of a composer, one short work, another that is in a mood of contemplation and still another that is full of power. That way we can all learn a good deal about Brahms, about the way he thought of music, the different moods in which he wrote."

We agreed heartily, and had the audacity to ask the maestro to continue his one-composer programs on future visits here. And next time, could we please have an all-Wagner program? Such a concert had not been given here since 15 years ago.

"Yes," said Dr. Koussevitzky, his eyes lighting up at the thought, "you have my promise. Next time it shall be all-Wagner.

"And now I must go to the stage," he said, as we shook hands and parted.

This Clipping From
OMAHA, NEBR.
EVENING WORLD-HERALD
DEC 10 1950

Glee Club

John M. Teal, 5620 Western Avenue, is one of 50 members of the Harvard University Glee Club selected to sing in a performance of the "Magnificat in D," by Bach, which was given at the University's Sanders Theater on December 6.

Activities planned for the club for the [illegible] year include performances with the Boston Symphony Orchestra and the Boston Pops Orchestra and a spring concert tour to New York, Cleveland, Syracuse and Pittsburgh.

This Clipping From
SPARTANSBURG, S. C.
HERALD
DEC 10 1950

Spartan to Be Boston Soloist

Miss Marguerite Willauer of Spartanburg has been engaged to sing the solo soprano parts in the Bach Christmas Oratorio with the Boston Symphony Orchestra, Carl Munch conducting, Dec. 22 and 23 in Symphony Hall, Boston.

This will be Miss Willauer's first engagement with the Boston orchestra, which is one of the world's greatest symphony organizations.

MISS WILLAUER studied voice at Converse College with Miss Radiana Pazmor, and after taking her B. Mus. degree in 1945, continued her studies with William Whitney at the New England Conservatory in Boston, where she secured her Artist Diploma in 2 years. She studied also in New York with Joseph Regneas.

She has sung as soloist with most of the prominent choral societies of New England, and has been heard in recital frequently in Boston at the Gardner Museum, and at Harvard University. She recently sang in Bach's "Sleepers, Wake" in Worchester, Mass.

On Dec. 16 she will appear in the Messiah in Lexington, Mass., and on Jan. 22, 1951, she will be heard in the Saint Cecilia Society's performance of the Mozart Requiem in Jordan Hall, Boston, with an orchestra composed of members of the Boston Symphony.

In private life Miss Willauer is Mrs. James Stagliano. Her husband is the solo French horn player of the Boston Symphony.

[197]

This Clipping From
NEW YORK, N. Y.
TIMES
DEC

CONCERT OVATIONS FOR KOUSSEVITZKY

He Leads Boston Symphony in Brahms and Sibelius Music for Carnegie Audience

By OLIN DOWNES

The performances of the Boston Symphony under Dr. Koussevitzky's direction yesterday afternoon in Carnegie Hall were as remarkable a tribute to that conductor's mastery and the quality of the orchestra as those of Wednesday night. The program contained no novelties or unfamiliar compositions, but this did not dull the greatness of the music discoursed, or the immense enthusiasm of a highly demonstrative audience.

The three works were the Brahms' "Tragic" overture, a masterpiece which is not played often enough; the Brahms Third Symphony and the Sibelius Second.

In the overture Dr. Koussevitzky caught that essence which cannot be signified by only notes and barlines: the quality of Greek simplicity, impersonality, grandeur of fate; that depth of thought and controlled power which say so much more than emotional hysteria.

He also gave a noble and poetical reading of the Third Symphony. But this is a curious work, with all its beauty and the strength of the first and last movements. They feel as if they had been created at the same time and in the same mood, while the middle movements, more personal and smaller in conception, sound like chamber music, or symphonized piano intermezzi. However, each movement received its full due. The opening theme was flung from the orchestra like a bolt from Jove, and the remiscence of this theme suffused the final pages with the loftiest beauty.

However, the overwhelming climax of the afternoon was the Sibelius symphony. It seems rather repetitious to make this remark, for that is what customarily happens when the Second Symphony is given anywhere near the masterful treatment which it received yesterday. But such is the fact. The audience was seized by the symphony, from the first note to the last, and no wonder. The music emerges from northern landscapes to chant of eternal verities and of the unconquerable spirit of man. It thrills by its sense of spaces and solitudes, its hum and skirl of the elements, and its bardic power.

The idiom is that of Sibelius' earlier period, and it is just too, too direct, uncompromising and unevasive to be always satisfactory to those of us who inhabit, apparently, the higher esthetic brackets of the musical art. It is also contemporaneous in the reverberation of its ancestral voices prophecying war, in its brusqueness and masculinity ,and invocation of the heroic spirit. It moves with a seven-league stride and it makes a great deal of other music sound affected, artificial and small.

The audience remained long in the hall to applaud the symphony. We have heard Dr. Koussevitzky when he was more solicitous of polish of detail in performing it, but never when he brought to the work such breadth, grandeur of design, and epical utterance.

This Clipping From
BOSTON, MASS.
HERALD
DEC 10 1950

GREAT SCHUBERT QUINTET

BRAHMS: Symphony No. 4; the Boston Symphony orchestra, Charles Munch conducing (Victor, one 12-inch LP); String Quintet in F major; the Vienna Concert House Quintet (Westminster, one 12-inch LP); Quintet in F minor; Clifford Curzon, piano, with the Budapest Quartet (Columbia, one 12-inch LP). The Symphony and the Piano Quintet stand among the year's finest performances and recordings. Munch brings this, perhaps Brahms' greatest work, to life with truly astonishing vigor in a superb recording. The Budapesters remain by all odds The quartet of quartets while Mr. Curzon's playing more than matches his reputation. The String Quintet shouldn't be overlooked, either, its first movement being one of Brahms' most appealing things. All three are practically obligatory for Brahms admirers.

DVORAK: Symphony No. 3 in E-flat and Scherzo Capriccioso; the Vienna Symphony under Heney Swoboda (Westminster, one 12-inch LP). Piano Quintet in A major, Op. 81; the Chigi Quintet (London FFRR, one 12-inch LP). String Quintet in G major; the Vienna Concert House Quintet (Westminster, one 12-inch LP). Each of these works is filled with Dvorak's highly personal lyric idiom, with the two Quintets ranking well above the Symphony in musical merit. The Piano Quintet, done by the Chigi Quintet, is the best performance, but the String Quintet has the edge musically. The symphonic works are mostly dull.

This Clipping From
BOSTON, MASS.
HERALD
DEC 10 1950

Symphony Rehearsal For Public Thursday

Another of the popular "Open Series" rehearsals of the Boston Symphony Orchestra will be held in Symphony Hall on Thursday. Starting at 7:30 P. M., the season will end between 9 and 10. At the first of five such events the audience registered hearty satisfaction with this new experience. Since the regular concerts are fully subscribed for the year, this was a means of hearing the orchestra and watching its colorful conductor, Charles Munch, despite that situation.

This Clipping From
ASBURY PARK, N. J.
PRESS
DEC 10 1950

Author Of the Week

John N. Burk, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wagner," which he has edited and for which he has supplied the essential connecting maternal. But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography" and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston [illegible]

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
DEC 10 1950

PROKOFIEFF: "Peter and the Wolf, Op. 67." Eleanor Roosevelt, narrator, and Boston Symphony Orchestra, Serge Koussevitsky, conductor. RCA Victor LM-45.

Mrs. Roosevelt gives a vivid and lively reading of the old folk-tale which delights children the world over. Prokofieff's musical setting, with its striking tunes for the various characters, comes off spiritedly in this recording.

HEART OF THE VIOLIN CONCERTO: Movements from best known larger works for the violin, played by Mischa Mischakoff, concertmaster of the NBC Symphony Orchestra, with RCA Victor Orchestra conducted by Erich Leinsdorf. RCA Victor LM-1101.

A digest of standard violin repertory with orchestral accompaniment. Concertos and larger works represented, some shortened, are by Mozart, Tschkaikowsky, Wieniawski, Beethoven, Brahms, Bruch, Lalo and Mendelssohn.—E. C. W.

This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL
DEC 10 1950

Notes and Footnotes—

—By Gunby Rule

Orchestra To Play Christmas Music

PREVIOUSLY announced as the main fare for the Knoxville Symphony Orchestra's concert Tuesday is the "Christmas Oratorio" by J. S. Bach. But preceding the Bach, patrons will hear a delightful, imaginative musical story called "Peter and the Wolf."

"Peter" was butchered up by novelty bands for rather wide radio exploitation several years ago, but the abuse nevertheless served to familiarize many with the saucy themes which represent Peter, the Bird, the Duck, the Hunters and the Wolf. The story, of course, is a children's tale, but the appeal of Serge Prokofieff's musical setting is probably greater for adults. It is the piece which was narrated (and recorded) recently by Eleanor Roosevelt and the Boston Symphony. The narrator Tuesday will be Dick Lane, Knoxville actor.

For the hour-long oratorio, David Van Vactor and the orchestra will be joined by the University of Tennessee Chorus and student soloists trained by Dr. John Carl Tegnell. The soloists will be Mrs. Peggy Wakefield Shanton, soprano; Sam Scarbrough, tenor, and Robert Goddard Jr., bass, all of Knoxville, and Miss Freddie Sherrod of Covington, contralto.

DR. JOHN C. TEGNELL

The orchestra will open the Bijou Theater program at 8:15 p. m. with the Wedding March from "Feramors" by Anton Rubenstein.

* * *

MARYVILLE MUSICIANS HERE

WILLIAM CURTIS HUGHES, Maryville College organist, and the Maryville College A Cappella Choir directed by Harry Harold Harter, will give a public recital at 8:15 p. m. tomorrow at Second Presbyterian Church

The Knoxville chapter of the American Guild of Organists, which sponsors the concert, will have a banquet at 6 p. m. at First Methodist Church honoring pastors and choir directors.

Mrs. Shanton Mr. Scarbrough

HIS BAND COMING—Gene Krupa, presiding at the drums, will bring his orchestra to Knoxville Wednesday for a concert and dance at Chilhowee Park auditorium from 9 to 1. The musicians will appear Thursday in Oak Ridge at the Grove Recreation Center.

This Clipping From
INDIANAPOLIS, IND.
TIMES
DEC 10 1950

'Peter and the Wolf' Has Wide Appeal

RCA VICTOR'S December Red Seal list contains a variety of albums and singles released for the Christmas season.

Outstanding among them is an album of Prokofieff's "Peter and the Wolf," which marks the record debut of Mrs. Eleanor Roosevelt as narrator in this new reading, with the Boston Symphony Orchestra under the direction of Serge Koussevitsky.

Recorded at the Berkshire Music Center in Tanglewood, Mass. last summer, the new Eleanor Roosevelt "Peter and the Wolf" is a work with broad appeal to all ages of record lovers, from the smallest child to the family elders.

Music lovers who have been awaiting the release of the second album in Wanda Landowska's recording of Bach's "Well-Tempered Clavier" will be able to purchase this in time for the Yuletide season.

Another instrumental highlight of RCA Victor's December Red Seal list is a new reading of the beloved Tchaikovsky Violin Concerto by Jascha Heifetz.

This Clipping From
BALTIMORE, MD.
AMERICAN
DEC 10 1950

Mrs. F.D.R. Tells Story On Record

By RECORDER

The record companies, as well as Santa Claus, have discovered the children.

Time was when children's records were kin to castor oil. But no more. Like toys, they have steadily, under the guidance and counsel of educators, grown better, more enjoyable and more educational.

And not the least surprising are those who appear on these disks. A new RCA Victor album of "Peter and the Wolf" is a case in point.

LIKE A GRANDMOTHER.

The distinguished Mrs. Eleanor Roosevelt, sounding, as one critic put it, "like a grandmother reading a pleasant little story to her grandchildren" has recorded the delightful and perennially popular Prokofieff musical tale with the musically distinguished Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

Most children know the story but to hear Mrs. Roosevelt read it while the orchestra plays its musical component is to heap marshmallow on a treat.

HAS A MORAL.

Then there's Harl McDonald's "Children's Symphony" of familiar tunes. Played by the Philadelphia Orchestra, it is a symphony in miniature using eight nursery rhymes for themes. Children will delight in identifying them and at the same time hear more clearly what actually goes on in a symphony. (Columbia; one 10-inch LP).

Something more earthy, but illustrating a moral, is Columbia's picture story album "Gene Autry at the Rodeo." No need to explain who he is. If you have a couple of six-year-old cowboys around home, you'll know.

This Clipping From
WICHITA FALLS, TEXAS
TIMES
DEC 10 1950

Off the Record

By BOB PAYNE

The staccato drumbeat which plays the title role in "The Thing," current novelty sensation of the juke boxes, is jarring the eardrums of coffee drinkers and dancing bobby soxers across the nation.

Just what is the thing? That's what the author wants us to guess. He had nothing more in mind. He just took a plot that has been used, perused and abused since "The Lady or the Tiger," wrapped it in a sterotyped song pattern, and came up with a hit tune.

Actually it is a take-off on a "shaggy dog" type of story, which through the years has been told in many versions. One goes like this:

A man received a note, on a piece of blue paper and written in French, a language he did not understand. He showed the note to a Frenchman, who read. Then the Frenchman knocked him down and trampled him with his feet. He showed it to a woman who said she could read French. She read it, then slapped his face and attempted to claw out his eyes with her fingernails. Other attempts ended in the same manner.

Finally he took the blue note to a close friend who understood the French tongue. His friend promised faithfully not to lose his temper, no matter what the note said.

Thereupon, the man reached out to hand his friend the note. It slipped from his fingers, was caught in a gust of wind, sailed out the window and out of sight, never to be seen again.

Still, people persist in guessing. For this reason this column will give, for the most ridiculous identification of "The Thing," one 45 rpm recording of the song (and be glad to get rid of it.)

Mrs. Eleanor Roosevelt has turned bedtime story teller for a collaborative performance with the Boston Symphony Orchestra. They team up on "Peter and the Wolf," a symphonic tale for children, on a Victor LP 33 1-3 rpm vinylite platter.

Mrs. Roosevelt's highly cultured diction doesn't lend itself too well to the animated style necessary to entertaining children—unless they are Boston children, perhaps.

The major works of Charles Ives, written shortly after the turn of the century and generally regarded as an important forerunner of modern music, will be recorded by Polymusic Records.

The first volume, a 12-inch LP 33 containing six numbers, has been released. The songs include "Over the Pavements," "The Unanswered Question," "Halloween" and "Central Park in the Dark Some 40 Years Ago," all for orchestra; "Sonata No. 2" for violin and piano, and "Largo," for a trio composed of violin, piano and clarinet.

The technically excellent recording features the Polymusic Chamber Orchestra, conducted by Vladimir Cherniavsky; Elliott Magaziner, violin; Frank Glazer, piano, and David Weber, clarinet.

This Clipping From
LITTLE ROCK, ARK.
GAZETTE
DEC 10 1950

Leopold Stokowski conducts his own orchestra in a capital performance of the "Beautiful Blue Danube Waltz;" the Boston Pops Orchestra under the baton of Arthur Fiedler plays that most popular of instrumental tangos, "Jalousie" by Gade, and The First Piano Quartet does all manner of tender things to "Liebestraum."

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL
DEC 10 1950

WAX MUSEUM

Classical

By JAMES HART

Serge Koussevitzky and the Boston Symphony as recorded at Tanglewood have romped through a pair of highly ingratiating works for younger listeners in time for the holiday trade. Both have been brilliantly recorded by Victor.

One of these, found on a single 45 rpm disk, is the **Haydn "Toy" Symphony**, which makes its point with birds and toy bugles, drums and cuckoo-calls. It's pleasant and rather simple-minded fun, and the Boston orchestra plays it for all it is worth.

Somewhat more ambitious is the new version of **Prokofieff's Peter and the Wolf**, in which the orchestra enlists (as narrator) no less distinguished a story-teller than **Mrs. Eleanor Roosevelt.**

It should be enough to say of this set that it contains some of the finest orchestral playing within memory, a quality superbly matched in the recording; and that Mrs. Roosevelt's handling of the fairy-tale is admirably straightforward, humorous without the patronizing leer that has characterized certain other readings. If your family hasn't yet found its way to this piece the new version should engage your attention at once.

* * *

THE SAME ORCHESTRA, under its new conductor, **Charles Munch**, has rendered a major service this month to **Schubert**-lovers, offering through Victor (on a single LP-10 and on 45s) a tautly controlled performance of that master's wonderful Symphony No. 5 in B-flat Major.

Not a match for the Fifth Symphony (in the same key), or of course for the later two masterworks, the Second is still a most attractive score, and it boasts a finale, at least, foreshadowing the greater things to come. If you have been content heretofore to limit your acquaintance with Schubert's orchestral work to the "Unfinished" Symphony or the "Great" C Major, you'll find a wealth of attractive music in the Second. It should suggest the desirability of hearing the remaining earlier symphonies as well. All of them are now available on records, most of them on LP.

The only previous discing of this work was done several years back by Howard Barlow and the CBS orchestra. It was adequate but not much more, and those who first found the music in that earlier pressing will now discover a new richness of detail awaiting them.

* * *

PIERRE MONTEUX has in the past made rather a specialty of French or Russian music on records, and it comes as a mild surprise to find him currently employed with **Beethoven's Eighth Symphony** (San Francisco Symphony. Victor LP-10 and 45s).

As in his earlier release of the same composer's Second, the approach here stresses the regularities of feature in the music. One is tempted again to use the adjective "Gallic," of which the conductor must be heartily sick by this time.

On any event, it is a treatment to which the music responds effectively, and Victor has recorded the orchestra well—perhaps a little too well, since the clarity in which they work reveals an occasional inability to keep up with the conductor's intentions.

* * *

A FINAL orchestral disc (also Victor, LP-12): **Koussevitzky and the Boston Symphony play Mozart's "Ein Kleine Nachtmusic"** (released some months ago in standard form) and the **Hadyn "Oxford" Symphony, No. 92 in G.** The results in this instance are not especially arresting.

NEW RÔLE—J. Carroll Naish (Life With Luigi), in today's Family Theatre (KPOJ, 4).

CLASSICAL—Moments Musical by Jon Alexander airs via KPFK Thursday nights.

Popular

By TED HALLOCK

Victor collected six exciting items by **Perez Prado**, the taste of Mexico City and Manhattan, as an addition to the label's "for dancing" series of albums. Prado is the maestro whose unit introduced the new dance step plaguing those oldsters who finally mastered the rhumba after 20 years—"The Mambo."

His U. S. release, "Mambo No. 5," sold so many copies that Victor transferred his work from its main label to the familiar brown and gold pop series.

Prado's sound is no innovation, either in tempo or theme. It can be likened readily to Stan Kenton's Afro-Cuban [illegible] against a four-four background. Perez differs from Stan in that his instrumentation is simpler, his orchestra smaller, his emphasis wholly on the beat—a powerful, swingy thing no one can resist.

These records, attired in an attractive Mexico City studio, represent an organization as exciting now as Curat's music must have been two decades ago. Buy them (Victor album WP 302).

* * *

VICTOR, in grabbing "Call Me Madam's" cast for a waxing of the score from same, missed Ethel Merman unfortunately, but hosts **Paul Lukas, Galina Talva**, et remainder. It's a good show-type collection, but **Dinah Shore** just ain't **Ethel** (Victor album WOC 1). Same label's "Guys and Dolls" set is notable for its tunes rather than performers. **Damon Runyon's** prose set to **Frank Loesser's** music makes good sense, and happy listening (Victor album WK 27).

Everyone misses "swing" music circa 1935-1940. The original records of this era are mostly worn out, with no possibility of replacement. Victor is leading the field (holding most of the good masters: **Goodman, Shaw, Dorsey, Miller, Barnet, Clinton**) in reissuing the best products of that period on relatively indestructible 45 rpm discs.

It's latest, Tommy Dorsey's "Opus No. 1," "Marie," "Song of India," and three other faves (Victor album WP 238). RCA plans to issue a series of things by **Waller, Basie**, and the above-named leaders after January 1, all of which were cut during the golden half-decade previously mentioned.

* * *

AS RED SKELTON would have it, **Nat Cole's** "Tunnel of Love" is cute (Capitol 45-3752). **Jimmy Dorsey's** driving Dixieland band-within-his-band is turning out some potent jazz under the guise of pops, such as "Dixieland Band from Santa Claus Land" (Columbia LP 1-866).

Gene Krupa's little two-beat group produces interesting Chicago-style jazz. Gene is certainly entitled to have at Dixie, having begun beating two spoons on the Windy City soda fountain where he was first possessed of the urge (Victor 42-3165).

OLD SONGS—Specialist Peggy Bowers, heard on Visitin' Time (KEX, Saturdays, 9:30 p. m.).

This Clipping From
BOSTON, MASS.
POST
DEC 10 1950

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

Dr. Serge Koussevitzky's triumphant return to Symphony Hall, which brought him in six concerts before all four subscription audiences, might be called guest-conducting in reverse. Even after a full season of the latters, five weeks in the present one, it is Koussevitzky, not Munch, who is the familiar figure. As familiar as our own daily surroundings is the uniquely sumptuous and resplendent sound he obtains from an orchestra, particularly the one with which he was so long identified. In the main he gave us as well works in which he has been repeatedly heard here: the Second and Fifth Symphonies of Sibelius, Brahms' Third and his perennial First. A little off the beaten track were the former composer's "Pohjola's Daughter," played here only five times and not since 1937, and the latter's Tragic Overture, that went unperformed at the Hall between '33 and '49. Wholly new and arguably not quite worth the amount of time consumed in preparing and performing it, though it has its points, was Barraud's oratorio, "The Mystery of the Holy Innocents." I would still say far better that sincere and expert, if not particularly original or compelling music, than one more performance of the Brahms First, that needs a rest if anything ever did.

* * *

Ordinarily, it is to the guest-conductor that we look for the welcome change from routine, the unfamiliar piece or the fresh approach to the old standby. That, with the exceptions noted, Koussevitzky on the one hand did not and on the other hand could not provide us. Anyway, it was good to see him again, and from a musical point of view his fortnight of guesting was far from profitless. I, for one, would not have missed for a good deal the Brahms Third, set forth so eloquently, and there were at least portions of the other things on which I look back with pleasure. Also, I am glad that Munch is returning, with the stimulating program he has planned for this week.

Whatever its merits, the Barraud was a step in the right direction. And Koussevitzky had good reason for giving us some Sibelius: the somber Finn turned 85 last Friday. True to his word, Mr. Munch neglected him last season and has not declared his intention of playing him in this one. The Latins do not fancy his music, steeped in northern grays and heavy with northern repressions. Charles Martin Loeffler compared it to cod liver oil. And I still recall the beloved Georges Longy's comments on the Fifth Symphony. Said that great oboist to me after the local premiere under Monteux, who didn't like it either: "Zere is nossing zere; no melody, no harmony, no counterpoint, no form, no orchestration: nossing!"

* * *

Even if his appeal is largely limited to certain countries: his own, the Scandinavian ones, England and America, and even to certain people in those countries, Sibelius is not a figure to be lightly brushed aside. No man can be ignored who has created a style and idiom so distinctive as his. The trouble is that that idiom was both his long suit and his greatest liability. Fascinating at first it has not worn well—and I do not speak for myself alone. Critical coolness toward his music is now far commoner than critical enthusiasm for it.

* * *

It is possible that the most ardent supporters of Sibelius have proved his worst enemies. Instead of accepting him as a tone poet with a message that was part racial, part personal, the musical interpreter, like Norway's Grieg and Bohemia's Smetana before him, of a land that had not previously had fitting musical representation, critics like Cecil Gray hailed him, not merely as an important symphonist, but as the greatest since Beethoven.

* * *

It is a sign of a flaw somewhere that Sibelius has not composed anything in 25 years. The great creators who have lived beyond 60 years have gone on creating, giving us in some cases their very best music. It has been reported that Sibelius has an Eighth Symphony worked out in his head but has not committed it to paper. Unlike Strauss, who lived three months past his 85th birthday and died, so to speak, with his pen in hand, Sibelius was perhaps loath to write music that would not enhance his reputation. But at least you respect Strauss for trying; and the music of his last quarter century is by no means wholly negligible.

Koussevitzky's recent homage to Sibelius was accordingly much to the point. But why did he have to play the Second and Fifth, that he had so conspicuously run into the ground hereabouts? He admitted the other day to finding the Seventh the greatest. For him the Fourth, unheard here in a decade, is "experimental," but your true Sibelian holds it highest of all. There is charming matter in the Third, that Koussevitzky brought out after both Muck and Monteux had pronounced it valueless. My own favorite is the less characteristic [illegible] and it may be that the less pretentious suites and tone poems will outlast them all.

* * *

The Italian pianist, Aldo Ciccolini, will make his Boston debut at this week's symphony concerts, playing the Tchaikovsky First Concerto. Mr. Munch will revive Haydn's "Drumroll" Symphony, the Frist Suite from Ravel's "Daphis and Chloe" and his Spanish Rhapsody.

* * *

The New England Opera Theatre will perform Mozart's "La Finta Giardiniera" at the Opera House this afternoon and the Trapp family will appear in Jordan Hall. The Handel and Haydn Society sings Handel's "Messiah" at Symphony Hall tonight and tomorrow night. At Jordan Hall on Tuesday evening Teresa McGovern, soprano, gives her first Boston recital, with Collins Smith as accompanist. On Wednesday evening, with Alexander Schneider, violinist, and Joseph de Pasquale, violist, as soloists, the Zimbler Sinfonietta gives its first concert of the season, and Camille Girouard, baritone, sings at Recital Hall, with Alice Girouard at the piano. On Thursday evening the Boston Symphony gives the second of its public rehearsals, and the Conservatory Chorus gives a concert in Jordan Hall featuring Haydn's Imperial Mass. Lorna Cooke de Varon conducts.

* * *

The fourth concert of Boston University's festival of New England music will take place at Jordan Hall tomorrow evening. Chamber music by Hill, Piston, Loeffler and Porter will be performed by Symphony men and others (free). On Tuesday evening at Mutual Hall Emmalina di Vita, soprano, Sandy Anselmo, baritone and Dana Lordly, pianist, will present operatic excerpts and light music.

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This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
DEC 10 1950

In the Realm of Music

MUSICAL CALENDAR

Today

8 P.M.—[illegible] Program, Kleinhans Music Hall.

8 P.M.—[illegible] Glee Club, Kleinhans Music Hall.

8 P.M.—[illegible], Westminster Choir, Kleinhans Music Hall.

Tomorrow

8 P.M.—[illegible] Chamber Music, Grosvenor Recital Hall.

Tuesday

8 P.M.—[illegible], Amherst Central High School auditorium.

8 P.M.—[illegible] Choirs, Kleinhans Music Hall.

Wednesday

8:30 P.M.—Bach's B Minor Mass, Kleinhans Music Hall.

Friday

8:30 P.M.—[illegible] Pipe, Kleinhans Music Hall.

By KENNETH GILL

Making their inaugural U. S. concert tour after a three-year stay in Europe, the Ukrainian Male Chorus, Natra, will appear at 8:30 in Kleinhans Music Hall on Tuesday evening. Conducted by Dr. Leo Turkevich, previously managing director of the Ukrainian Theater or Opera at Lwow and director of operatic orchestras at Warsaw, Posnan and other European cities, the chorus will present an evening of Ukrainian religious and folk music.

Dr. Turkevich

Organized from among a group of DP Ukrainians located in and around the Foreloster DP Camp in the French Occupational Zone of Austria in the Fall of 1946, the chorus has given over 300 concerts throughout Austria, Germany and Switzerland and is currently making its first tour of the North American Continent.

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Soloists for the work will be Panna Genia, soprano; Eunice Alberts, contralto; John Priebe, tenor, and Chester Watson, bass. The performance, which begins at 8 p. m. is the culmination of three years preparation of the choral clubs, under the direction of Cameron Baird.

School Children

Combined choruses numbering 450, an orchestra of 35, and a number of unusual Christmas Carols combine to provide a most attractive program of Christmas music, which will be presented this afternoon by the Music Department of the Buffalo Public Schools in Kleinhans Music Hall at 3 o'clock.

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Conductor William Steinberg's choice for the orchestra is Mozart's Overture to the Marriage of Figaro and Bruckner's Romantic Symphony No. 4. At the concert, Steinberg will receive the Bruckner Medal from the Bruckner Society of America in appreciation of his efforts to create greater interest in the composer's works.

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Hungerford's appearance in this series has been made possible by the membership of the Twentieth Century Club who were entertained this last week by the young pianist in private recital on Wednesday morning.

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HERALD
DEC 10 1950

Musical Events

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Mr. Munch will open his Boston program with Haydn's Symphony No. 103, known as the "Drum Roll," and not performed at these concerts for many years. The soloist will be Aldo Ciccolini, the young Italian pianist, who recently made his American debut in New York, following a brilliant career in Europe since the war, and a tour of South America just completed. He will appear with the orchestra in Tchaikovsky's First Piano Concerto. Mr. Munch will end the program with two works by Maurice Ravel, the less familiar First Suite from "Daphnis and Chloe" and the Rapsodie Espagnole.

For his Cambridge program, Mr. Munch will present Berlioz' Symphonie Fantastique and Schumann's "Spring" Symphony No. 1.

Next week the third concert of the Tuesday evening series will be given in Symphony Hall on December 19. Mr. Munch will present Haydn's Symphony No. 103 and Schumann's First Symphony. As soloist, Ania Dorfman will be heard in Beethoven's First Piano Concerto.

TODAY—The Trapp Family Singers give their only Boston concert of the season in Jordan Hall. The program: an entire group of Christmas carols, a group of folksongs from the Austrian Alps, and a group devoted to instrumental music for recorders, viol da gambovs, and other instruments: 3.30 P. M.

The New England Opera Theatre presents "La Finta Giardinara" by Mozart entitled "Violanta's Revenge" at the Opera House with Raymond Smolevett, Adele Addison, Mac Morgan and others: 8 P. M.

The Handel and Haydn Society sing G. Handel's "Messiah" oratorio in Symphony Hall 8:30 P. M.

The Lowell House Musical Society presents "An Afternoon of Opera" at Lowell House, Harvard University: 3-7 P. M.

Boston College Glee Club holds a joint concert with Emmanuel College Glee Club in Emmanuel College auditorium, 400 the Fenway. The program includes "Four Landscapes" by Lloyd; Romberg; "Ave Maria" by Arkadelt; Song and Daughters of the Land Robbins; "Clara: P. M.

Annual [illegible] Service at the Central Congregational Church, Walnut Street, Newtonville: 8 P. M.

The Boston Conservatory Chorus under the direction of Aurelio Gressalin gives a concert at [illegible] o'clock in the Conservatory auditorium, 31 Hemenway Street. The program includes the Chorale, Prize Song, and [illegible] from the Mastersingers by Richard Wagner.

A Christmas concert will be sung by the massed choirs of the First Baptist Church of Medford, [illegible] voices, piano, bells, soloists, and organ: 7 P. M.

TOMORROW—Boston University Festival of Music at Jordan Hall. The Stradivarius Quartet and other assisting artists will play. Program: Sextet for Woodwinds and [illegible]; Hill: Sonatina for violin and harpsichord; Piston: Two Rhapsodies for Oboe, [illegible] and Piano, Loeffler; String Quartet No. 3, Porter. The concert is free: 8:30 P. M.

Virgil Fox, distinguished organist, in his sixth [illegible] of the season at Harvard Memorial Church. The program: Magnificat [illegible]; Buxtehude; Chromatic [illegible] on the name of Bach. Piston; Toccata, [illegible] Fugue in C. Bach; Christmas Chorale Preludes from the "Orgelbuchlein"; Prelude and Fugue in A minor, [illegible]: 8:30 P. M.

Weitz Orchestral Society of Malden in a free concert at Cary Auditorium, Malden High School. The program: Poet and Peasant Overture, von Suppe; Symphony in E minor, No. 5, fourth movement, Dvorak; Violin [illegible] with orchestra, Mendelssohn; Knightsbridge March, Coates; Violets Waltz, [illegible]; Variations on a theme of Corelli, Tartini-Kreisler; Malaguena, de Sarasate; Hungarian Dances, Bartok, South Pacific Selections: 8:15 P. M.

TUESDAY—Christmas Convocation, Boston University Chorus, Dr. James R. Houghton, conductor, Trinity Church, Copley Square: 8 P. M.

Chamber music ensemble of the Cambridge Center for Adult Education in a free concert. The program: Christmas Concerto, Corelli; Concerto in D Minor, Bach; the chorus will sing Bach chorales, familiar carols and songs from other lands, at 42 Brattle street, Cambridge: 8:30 P. M.

Musical portraits, a unique musical entertainment featuring opera scenes in English acted out on stage with fundamental properties. New England Mutual Hall: 8:30 P. M.

Teresa McGovern, soprano, sings at Jordan Hall. The program: Ah, mio cor; Handel; Se Florindo e fedele, Scarlatti; Se tu m's ami, Pergolesi; Stizzoso mio Stizzoso, Pergolesi; Ritorna Vincitor from "Aida," Verdi; Der Doppelganger, Schubert; Wohin, Schubert; Der Leirmann, Schubert; Aufenthalt, Schubert; O nuit, deese du mystere, Piccinni; Dansons la gigue, Poldowski; Panis Angelicus, Franck; The time is long, Mavourneen, and three Irish airs: 8:30 P. M.

Wheelock College Glee Club gives a candlelight service at the Second Church of Boston: 4 P. M.

WEDNESDAY—Camille Girouard, baritone, sings at Recital Hall, Gainsborough at Huntington avenue. The program: Three songs by Handel; Il Neige, Bemberg; Traume, Krah; Song of the Flea, Moussorgsky; This Day is Mine, Ware; Credo, Verdi; Gloucester Fisherman's Prayer, Cunningham; On a Fair Sunday Morning, O'Carolan; Sweet Little Jesus Boy, MacGimsey; Little Jack Horner, Black; Air from "Prince Igor," Borodin, and four popular songs: 8:30 P. M.

Annual Christmas Concert of the Longy School of Music will be held in the School building at 8:30 P. M. A cappella music and carols will be sung by the chorus, under the direction of Paul Matthen.

Friends of Chamber Music, Inc., in its second season of a series of three programs by the Zimbler Sinfonietta will present its opening concert at Jordan Hall. Alexander Schneider, violinist, and Joseph de Pasquale are the soloists. The program:

Symphony for Strings No. 8 ..... William Boyce
Bach violin concerto in E and sonata for unaccompanied violin
Music of Mourning ..... Hindemith
Rispettie Stambotti ..... Malpiero
8:30 P. M.

Bach's Christmas Oratorio, Soloists, Nancy Marsh, Charlotte Zimmer, Richard McLoon, Dean Bouzianis, John Hancock Hall (Tickets $1.00, tax included): 8:15 P. M.

THURSDAY—The Conservatory Chorus in a special Christmas concert at Jordan Hall. The program: Third Mass in D Minor, Haydn; Carols from Canada, Latin America; Spirituals and carols from the southern Appalachians: 8:15 P. M.

FRIDAY—Piano Recital by Katherine Southworth of the faculty of the New England Conservatory of Music, Friday evening, Dec. 15, in Recital Hall at the Conservatory, at 8:15 P. M. There will be selections by Bach, Scarlatti, Haydn, Beethoven, Chopin, Tcherepnine and Debussy. The public is cordially invited to attend; no tickets required.

This Clipping From
SAN BERNARDINO, CAL.
EVENING TELEGRAM
DEC 10 1950

CONCERT MUSIC

NEW YORK (UP) — Charles Munch, conducting Brahm's Fourth symphony with the Boston Symphony orchestra, makes the chords come at you top-sides foremost and you hear their light and color all the way through to their bottoms. (RCA Victor; 12-inch LP.)

Josef Krips, in his new recording of the Fourth with the London Symphony, places the center of gravity just below center and the chords come tumbling end-over-end at you, spilling and splashing (London; 12-inch LP.)

That is the essential difference between these rivals—transparency and sublime order by Munch and a surcharged turbulence, which is not unaffecting, by Krips. The recorded quality of both is excellent.

You may also have a choice as to Beethoven. Is he a ruthless demiurge blasting musical ukases with brutal finality? Or is he a patched-pants familiar and you have beer and sandwiches while listening?

BULL WHIP MENGELBERG

The former conception is that of Willem Hengelberg, a self-conceived demiurge himself. He pounds the Fifth symphony out of the Amsterdam Concertgebouw as though a bull whip was his baton. You sit on the edge of your chair with stiffened spine — he commands it (Capitol-Telefunken; 12-inch LP.)

The latter is the view of Erich Kleiber, the veteran and much respected Austro-German maestro, who has recorded the Seventh Symphony, also with the Amsterdam Concertgebouw. True, the Seventh is more of the stomach and blood than the Fifth. Still, Beethoven is entirely human to Kleiber, however exalted (London; 12-inch LP.)

The two recordings are at least 11 years apart. Kleiber's is new, with superlative ffrr quality, whereas Mengelberg's is prewar and shows it. But Mengelberg's could have been produced by no one but Mengelberg, an enormous figure among twentieth century conductors.

Another Kleiber recording newly available is of the Beethoven Second but it is an old one with an inferior orchestra, the Brussels Radio Symphony (Capitol-Telefunken; 12-inch LP.)

By no means least among new symphonic recordings is a wonderfully realized performance of Schubert's Fifth by Fritz Busch, well-remembered by Metropolitan Opera followers, conducting the Winterthur Symphony. The reviewer can't recall having got more from the piece. (Concert Hall; 12-inch LP.)

—Delos Smith.

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P. M.
8 —[illegible] Program, Kleinhans
2 —[illegible] Glee Club, Klein-[illegible] Hall
8 —[illegible] Program, Westminster

Tomorrow

8:30—Weed Chamber Music, Grosvenor Library

Tuesday

8:00—Christmas Festival, Amherst Central High School
8:30—Ukrainian Male Chorus, Kleinhans Music Hall

Wednesday

8:30—Bach's B Minor Mass, Kleinhans Music Hall

Friday

8:30—Philharmonic Pops, Kleinhans Music Hall

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Mr. Munch will open his Boston program with Haydn's Symphony No. 103, known as the "Drum Roll," and also performed at these concerts [illegible] years. The soloist will be Aldo Ciccolini, the young Italian pianist, who recently made his American debut in New York, following a brilliant career in Europe since the war, and a tour of South America just completed. He will appear with the orchestra in Tchaikovsky's First Piano Concerto. Mr. Munch will end the program with two works by Maurice Ravel, the less familiar First Suite from "Daphnis and Chloe" and the Rapsodie Espagnole.

For his Cambridge program, Mr. Munch will present Berlioz' Symphonie Fantastique and Schumann's "Spring" Symphony No. 1.

Next week the third concert of the Tuesday evening series will be given in Symphony Hall on December 19. Mr. Munch will present Haydn's Symphony No. 103 and Schumann's First Symphony. As soloist, Ania Dorfman will be heard in Beethoven's First Piano Concerto.

TODAY—The Trapp Family Singers give their only Boston concert of the season in Jordan Hall. The program: an entire group of Christmas carols, a group of folksongs from the Austrian Alps, and a group devoted to instrumental music for recorders, viol da gamboys, and other instruments: 3:30 P. M.

The New England Opera Theatre presents "La Finta Giardiniera" by Mozart entitled "Violanta's Revenge" in the Opera House with Raymond Smolovel, Adele Addison, Mac Morgan and others: 8 P. M.

The Handel and Haydn Society sing G. Handel's "Messiah," oratorio in Symphony Hall 8:30 P. M.

The Lowell Tenor [illegible] presents "An Afternoon of Opera" at [illegible] House, Harvard University: 3 P. M.

Boston College Glee Club holds a joint concert with Emmanuel College Glee Club in Emmanuel College auditorium, 400 the Fens. The program includes "Your Land and My Land," Romberg; Ave Maria, [illegible]; Daughters of [illegible]: 8:30 P. M.

Annual [illegible] Central Congregational Church, Walnut Street, Newtonville: 8 P. M.

The Boston Conservatory Chorus under the direction of Aurelio Gresalin gives a concert at the Conservatory auditorium, Hemenway Street. The program will include "The Chorale Prize Song" from "The Mastersingers" by Richard [illegible].

A Christmas concert will be sung by the massed choirs of the First Baptist Church of Medford, [illegible] voices, piano, cello, soloists, and organ: 7 P. M.

TOMORROW

Boston University Festival of Music in Jordan Hall. The Bradley Quartet and other assisting artists will play. Program: Sextet for Woodwinds and harpsichord; Hill Sonatina for violin and harpsichord; Piston: Two Rhapsodies for Oboe and Piano, Loeffler: String Quartet by Porter. The concert free: 8:30 P. M.

Distinguished pianist, in his fourth of the season at Harvard Memorial Church. The program: Magnificat, Buxtehude; Chromatic study, Theme of Bach, Piston; Toccata in C, Bach; Christmas Carol, Preludes from the "Orgelbuchlein," Prelude and Fugue in A minor, Bach: 8:30 P. M.

Welles Society of Malden in a free concert at Gay Auditorium, Malden High School. The program: Poet and Peasant Overture, von Suppe; Symphony in E minor, [illegible] movement, Dvorak; Violin [illegible] with orchestra, Mendelssohn; [illegible] March, Coates; Violets Waltz, [illegible]; Variations on a theme of Corelli, Kreisler; Malaguena, de Sarasate; Russian Dances, Bartok, South Pacific [illegible]: 8:15 P. M.

TUESDAY

Christmas Convocation, Boston University, Dr. James R. Houghton, conductor, Trinity Church, Copley Square: Noon.

Chamber music ensemble of the Cambridge Center Adult Education in a free concert. The program: Christmas Concerto, Corelli; Concerto in D Minor, Bach; the chorus will sing such choral familiars, carols and songs from other lands. At 42 Brattle street, Cambridge: 8:30 P. M.

Musical portraits, a unique musical entertainment featuring opera scenes in English acted out on stage with fundamental properties. New England Mutual Hall: 8:30 P. M.

Teresa McGovern, soprano, sings at Jordan Hall. The program: Ah, mio cor, Handel; Se Florindo e fedele, Scarlatti; Se tu m'a ami, Pergolesi; Stizzoso mio Stizzoso, Pergolesi; Ritorna Vincitor from "Aida," Verdi; Der Doppelganger, Schubert; Wohin, Schubert; Der Leirmann, Schubert; Aufenthalt, Schubert; O nuit, deese du mystere, Piccinni; Dansons la gigue, Poldowski; Paris Angelicus, Franck; The time is long, Mavourneen, and three Irish airs: 8:30 P. M.

Wheelock College Glee Club gives a candlelight service at the Second Church of Boston: 4 P. M.

WEDNESDAY—Camille Crouard, baritone, sings at Recital Hall, Gainsborough street at Huntington avenue. The program: Three songs by Handel; Il Neige, Semberg; Traume, Krah; Song of the Flea, Mousorgsky; This Day Is Mine, Ware; Credo, Verdi; Gloucester Fisherman's Prayer, Cunningham; On a Fair Sunday Morning, O'Carolan; Sweet Little Jesus Boy, MacGimsey; Little Jack Horner, Black; Air from "Prince Igor," Borodin, and four popular songs: 8:30 P. M.

Annual Christmas Concert of the Longy School of Music will be held in the School building at 8:30 P. M. A cappella music and carols will be sung by the chorus, under the direction of Paul Matthen.

Friends of Chamber Music, Inc., in its second season of a series of three programs by the Zimbler Sinfonietta will present its opening concert at Jordan Hall. Alexander Schneider, violinist, and Joseph de Pasquale are the soloists. The program:

Symphony for Strings No. 6 ..... William Boyce
Bach violin concerto in E and sonata for unaccompanied violin
Music of Mourning ..... Hindemith
Rispettie Strombotti ..... Malpiero
8:30 P. M.

Bach's Christmas Oratorio. Soloists, Nancy Marsh, Charlotte Zimmer, Richard McLoon, Dean Bouzianis, John Hancock Hall (Tickets $1.00, tax included): 8:15 P. M.

THURSDAY—The Conservatory Chorus in a special Christmas concert at Jordan Hall. The program: Third Mass in C Minor, Haydn; Carols from Canada, Latin America; Spirituals and carols from the southern Appalachians: 8:15 P. M.

FRIDAY—Piano Recital by Katherine Southworth of the faculty of the New England Conservatory of Music. Friday, Dec. 15, in Recital Hall at the evening, Dec. 15, in Recital Hall at the Conservatory at 8:15 P. M. There will be selections by Handy Scarlatti, Haydn, Beethoven, Chopin, Tcherepnine and Debussy. The public is cordially invited to attend; no tickets required.

This Clipping From
SAN BERNARDINO, CAL.
EVENING TELEGRAM
DEC 10 1950

CONCERT MUSIC

NEW YORK (UP) — Charles Munch, conducting Brahm's Fourth symphony with the Boston Symphony orchestra, makes the chords come at you top-sides fore-frost and you hear their light and color all the way through to their bottoms (RCA Victor; 12-inch LP.)

Josef Krips, in his new recording of the Fourth with the London Symphony, places the center of gravity just below center and the chords come tumbling end-over-end at you, spilling and splashing (London; 12-inch LP.)

That is the essential difference between these rivals—transparency and sublime order by Munch and a surcharged turbulence, which is not unaffecting, by Krips. The recorded quality of both is excellent.

You may also have a choice as to Beethoven. Is it a ruthless demiurge blasting musical ukases with brutal finality? Or is he a patched-pants tamasha and you have beer and sandwiches while listening?

BULL WHIP MENGELBERG

The former conception is that of Willem Hengelberg, a self-conceived demiurge himself. He pounds the Fifth symphony out of the Amsterdam Concertgebouw as though a bull whip was his baton. You sit on the edge of your chair with stiffened spine — he commands it (Capitol-Telefunken; 12-inch LP.)

The latter is the view of Erich Kleiber, the veteran and much respected Austro-German maestro, who has recorded the Seventh Symphony, also with the Amsterdam Concertgebouw. True, the Seventh is more of the stomach and blood than the Fifth. Still Beethoven is entirely human in Kleiber, however exalted (London; 12-inch LP.)

The two recordings are at least 11 years apart. Kleiber's is new, with superlative ffrr quality, whereas Mengelberg's is prewar and shows it. But Mengelberg's could have been produced by no one but Mengelberg, an enormous figure among twentieth century conductors.

Another Kleiber recording newly available is of the Beethoven Second but it is an old one with an inferior orchestra, the Brussels Radio Symphony (Capitol-Telefunken; 12-inch LP.)

By no means least among new symphonic recordings is a wonderfully realized performance of Schubert's Fifth by Fritz Busch, well-remembered by Metropolitan Opera followers, conducting the Winterthur Symphony. The reviewer can't recall having got more from the piece. (Concert Hall; 12-inch LP.)

—Delos Smith.

LANSING, MICH
STATE JOURNAL
12/10/50

Dec 10

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

Dr. Serge Koussevitzky's triumphant return to Symphony Hall, which brought him in six concerts before all four subscription audiences, might be called guest-conducting in reverse. Even after a full season of the latters, five weeks in the present one, it is Koussevitzky, not Munch, who is the familiar figure. As familiar as our own daily surroundings is the uniquely sumptuous and resplendent sound he obtains from an orchestra, particularly the one with which he was so long identified. In the main he gave us as well works in which he has been repeatedly heard here: the Second and Fifth Symphonies of Sibelius, Brahms' Third and his perennial First. A little off the beaten track were the former composer's "Pohjola's Daughter," played here only five times and not since 1937, and the latter's Tragic Overture, that went unperformed at the Hall between '33 and '49. Wholly new and arguably not quite worth the amount of time consumed in preparing and performing it, though it has its points, was Barraud's oratorio, "The Mystery of the Holy Innocents." I would still say far better that sincere and expert, if not particularly original or compelling music, than one more performance of the Brahms First, that needs a rest if anything ever did.

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Ordinarily, it is to the guest-conductor that we look for the welcome change from routine, the unfamiliar piece or the fresh approach to the old standby. That, with the exceptions noted, Koussevitzky on the one hand did not and on the other hand could not provide us. Anyway, it was good to see him again, and from a musical point of view his fortnight of guesting was far from profitless. I, for one, would not have missed for a good deal the Brahms Third, set forth so eloquently, and there were at least portions of the other things on which I look back with pleasure. Also, I am glad that Munch is returning, with the stimulating program he has planned for this week.

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Even if his appeal is largely limited to certain countries: his own, the Scandinavian ones, England and America, and even to certain people in those countries, Sibelius is not a figure to be lightly brushed aside. No man can be ignored who has created a style and idiom so distinctive as his. The trouble is that that idiom was both his long suit and his greatest liability. Fascinating at first it has not worn well—and I do not speak for myself alone. Critical coolness toward his music is now far commoner than critical enthusiasm for it.

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It is possible that the most ardent supporters of Sibelius have proved his worst enemies. Instead of accepting him as a tone poet with a message that was part racial, part personal, the musical interpreter, like Norway's Grieg and Bohemia's Smetana before him, of a land that had not previously had fitting musical representation, critics like Cecil Gray hailed him, not merely as an important symphonist, but as the greatest since Beethoven.

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CHARLESTON, S. C.
NEWS-COURIER
DEC 10 1950

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HOUSTON, TEX.
CHRONICLE
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Last Book

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N. TONAWONDA, N. Y.
NEWS
DEC 11 1950

3 Guest Soloists To Appear Friday With Philharmonic

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The nation's youngest harmonica concert soloist, Richard Bain, is rapidly becoming one of the most popular artists in his field. He has guest-starred repeatedly with Fred Waring and his Pennsylvanians over NBC and has gained for himself the distinction of having been the guest soloist with the Boston Symphony Orchestra—an honor shared with only one other harmonica virtuoso.

For her appearance with the Buffalo Philharmonic Orchestra, Rita De Marchi, pianist, who is a first year student at the Fredonia State Teachers College, will perform Dohnanyi's Rhapsody in C Major. Miss De Marchi, who is a member of the Intermediate Chromatic Class, gave her own recital in Kleinhans Music Hall when she was 16, and has appeared several times at the Buffalo Museum Twilight Hours.

Rebecca Darmanjian, soprano, also is an undergraduate member of Fredonia State Teachers College. She was a member of the Buffalo Oratorio Society and appeared last season in the chorus of the concert version of "Otello" presented by the Buffalo Philharmonic Orchestra.

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Henry Aaron, Assistant Conductor of the Buffalo Philharmonic Orchestra, has programmed Wagner's March from Tannhauser, excerpts from Bizet's "Carmen Suite." Wagner's Ride of the Valkyries from "Die Walkure" and Roses from the South Waltz by Strauss. Concert time is 8:30 p.m.

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SAN DIEGO, CALIF.
TRIBUNE-SUN
DEC 12 1950

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This Clipping From
NEWARK, N. J.
STAR-LEDGER
DEC 10 1950

Pooled resources may conquer music group's production woes

By IRVING KOLODIN

An idea which has been gathering subsurface momentum in various parts of the country broke water almost simultaneously recently in Hartford and New York. Concerned with the increasing cost of producing music and the threat to the continued existence of both local and national institutions, the Hartford idea of a "Music Council" to bring all of its local activities under a single fund-gathering agency was echoed, by Virgil Thomson in the New York Herald Tribune a day later, with the proposal that the Philharmonic-Symphony, and the Metropolitan Opera put their administrative problems in the care of the Port of New York Authority, which, he said, "seems to have a real knack for public service."

Both trends of thought are related to the procedure followed in such a place as Louisville, Ky., where an Arts Fund, raised by an annual campaign, is divided among various cultural enterprises in proportion to need, public service, etc. Even further they resemble the means by which such English enterprises as Covent Garden, the Sadler's Wells Ballet, and various orchestras (not including the Royal Philharmonic, which is privately supported) are assisted by the Arts Council in Great Britain. The difference is that the American plans provide for fund-raising efforts directed at the public, with all interested parties making their appeals simultaneously. Thus what we have is another version of the Community Chest program or the United Jewish Appeal, which have established beyond question that more money can be raised in one big drive than in a scattering of small ones.

* * *

THE URGENT NEED FOR a fresh approach to the whole problem of maintaining the symphony orchestras and the one permanent opera of this country on something like a going basis is underscored by the precarious condition in which most of those ventures now find themselves. Even the Boston Symphony, with its supposedly rock-ribbed financial structure created under the guidance of Serge Koussevitzky, is rapidly exhausting capital funds; the Philadelphia Orchestra would be in straits without municipal participation, and others from coast to coast have to steer a narrow course to elude financial shoals. Hope of the tax relief which would give a whiff of oxygen to the moribund prospects of the organizations seems dimmer now than previously, unless there is a revision of attitude in Washington on a subject far from most legislative minds.

* * *

WHAT SEEMS TO BE REQUIRED is an interior Marshall Plan to preserve for our own citizens what we are so concerned about overseas. In a way we are robbing our own Pauls to benefit the Pierres of France, which is well enough while we can afford it. The irony would be for tax monies which could be well used by an American orchestra or the Metropolitan to find their way, directly or indirectly, to the support of Covent Garden or the Vienna Opera. Such an illusion was made, half humorously a year ago by Edward Johnson at a ceremonial lunch for Sadler's Wells Ballet people; but it becomes less and less humorous as time passes and the conditions at home harden.

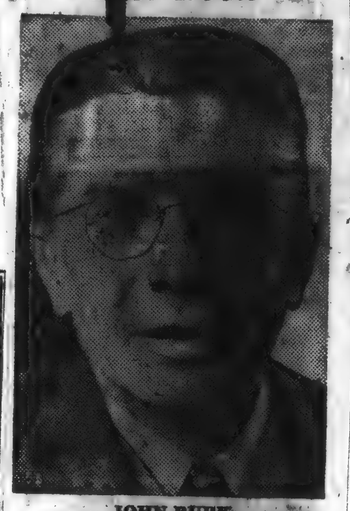
This Clipping From
SEVENTEEN
NEW YORK, N. Y.
DEC - 195

Peter and the Wolf by Prokofieff is a folk tale with music, narrator and a beguiling gaiety. Every youngster we ever watched listen to it was enchanted. So were the grown-ups. RCA Victor has recorded it with Koussevitzky conducting the Boston Symphony Orchestra (at Tanglewood last summer), and had the happy inspiration to present Eleanor Roosevelt as the narrator. Her warmth and greatness more than compensate for any dramatic shortcomings.

[191]

LANSING, MICH
STATE JOURNAL
12/10/50

Last Book



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NEWS-COURIER
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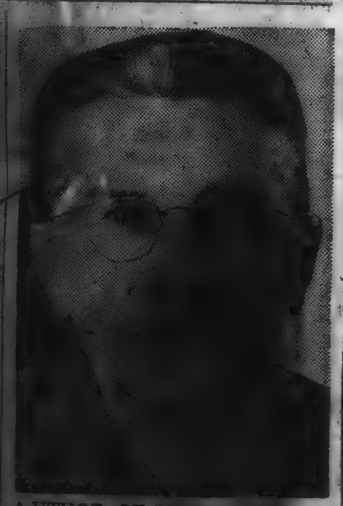

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STAR-LEDGER
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Pooled resources may conquer music group's production woes

By IRVING KOLODIN

An idea which has been gathering subsurface momentum in various parts of the country broke water almost simultaneously recently in Hartford and New York. Concerned with the increasing cost of producing music and the threat to the continued existence of both local and national institutions, the Hartford idea of a "Music Council" to bring all of its local activities under a single fund-gathering agency was echoed, by Virgil Thomson in the New York Herald Tribune a day later, with the proposal that the Philharmonic-Symphony and the Metropolitan Opera put their administrative problems in the care of the Port of New York Authority, which, he said, "seems to have a real knack for public service."

Both trends of thought are related to the procedure followed in such a place as Louisville, Ky., where an Arts Fund, raised by an annual campaign, is divided among various cultural enterprises in proportion to need, public service, etc. Even further they resemble the means by which such English enterprises as Covent Garden, the Sadler's Wells Ballet, and various orchestras (not including the Royal Philharmonic, which is privately supported) are assisted by the Arts Council in Great Britain. The difference is that the American plans provide for fund-raising efforts directed at the public, with all interested parties making their appeals simultaneously. Thus what we have is another version of the Community Chest program or the United Jewish Appeal, which have established beyond question that more money can be raised in one big drive than in a scattering of small ones.

THE URGENT NEED FOR a fresh approach to the whole problem of maintaining the symphony orchestras and the one permanent opera of this country on something like a going basis is underscored by the precarious condition in which most of those ventures now find themselves. Even the Boston Symphony, with its supposedly rock-ribbed financial structure created under the guidance of Serge Koussevitzky, is rapidly exhausting capital funds; the Philadelphia Orchestra would be in straits without municipal participation, and others from coast to coast have to steer a narrow course to elude financial shoals. Hope of the tax relief which would give a whiff of oxygen to the moribund prospects of the organizations seems dimmer now than previously, unless there is a revision of attitude in Washington on a subject far from most legislative minds.

* * *

WHAT SEEMS TO BE REQUIRED is an interior Marshall Plan to preserve for our own citizens what we are so concerned about overseas. In a way we are robbing our own Pauls to benefit the Pierres of France, which is well enough while we can afford it. The irony would be for tax monies which could be well used by an American orchestra or the Metropolitan to find their way, directly or indirectly, to the support of Covent Garden or the Vienna Opera. Such an illusion was made, half humorously a year ago by Edward Johnson at a ceremonial lunch for Sadler's Wells Ballet people; but it becomes less and less humorous as time passes and the conditions at home harden.

This Clipping From
SEVENTEEN
NEW YORK, N. Y.
DEC - 1950

Peter and the Wolf by Prokofieff is a folk tale with music, narrator and a beguiling gaiety. Every youngster we ever watched listen to it was enchanted. So were the grown-ups. RCA Victor has recorded it with Koussevitzky conducting the Boston Symphony Orchestra (at Tanglewood last summer), and had the happy inspiration to present Eleanor Roosevelt as the narrator. Her warmth and greatness more than compensate for any dramatic shortcomings.

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This Clipping From
SAN DIEGO, CALIF.
TRIBUNE-SUN
DEC 11 1950

AS IT SOUNDS

To Bruno Ussher

Platter Talk: From New York City comes word that Tommy Dorsey's band will "take a vacation" as of today. When the bandleader again lifts his baton for recordings fans may discover changes. Reason: Different personnel. Jerry Gray orchestra enthusiasts are waiting for a movie short with Beryl Davis making a comeback as vocalist. Frank DeVol's new band is said to have taken a leaf out of Ken Stanton's progressive jazz primer.

At the Ken: Collectors owning the Werner Janssen Symphony recording of the D-minor Toccata and Fugue will be interested in "seeing it" currently at the Ken Theater, where the music is supplemented by Utah mountain scenes. Combination of sound and sight results in some striking effects. Apropos film-music, there are some charming background music episodes in the feature-film, "The Well Digger's Daughter," an all-time classic of droll humor, featuring Raimu and Fernandel.

A Lucky Day: It is not often that one session of testing new recordings for this column brings four which I put unhesitatingly in the "must" category. Of these, two bear the Capitol stamp: German Lieder" (Schubert-Brahms-Wolf). Karl Schmitt-Walter, baritone. Ferdinand Leitner, pianist. To be specific, this is a Capitol-Telefunken, 12-inch LP, some of the vocally and poetically best singing fom the Vaterland. Except for one or two minor wilful dynamic changes, this is model lieder-singing-playing. Excellent recording.

On a 10-inch capitol LP: Schoenberg's "Varklaerte Nacht" (Radiant Night). Exquisite and intensive playing and so recorded by the Hollywood String Quartet (Felix Slatkin, Paul Shure, Paul Robyn, Eleanor Aller, augmented by Alvin Dinkin, viola, Kurt Reher, cello.) Recording is supervised by the composer who also supplied program notes with musical examples.

The Next Must: This is the Boston Symphony's new Schubert Symphony No. 2 in B-flat major, played with a firm lightness, lyric song and humor that does great honor to conductor Charles Muench. I admire the fine precision of his Brahms (No. 4 in E-minor) but I think it is not emotionally expansive but on the French side, where "esprit" takes the place of the heart. Here in the Schubert, is Schubert of Vienna, precise, never Frenchified. (Very good disk sound of 10-inch LP.)

Fourth (And Not Least) "Must": Rossini's "Cenerentola" or "Cinderella," made in Rome by Cetra-Soria and here is Rossini, the master of grand-opera comique as one wants him. This is an abbreviated edition, but as "La Cenerentola" is not a major opus, although an always entertaining one, two 12-inch disk LP, vividly recorded are enough of music that resembles moods and manner of "The Barber of Seville." Mario Rossi is the conductor. (Fine pressing, story synopsis and Italian-English texts.) Rossi needs no recommendation for those familiar with the Cetra-Soria "Falstaff." Outstanding artists in the cast are Cesare Valletti, tenor, Giulietta Simionata in the tile-role and Saturno Meletti, baritone.

A Note on Brahms: The Trio Opus 40 by Johannes Brahms (piano, violin and French horn in E-flat) is something for chamber music specialists. Mercury has isued a 10-inch LP played by Annie d'Arco, George Ales and Jean Devemy. They are fine players but, in comparison, the Victor recording is considerably superior. To make the French horn blend with the two other instruments is a great task even for a performance without microphone, a device that makes any unbalance noticeable. The Victor, I believe, is made in England, because it includes Aubrey Brain, one of the best French horn players of the day. (Serkin at the piano, Busch as violinist.)

This Clipping From
BOSTON, MASS.
TRAVELER
DEC 1 1950

Programs This Week At Symphony

The Boston Symphony Orchestra under the direction of Charles Munch will give the eighth pair of concerts in the Friday and Saturday series in Symphony Hall this week and the second concert of the Cambridge series in Sanders Theater tomorrow.

Mr. Munch will open his Boston program with Haydn's Symphony No. 103, known as the "Drum Roll," and not performed at these concerts for many years. The soloist will be Aldo Ciccolini, the young Italian pianist, who recently made his American debut in New York, following a brilliant career in Europe since the war, and a tour of South America. He will appear with the orchestra in Tchaikovsky's First Piano Concerto. Mr. Munch will end the program with two works by Maurice Ravel, the less familiar First Suite from "Daphnis and Chloe" and the Rapsodie Espagnole.

For his Cambridge program, Mr. Munch will present Berlioz' Symphonie Fantastique and Schumann's "Spring" Symphony No. 1.

Next week the third concert of the Tuesday evening series will be given in Symphony Hall on Dec. 19. Mr. Munch will present Haydn's Symphony No. 103 and Schumann's First Symphony. As soloist, Ania Dorfman will be heard in Beethoven's First Piano Concerto.

This Clipping From
TIFFIN, OHIO
ADVERTISER-TRIBUNE
DEC 11 1950

RECORD REVIEW

Concert Music

NEW YORK — Charles Munch, who is conducting Brahms Fourth Symphony with the Boston Symphony Orchestra, makes the chords come at you top-sides foremost and you hear their light and color all the way through to their bottoms (RCA Victor; 12-inch LP.)

Josef Krips, in his new recording of the Fourth with the London Symphony, places the center of gravity just below center and the chords come tumbling end-over-end at you, spilling and splashing (London; 12-inch LP.)

That is the essential difference between these rivals — transparency and sublime order by Munch and a supercharged turbulence, which is not unaffecting, by Krips. The recorded quality of both is excellent.

You may also have a choice as to Beethoven. Is he a ruthless demiurge blasting musical ukases with brutal finality? Or is he a patched-pants familiar and you have beer and sandwiches while listening?

Bull Whip Mengelberg

The former conception is that of Willem Mengelberg, a self-conceived demiurge himself. He pounds the Fifth Symphony out of the Amsterdam Concertgebouw as though a bull whip was his baton. You sit on the edge of your chair with stiffened spine—he commands it (Capitol-Telefunken; 12-inch LP.)

The latter is the view of Erich Kleiber, the veteran and much respected Austro-German, maestro, who has recorded the Seventh Symphony, also with the Amstendam Concertgebouw. True, the Seventh is more of the stomach and blood than the Fifth. Still, Beethoven is entirely human to Kleiber, however exalted (London; 12-inch LP.)

The two recordings are at least 15 years apart. Kleiber's is done with superlative quality, whereas Mengelberg's is pre-war and shows it. But Mengelberg's could have been produced by no one but Mengelberg, an enormous figure among 20th century conductors.

This Clipping From
BOSTON, MASS.
TRAVELER
DEC 1 1950

Sailboat Fan Heads Boston Chamber

HAVE YOU HEARD

By Bill Schofield

That murmuring undertone you've been hearing from the direction of Federal street recently is actually the sound of the membership list of the Boston Chamber of Commerce, rapidly expanding in all directions.

And in the chamber's executive offices, they'll tell you the man most responsible for this growth is Don H. Waterhouse, the Beacon Hill sailing boat enthusiast. They've just made him chairman of the membership committee in recognition of the fact that he has produced somethin like 800 new members since the days of last spring's Boston Jubilee.

That brings the total membership up to 3000, the highest it's been in 21 years. And never in the organization's history have the applications arrived with the speed and volume they're hitting today.

A glance at the record of the Waterhouse business life makes you wonder how he gets time to do all this, for in the life insurance field he's one of the country's top salesmen. In the company for which he works, he is a life member of a group known as National Associates—which is another way of saying that he has produced enough business to rank with the organization's 25 top men for three consecutive years. In a much broader field, he is a member of the Million Dollar Round Table of the National Association of life Underwriters and is shooting for a life membership — which means qualifying three years in a row or four years out of five. For the past 10 years, he has concentrated on estate planning.

WATERHOUSE IS a home-grown product of Greater Boston, having originally been listed as a vital statistic in Dedham on Sept. 3, 1908.

He finished the Brookline public schools in 1926. For his first fulltime job, he went to work for Harry J. Blake, who is currently occupying the president's chair at the chamber.

"My intention was to learn the wool business," Waterhouse says today, "but fortunately for Harry and the industry as a whole, I decided I'd be better off as a life insurance salesman."

In view of his record for 24 years, the life insurance business has no complaints to offer.

When it came time for confetti, Waterhouse married Carlotta Zerrahn of Boston, whose great grandfather Carl Zerrahn was a long-time director of the Handel & Hayden Society and was also instrumental with Henry L. Higginson in the founding of the Boston Symphony Orchestra. Today there is an 11-year-old daughter, Abigail, who attends the Brimmer & May School.

SALT WATER SAILING was always an enthusiasm with Waterhouse, particularly during a stretch of years when he lived in Marblehead. In 1947 he changed his residence to Boston and now gets his mail at 14 Pinckney street but keeps a summer place at Marblehead and a membership in the Corinthian Yacht Club.

Ask him for biographical notes, and inevitably he comes up with sea talk. For instance:

"I lost a small sailing sloop last September durihg the hurricane he adds.

at Marblehead and I recently purchased a Swedish boat—a double-ended mahogany sloop. It was shipped over here three months ago.

"The interesting thing about the boat is the rig, which is patented by a Dr. Lungstroen. The mast is unsupported by any stays and is set in ball bearings and rotated by a sheet. In going before the wind, the sail will extend on either side of the mast, port or starboard, hence a spinnaker.

"THERE IS NO BOOM, the sail being loose-footed. When you tack the boat, you just swing the sail around the mast. You do the same thing in jibing."

Getting him back to the business of chamber membership, he says he's out to reach Harry Blake's objective of listing 3500 names on the roster.

"Also, I hope to make it 'fashionable' to belong to the Boston Chamber of Commerce," he adds.

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

★ ★ ★

MOZART: "Eine Kleine Nachtmusik," and HAYDN: Symphony No. 92 (Oxford) in G; played by the Boston Symphony Orchestra under Serge Koussevitzky. (RCA Victor, one 33⅓ RPM.)

Koussevitzky misses the point several times in both Mozart and Haydn in that passages that need a flexible grace are flooded with tonal brilliance. The Minuet of the "Nachtmusik" is choppy; the finale too fast. The orchestra has great beauty of tone as usual and the recording is up to Victor's high standards.

★ ★ ★

SONGS AT CHRISTMASTIDE: Sung by the Ilford Girls' Choir, conducted by Eric Brown. (London, one 12-inch 33⅓ RPM.)

A good recording for the Christmas season. Most of the old favorites—"Silent Night," "Hark, the Herald Angels Sing," etc.—are included along with others not heard so often. The English girls have exactly the right, unsensual vocal coloring for devotional music. Some of the arrangements, however, are too fancy. An excellent reproduction.

★ ★ ★

BACH: PRADES FESTIVAL SERIES No. 5, Sonata No. 1 in G and Sonata No. 2 in D, for 'Cello and Piano; played by Pablo Casals and Paul Baumgartner, pianist. (Columbia, one 33⅓ RPM.)

Last summer's festival at Prades, a village in the French Pyrenees where Pablo Casals now lives, was both a tribute to the character and genius of Casals and a Bach celebration. Columbia Records has issued a set of recordings covering the whole program and they will be reviewed as a whole in this column at a later date. The two sonatas listed above reveal clearly enough that Casals has lost nothing of his deep musical insight and little or nothing of his instrumental virtuosity as a result of his retirement from the platform. Emphasis and tonal gradations within the phrase and a fine purity of line are the same as ever.

★ ★ ★

SAINT-SAENS: "Carnival of the Animals," with new verses by Ogden Nash spoken by Noel Coward, and RAVEL: "Mother Goose Suite"; played by Andre Kostelanetz and his Orchestra; Leonid Hambro and Jascha Zayde, pianists. (Columbia, one 33⅓ RPM.)

Columbia has made a feature production of the Saint-Saens opus by enlisting the services of Messrs. Nash and Coward in bringing it up to date. The orchestra plays it expertly and Noel Coward points up the dry wit of Nash's verses with a succinct, dead-pan delivery. An excellent recording.

★ ★ ★

BRAHMS: Trio in E Flat for Piano, Violin and French Horn, played respectively by Annie d'Arco, George Ales and Jean Devemy. (Mercury, one 10-inch 33⅓ RPM.)

The old German waldhorn is used in this recording and though it is never in tune and has a rough, shaky sound, one gets used to it. The performance of this lyrical work as a whole is not first-rank playing except on the part of the pianist but it agreeable by virtue of its emotional honesty.

This Clipping From
BOSTON, MASS.
TRAVELER
DEC 12 1950

Danton Walker

BROADWAY

NEW YORK, Dec. 12—Major music publishers are dusting off the songs that were popular in World War II for possible revival.

Official statistics indicate that despite a 20,000,000 increase in the country's population since 1940, there are 2,300,000 fewer teen-agers now than there were 10 years ago, and it is this age bracket that produces a sizable percentage of the combat troops in time of war.

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BOSTON, MASS.
HERALD
DEC 13 1950

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TORONTO, CANADA
SATURDAY NIGHT
DEC 12 1950

LA VALSE—*Ravel.* Boston Symphony, Munch conducting, perform this bland choreographic poem for orchestra with suitable blandness. Recording: excellent. *(Victor—45—49-1213-A.)*

SONATA NO. 4 IN F SHARP—*Scriabin.* A crisp, scintillating performance by brilliant pianist William Schatkamet. Recording catches all facets of the thoughtful interpretation. *(Victor—45—49-0700-A.)*

SYMPHONY NO. 100 IN G-MAJOR. SYMPHONY NO. 94 IN G-MAJOR—*Hadyn.* Hugo Rignold conducts the Liverpool Philharmonic Orchestra through a crisp, spirited version of the "Military"; Sir Malcolm Sargent conducts the same orchestra in a tenderly precise treatment of the delightful "Surprise." Recording: excellent. *(Columbia—33—ML4276)*

BACH — A GERMAN ORGAN MASS (Third Part of the Klavierubung). Fritz Heitman at the Charlottenburg Palace Organ presents a collector's item. Transfer from the Telefunken matrices have brought out the bass response missing in their pressings. For specialists, a must. The organ is a superb Baroque and is given full dimensions. *Capitol—33—P8029)*

CONCERTO GROSSO IN G-MINOR—*Vivaldi.* CONCERTO GROSSO IN F-MINOR —*Scarlatti.* In the Vivaldi, Antonio Guarnieri conducts the Orchestra of the Maggio Musicale Fiorentino to produce a rather gummy version of a sprightly work. Edmund Weyns and the Wiesbaden Collegium Musicum, repressed from German Telefunken, give an expert performance of a not very interesting Scarlatti work. Recording: good. *(Capitol—33—L8035)*

SYMPHONY NO. 4 IN F-MINOR—*Tchaikovsky.* Koussevitsky and the Boston Symphony Orchestra give us a fine new version of the work, exceeding the earlier Kleiber, Sargent, Ormandy versions. Unfortunately a gratuitous cut of the *scherzo* mars an unreserved recommendation. Recording: excellent. *(Victor—33—LM1008)*

SYMPHONY NO. 4 IN A, OPUS 90 ("Italian") — *Mendelssohn.* Koussevitsky and the Boston Symphony Orchestra [illegible] score for LP. Fine, but don't relinquish the version by the conductor and the orchestra made in the mid-thirties for LP advances. Has the sweet brilliance of the early version but the enthusiasm seems fled. Recording: good. *(Victor — 33 — LM20)*

This Clipping From
UTICA, N. Y.
OBSERVER-DISPATCH
DEC 13 1950

FLORENCE KOPLEFF

3 Soloists For Oratorio

Three out-of-town vocalists will be soloists in the presentation of Bach's "Christmas Oratorio" which will be given at 4 p. m. Sunday by the Utica Oratorio Society in the Hamilton College gymnasium. Admission is free.

They are Florence Kopleff, contralto; William Moonan, tenor, and Richard Griffith, bass. Mrs. Maurice Lane, Utica, president of the society, will be the soprano soloist.

With Prof. Berrian R. Shute conducting, the oratorio will be sung by a chorus of 140 voices, consisting of the society and the Hamilton College Choir.

Miss Kopleff was born in New York and studied under Paul Althouse. For two seasons she was a scholarship pupil at the Berkshire Music Center at Tanglewood, Mass. She has become a leading soloist with the famed Robert Shaw Chorale.

She has appeared at the Piedmont Festival at Winston-Salem, N. C., and in Carnegie Hall presentations of Vaughn Williams' "Magnificat" and Vivaldi's "Gloria Mass." Recently she was soloist in the "St. John Passion" with the Mendelssohn Choir in Pittsburgh.

William Moonan, a native of Boonville, is one of the soloists with the Shaw Collegiate Chorale.

Richard Griffith is a Utican who is a graduate of Hamilton College with the class of 1940.

This Clipping From
LONG BRANCH, N. J.
RECORD
DEC 13 1950

Music Lovers To Be Given Unusual Treat

NEWARK — Local music lovers are in for a "big surprise" when the Israel Philharmonic Orcestra from the new Israeli capital of Tel-Aviv visits Newark during its first American tour next month. This is the well-considered opinion of Dr. Serge Koussevitsky, conductor emeritus of the Boston Symphony Orchestra, who last week conducted that orchestra in an all-Brahms program at the Mosque Theater, Newark.

Speaking of the standard of musicianship achieved by the Israeli orchestra since its formation as a national orchestra by Bronislaw Huberman in 1936, Dr. Koussevitzky, who recently returned to this country after conducting it in 14 concerts, said he believed American audiences will be delighted with its performance.

"Before I left for Israel," he said, "I was aware that the American public does not know what to expect of the Israel Philharmonic Orchestra. And this is where I think they are going to be surprised.

"I am sure that when they hear it they will forget that it comes from a small new country. They will find not only a great orchestra, but one which combines the greatest enthusiasm with a profound love and devotion to the art of music."

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BOSTON, MASS.
EVENING GLOBE
DEC 14 1950

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This Clipping From
NEW YORK, N. Y.
TIMES

NEW 2-YEAR PACT FOR MITROPOULOS

Conductor of the Philharmonic Is Named Musical Director for Next Two Seasons

Dimitri Mitropoulos, who is halfway through his first season as regular conductor of the New York Philharmonic-Symphony Orchestra, has been appointed musical director for two more years. The announcement was made yesterday following a meeting of the board of directors at the orchestra's offices on Wednesday.

Mr. Mitropoulos became regular conductor of the Philharmonic last spring and conducted its concerts this fall. He is now in Cleveland for four guest appearances with the Cleveland Symphony and will conduct the San Francisco Symphony eight times in January and the Buffalo Philharmonic twice in February. He will return here on March 1.

Fourteen years ago the Greek-born conductor came to this country for a guest appearance with the Boston Symphony and made an immediate impression. The next year he became musical director of the Minneapolis Symphony, a position he held until last season.

He came to the Philharmonic first as guest conductor for four weeks in 1940, and appeared at the orchestra's centennial concerts during the next two seasons. In 1947 he conducted part of the Philharmonic's spring tour; in 1947-48 he led the orchestra for four weeks, in 1948-49 for eight and last season he shared the post of principal conductor with Leopold Stokowski.

[193]

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She has appeared at the Piedmont Festival at Winston-Salem, N. C., and in Carnegie Hall presentations of Vaughn Williams' "Magnificat" and Vivaldi's "Gloria Mass." Recently she was soloist in the "St. John Passion" with the Mendelssohn Choir in Pittsburgh.

William Moonan, a native of Boonville, is one of the soloists with the Shaw Collegiate Chorale.

Richard Griffith is a Utican who is a graduate of Hamilton College with the class of 1940.

This Clipping From
LONG BRANCH, N. J.
RECORD
DEC 13 1950

Music Lovers To Be Given Unusual Treat

NEWARK — Local music lovers are in for a "big surprise" when the Israel Philharmonic Orcestra from the new Israeli capital of Tel-Aviv visits Newark during its first American tour next month. This is the well-considered opinion of Dr. Serge Koussevitsky, conductor emeritus of the Boston Symphony Orchestra, who last week conducted that orchestra in an all-Brahms program at the Mosque Theater, Newark.

Speaking of the standard of musicianship achieved by the Israeli orchestra since its formation as a national orchestra by Bronislaw Huberman in 1936, Dr. Koussevitsky, who recently returned to this country after conducting it in 14 concerts, said he believed American audiences will be delighted with its performance.

"Before I left for Israel," he said, "I was aware that the American public does not know what to expect of the Israel Philharmonic Orchestra. And this is where I think they are going to be surprised.

"I am sure that when they hear it they will forget that it comes from a small new country. They will find not only a great orchestra, but one which combines the greatest enthusiasm with a profound love and devotion to the art of music."

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 14 1950

ALDO CICCOLINI, young Italian pianist now making his first American tour, will appear this week with the Boston Symphony at tonight's "open rehearsal" and the concerts of Friday afternoon and Saturday evening.

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DEC 14 1950

ALDO CICCOLINI, young Italian pianist now making his first American tour, will appear this week with the Boston Symphony at tonight's "open rehearsal" and the concerts of Friday afternoon and Saturday evening.

"Military"; Sir Malcolm Sargent conducts the same orchestra in a tenderly precise treatment of the delightful "Surprise." Recording: excellent. *(Columbia—33—ML4276)*

BACH—A German Organ Mass (Third Part of the Klavierubung). Fritz Heitman at the Charlottenburg Palace Organ presents a collector's item. Transfer from the Telefunken matrices have brought out the bass response missing in their pressings. For specialists, a must. The organ is a superb Baroque and is given full dimensions. *Capitol—33—P8029)*

CONCERTO GROSSO IN G-MINOR—*Vivaldi*. CONCERTO GROSSO IN F-MINOR—*Scarlatti*. In the Vivaldi, Antonio Guarnieri conducts the Orchestra of the Maggio Musicale Fiorentino to produce a rather gummy version of a sprightly work. Edmund Weyns and the Wiesbaden Collegium Musicum, represented from German Telefunken, give an expert performance of a not very interesting Scarlatti work. Recording: good. *(Capitol—33—L8035)*

SYMPHONY No. 4 IN F-MINOR—*Tchaikovsky*. Koussevitsky and the Boston Symphony Orchestra give us a fine new version of the work, exceeding the earlier Kleiber, Sargent, Ormandy versions. Unfortunately a gratuitous cut of the *scherzo* mars an unreserved recommendation. Recording: excellent. *(Victor—33—LM1008)*

LA VALSE—*Ravel*. Boston Symphony, Munch conducting, perform this bland choreographic poem for orchestra with suitable blandness. Recording: excellent. *(Victor—45—49-1213-A.)*

SONATA No. 4 IN F SHARP—*Scriabin*. A crisp, scintillating performance by brilliant pianist William Schatkamp. Recording catches all facets of the thoughtful interpretation. *(Victor—45—49-0700-A)*

SYMPHONY No. 100 IN G-MAJOR. SYMPHONY No. 94 IN G-MAJOR—*Hadyn*. Hugo Rignold conducts the Liverpool Philharmonic Orchestra through a crisp, spirited version of the

SYMPHONY No. 4 IN A, OPUS 90 ("Italian")—*Mendelssohn*. Koussevitsky and the Boston Symphony Orchestra [illegible] on LP. Fine, but don't relinquish the version by the conductor and the orchestra made in the mid-thirties for LP advances. Has the sweet brilliance of the early version but the enthusiasm seems fled. Recording: good. *(Victor—33—LM20)*

This Clipping From
NEW YORK, N. Y.
TIMES
DEC 15 1950

NEW 2-YEAR PACT FOR MITROPOULOS

Conductor of the Philharmonic Is Named Musical Director for Next Two Seasons

Dimitri Mitropoulos, who is halfway through his first season as regular conductor of the New York Philharmonic-Symphony Orchestra, has been appointed musical director for two more years. The announcement was made yesterday following a meeting of the board of directors at the orchestra's offices on Wednesday.

Mr. Mitropoulos became regular conductor of the Philharmonic last spring and conducted its concerts this fall. He is now in Cleveland for four guest appearances with the Cleveland Symphony and will conduct the San Francisco Symphony eight times in January and the Buffalo Philharmonic twice in February. He will return here on March 1.

Fourteen years ago the Greek-born conductor came to this country for a guest appearance with the Boston Symphony and made an immediate impression. The next year he became musical director of the Minneapolis Symphony, a position he held until last season.

He came to the Philharmonic first as guest conductor for four weeks in 1940, and appeared at the orchestra's centennial concerts during the next two seasons. In 1947 he conducted part of the Philharmonic's spring tour; in 1947-48 he led the orchestra for four weeks, in 1948-49 for eight and last season he shared the post of principal conductor with Leopold Stokowski.

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CHICAGO, ILL.
SUN & TIMES

RECORDS

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(Reprinted from yesterday's late editions.)

By Felix Borowski

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This Clipping From
CELINA, OHIO
DAILY STANDARD
DEC 14 1950

This Clipping From
BEAUMONT, TEX.
JOURNAL
DEC 15 1950

JOHN N. BURK, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wanger," which he has edited and for which he has supplied the essential connecting material. But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography" and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston Symphony.

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These "open" rehearsals for students are listed for five Thursday evenings in the course of the season from 7:30 to 10:00. The receipts will be devoted to the Orchestra's Pension Fund.

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RIVERSIDE, CAL.
PRESS
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Record Reviews

[illegible] Music

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[illegible] in his new record- [illegible] with the London [illegible]ces the center of [illegible] new center and the [illegible]bling end-over- [illegible]ling and slashing [illegible] LP.)

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The latter is the view of Erich Kleiber, the veteran and much respected Austro-German maestro, who has recorded the Seventh Symphony, also with the Amsterdam Concertgebouw. True, the Seventh is more of the stomach and blood than the Fifth. Still, Beethoven is entirely human to Kleiber, however exalted (London; 12-inch LP.)

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The reviewer can't recall having got more from the piece. (Concert Hall; 12-inch LP.)

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This Clipping From
La Jolla, Calif.
Light
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The Capitol recording is of the same satisfying standard of quality that this progressive company has made synonomous with their name. Very highly recommended.

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Karl Schmitt-Walter sings these beautiful songs with a decided flair, with excellent tone quality and exquisite phrasing. His sensitive and authoritative interpretation is a joy to hear and for those who love lieder this record is a must. The smooth, resonant recording is in every way worthy of the fine performance. Very highly recommended.

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Sonatas for flute and harpsichord, for two flutes, and one for flute and oboe will surprise any collector not previously aware of the charm of such music. Philip Kaplan plays the first flute, John Holmes the oboe and Erwin Bodky the harpsichord. Performance and recording are excellent.

A work worth a collector's attention is the "Coronation" Mass by Mozart, issued by the Haydn Society and recorded in the Mozartsaal of Vienna's Konzert Haus last January by the Mozart Festival Orchestra and the Akademic Chorus of Vienna.

The music is so noble it seems regrettable that such works are neglected by choral societies in this country in favor of a hackneyed repertory that has been heard in our concert rooms for a century or more. Lucky is the music loving public that masterpieces like the "Coronation" Mass are available on records. The Viennese performance is admirable.

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DAILY STANDARD
DEC 14 1950

This Clipping From
BEAUMONT, TEX.
JOURNAL
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RIVERSIDE, CAL.
PRESS
DEC 1950

Record Reviews

Concert Music

Charles Munch, conducting Boston Symphony with Boston Symphony Orchestra, makes the Beethoven Fifth Symphony come at you top-speed and you hear their [illegible] all the way through [illegible] (RCA Victor; 12-inch LP.)

Munch in his new record, with the London Philharmonic with the London [illegible] places the center of [illegible] below center and the [illegible] tumbling end-over-end, spilling and slashing [illegible] inch LP.)

Excellent Recording

[illegible] essential difference [illegible] rivals—transparency, [illegible] one order by Munch [illegible] charged turbulence, [illegible] directing, by Krips. The recorded quality of both is excellent.

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LAFAYETTE, IND.
JOURNAL-COURIER
DEC 16 1950

BY W. G. ROGERS

LETTERS OF RICHARD WAGNER: THE BURRELL COLLECTION, edited by John N. Burk (MacMillan; $10.50).

Mary Burrell, an English woman who was a great admirer of Wagner's. . .an admirer, unlike many others, from a most respectable distance. . .decided rightly that much of the biographical information printed about her hero was inaccurate. She began to collect Wagneriana, and had started a "Life" when she died, in 1898. Her researches were widespread, she had money to spend, and her success was spectacular. Her finds included mainly a copy of Wagner's suppressed autobiography, and correspondence still in the possession of Natalie, daughter of Wagner's first wife Minna. Everyone who has written about the composer has tried in vain to get at the Burrell material; it was catalogued 20 years ago, and soon after bought by Mrs. Efrem Zimbalist and presented to the Curtis Institute of Music.

More than 800 items here see the light of day for the first time, and their publication is of extraordinary importance for students of music and letters, and for anyone interested just generally in man. Wagner's character was rich, complex and challenging. His affairs with women, his fierce struggles to get his works produced, the formidable "birth pangs" which accompanied his creation of a new music, have engaged the attention of scholars and biographers who must always write with the dismaying prospect that the Burrell letters would upset their conclusions.

They can now rest easy, thanks to this book so informatively edited by Burk. Curiously enough, the best of them, like Ernest Newman, can be proud they came so close to the truth. Newman's own monumental work, for instance, doesn't seem to need revision in any major respect. Young Wagner's love for Minna, and for Jessie Laussot, too, may have been more impassioned than was supposed; Luettichau had a reason for being hostile, though the hostility was realized; Cosima really did censor the autobiography; and, as a minor note, Wagner didn't tell the whole unsavory truth about the carriage accident on the flight from Riga. This book serves on the whole, however, to confirm generally accepted views.

Author of the Week

JOHN N. BURK, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wagner," which he has edited and for which he has supplied the essential connecting material. But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography" and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston Symphony.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 16 1950

Paul Paray Will Conduct Philadelphia Orchestra

Paul Paray, conductor of the Concerts Colonne in Paris, will replace Eduard van Beinum as guest conductor of the Philadelphia Orchestra during the winter vacation of its regular leader, Eugene Ormandy, next month. The French conductor will direct the Philadelphians here Jan. 16 in Carnegie Hall; in three concerts in Philadelphia, and one each in Washington and Baltimore. Mr. Van Beinum, who is the conductor of the Concertgebouw Orchestra of Amsterdam, has had to cancel his Philadelphia engagement because of illness.

Mr. Paray made his American debut July 24, 1939, in a French concert at the Lewisohn Stadium during the World's Fair. He was a guest conductor of the Boston Symphony Orchestra in the fall of 1945, and has been a guest leader of the Cincinnati Symphony and of the Pittsburgh Symphony for the last three seasons. Mr. Van Beinum was also scheduled to conduct his Amsterdam orchestra in an American tour this season, but the tour was canceled because of disagreement over the schedule. Two other Philadelphia dates planned by Mr. Van Beinum will be taken over by the orchestra's associate conductor, Alexander Hilsberg.

This Clipping From
BOSTON, MASS.
AMERICAN
DEC 16 1950

Symphony Soloist

Ania Dorfman, who is to appear in Beethoven's First Concerto in C Major, will be the soloist for next Tuesday night's Boston Symphony Orchestra in Symphony Hall.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 16 1950

MUSIC

Munch Returns to Symphony; Pianist Ciccolini in Debut

By CYRUS DURGIN

Charles Munch returned to the conductor's stand of the Boston Symphony Orchestra yesterday afternoon. He brought with him a remarkable young Italian pianist, Aldo Ciccolini, who made a great triumph in the Tchaikovsky B-flat minor Concerto. The program began with Haydn's "Drum Roll" Symphony and included two works of Ravel: the "Tombeau de Couperin" Suite and the Spanish Rhapsody.

Ciccolini, short, dark and slender, is a Neapolitan, 25 years old, with an amazing finger technique and, apparently, an innate gift of music-making. I have never heard anyone play the Tchaikovsky Concerto as he did, which is to say, with no pounding whatever, and with a style so clear, exact and lyrical that it put the work in a new light. Yet those frequent bold octaves, which go at terrific speed, were just as impressive as if they had been thundered out—which usually they are.

Now such a reading might have seemed small calibre with an orchestral accompaniment that roared and thundered. But Mr. Munch's idea of the work is identical with that of Mr. Ciccolini, and accordingly orchestra and solo instrument were blended into a just-about perfect whole. As a result you heard much more orchestral detail than you usually do; there was no sense of rush, no sense of strain. Instead this work, which is not among the finest piano concertos, became glowing, poetical, singing, and what oftentimes is judged to be trite and obvious had a new guise of tenderness and magic.

Mr. Ciccolini, now on his first visit to the United States and who made his Boston debut yesterday, was called back to the stage again and again. We must hear more of him, both with orchestra and in a solo concert.

Just how great a conductor we have in Mr. Munch was evident from the subdued Haydn drum roll at the beginning of the concert, to the intoxicating orgiastic last pages of the Spanish Rhapsody. Haydn had correct style, and it also had sparkle and vivacity. The playing was yet easeful and relaxed, as it was later in the "Tombeau de Couperin," and so keen was the balance among the various sections that you heard everything in the way of nuances and subtle rhythms.

Those shadowy half-tones, so important in the palette of Ravel, both as to color and rhythm, were beautifully brought out, and at the same time the essential backbone, the long line, of symphony, suite and rhapsody was always perceptible. It takes a truly great conductor to accomplish that. The audience knew it, too. You could tell by the sustained applause and cheers which followed the final chord of the Spanish Rhapsody.

This Clipping From
BOSTON, MASS.
HERALD
DEC 16 1950

Social Chatter

By Alison Arnold

Admiration of Charles Munch's conducting at Symphony yesterday was mingled with praise of Mme. Munch's cooking. For many at the concert had attended the monthly pre-Symphony luncheon at the French Center on Arlington street, where a moka au cafe made by Mme. Munch, completed a well-chosen menu. Consomme de hoeuf started the luncheon, which also included paupiette de veau—cooked in white wine—a tossed green salad and crusty French bread.

* * *

The promise of Jean Chauvel, French Ambassador to the United Nations, to appear on the Center's intriguing program of lectures during the winter, has just been received by Andre Morize, who was discussing plans yesterday with Mildred Bixby and Russell Codman, Jr. The latter, new president of the Center, gave an extraneous speech in French. His mother and wife, were there, too.

* * *

Col. and Mrs. Ronald V. C. Bodley also dropped in for the luncheon prepared by Mrs. Ferdinand Brigham and Mrs. William Ray Kitchel. Workers in the French Center's many projects, ranging from a lending library to instruction in French, who were helping at the luncheon yesterday, included Mrs. John Spalding, Mme. Albert Chambon and Mme. Louis Speyer. Others were Mrs. William Davies Sohier, Mrs. Donald Moffat, Mrs. Horace Binney and Mrs. John A. Sargent. Since the luncheons are served with dispatch, many busy men take advantage of them and yesterday they included George Lott and Lorenzo Paolozzi.

* * *

Bostonians will be interested to hear of the engagement of Sarah Spofford Beadle and Frederick A. Wolff of Wilmington, Del. Sally is the daughter of Mr. and Mrs. Walter J. Beadle (Christine Spofford) of Wilmington and a granddaughter of Charles M. Spofford of Marlboro street. She was graduated from the Germantown Friends School and Vassar College and is a member of the Junior League of Wilmington. Her fiance, son of the Frederick W. Wolffs of Wilmington, is a graduate of the Tower Hill School, Princeton University and the Massachusetts Institute of Technology.

* * *

Anne Tyler, sub-deb daughter of the Hayden R. Tylers of Newton Center, will be the guest of honor at a dinner party to be given tonight at The Copley Plaza by her grandparents, the Richard A. Magees of Boston and Truro. The girls at the dinner will include Anne's older sister, Jane, and seven classmates at the Beaver Country Day School—Anne Miller, Elizabeth Lucas, Nancy Shuman, Pamela Wicks, Hope Robb, Jean Hunter and Georgia Corbiere. Of course, they'll each have a male escort.

* * *

There are many parties planned before the wedding of Barbara Hall and Francis Austin, which will take place Thursday afternoon, at St. Andrew's Church, Wellesley. On Monday, the future bridegroom will give the ushers' dinner at the Dedham Country and Polo Club. On Tuesday, Mrs. Worthing L. West of Newton Center will give the bridesmaids' luncheon, and the Roger Lelands of Wellesley Hills will entertain at a cocktail party. Mr. and Mrs. William F. Furbush of Wellesley Hills will give a dinner party at The Meadows, Tuesday evening.

* * *

Still more festivities are planned for Wednesday when Mr. and Mrs. William M. Austin will entertain at dinner at the Dedham Country and Polo Club before the wedding rehearsal. On the day of the wedding, Dr. and Mrs. George C. Prather of Wellesley Hills, parents of Marianne Prather, one of the bridesmaids, will give a luncheon for the bridal party and out-of-town relatives.

* * *

Christmas holidays are beginning for many of the younger set. Sally Ferguson, daughter of the George B. Ferguson, and Carol Pyne, whose parents are the Charles C. Pynes, arrived in Marblehead yesterday to spend the vacation with their parents. They are students at the Mary C. Wheeler School in Providence. August S. Torres, Jr., son of Mr. and Mrs. August S. Torres of Framingham Center, who is a member of the class of 1952 at Graham-Eckes School in Palm Beach, will spend the holidays there with his parents.

This Clipping From
LOS ANGELES, CAL.
EXAMINER
DEC 16 1950

* * *

CROCKER-Y——

The Boston Symphony, staid backbone of classical music, will perform the jazz "Trombone Concerto" written by Phil Moore. They've requested the music.

William Friml, composer son of Composer Rudolf Friml, and Eddie Bracken will co-produce a Broadway musical, "Happy Dollar," next season. Eddie will star and Friml will do the book and the music. The fast rising career of the young composer bids fair to match his father's success soon.

Corrine Calvet and John Bromfield were recent dinner hosts at the Fox and Hounds in Santa Monica.

Andy and Della Russell have been signed for guest appearances on three television shows —the "Kay Kyser Show," "Hold That Camera" and the "[illegible] Murray Show."

Louis Armstrong and his all-star band opened last night at the Oasis.

This Clipping From
BOSTON, MASS.
POST
DEC 16 1950

SYMPHONY CONCERT

BY WARREN STOREY SMITH

This week's Symphony concerts are notable in several respects. They mark the return of Charles Munch, who had been temporarily replaced by the guesting Koussevitzky,, and they are introducing to Boston a young Italian pianist of conspicuous gifts, the 25-year-old Aldo Ciccolini, now making his first visit to this country. Mr. Ciccolini's vehicle is the Tchaikovsky First Concerto, which received its first performance anywhere in Boston's Music Hall 75 years ago last October. And Maurice Ravel, whose music fills the second half of the program, would have celebrated his 75th birthday this year.

Not since 1943, when Alexander Brailowsky did it, had anyone played—or had the nerve to play—the Tchaikovsky B-flat minor at a Boston Symphony concert. The piece was beginning to fade before the juke boxes got hold of it, and for some they delivered the coup de grace. However, audiences still go for it, and Mr. Ciccolini had a big success yesterday. He played musically, when that was called for, and with great brilliance and a digital dexterity that could be remarked upon even today. Nor did he bang, force his tone or belabor the instrument. The orchestral support was admirable.

In the program book are excerpts from the reviews of the Concerto's premiere at the hands of Hans von Buelow, to whom Tchaikovsky dedicated the work after Nicholas Rubinstein had turned it down. The critics were neither greatly pleased nor displeased by the new piece, and not one of the four had the faintest inkling of the overwhelming popularity that lay in store for it. We of today would probably prove no wiser.

Mr. Munch was warmly greeted when he appeared yesterday and he opened proceedings with a fine performance of Haydn's splendid "Drum Roll" Symphony, that had gone unheard at Symphony Hall for two decades. The opening, with its drum roll, repeated just before the coda, strikes a solemn note. The rest is on the gay side. Apparently there are too many good Haydn symphonies for the conductors to keep up with them.

To get back to Ravel, he was represented yesterday by the Suite, "Le Tombeau de Couperin" and the "Rapsodie Espagnole." Mr. Munch did a neat job with the former but in the case of the Forlane, I prefer Koussevitzky's slower tempo and more seductive approach. Prelude, Minuet and Rigaudon went well. The Spanish Rhapsody was given a properly atmospheric and rhythmic treatment and a sonorous finish that brought down the house. The biggest applause of the afternoon had, of course, fallen to Mr. Ciccolini. No conductor can compete with a soloist.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 15 1950

Mitropoulos Ag[ain] PhilharmonicHe[ad]

Will Direct N. Y. Orchestr[a] for Two More Years

Dimitri Mitropoulos, now in his first season as musical director of the Philharmonic-Symphony Orchestra, has been appointed to this position for two more years, through the season of 1952-'53.

The appointment, announced yesterday by the Philharmonic-Symphony Society, was approved at a meeting of its board of directors on Wednesday afternoon. Mr. Mitropoulos shared the orchestra's conductorship with Leopold Stokowski last season, and became its artistic head last spring.

The Greek conductor, who made his American debut in a guest engagement with the Boston Symphony Orchestra in 1936, was musical director of the Minneapolis Symphony Orchestra from 1937 to 1949. He first appeared with the Philharmonic-Symphony in a four-week guest engagement opening Dec. 19, 1940. He also conducted the New York musicians in the next two seasons, in the 1947 spring tour, and later for four weeks in 1947-'48, eight weeks in 1948-'49 and ten weeks in 1949-'50. He completes a guest engagement

[195]

BOSTON, MASS.
HERALD
DEC 16 1950

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, the eighth concert of the 70th season in Symphony Hall, Thursday afternoon. The soloist was Aldo Ciccolini. The program:

Symphony No. 1 in E flat.....Haydn
Concerto No. 1 in B-flat minor.....Tchaikovsky
Op. 23
Prelude to Act I of "La Taverne de Bagdad"
Pavane pour une Infante Defunte.....Ravel

By RUDOLPH ELIE

This was a singularly attractive concert, flawlessly designed, flawlessly conceived by Charles Munch back again after his vacation and seemingly as glad to be back as we are to have him), and flawlessly played by the orchestra in the top of its form. There was a fine new pianist, too, to do that champion war horse of all piano concerts, the Tchaikovsky No. 1 in B-flat minor.

As it happens, Tchaikovsky's concerto received its first performance anywhere in Boston exactly 75 years ago last October with Hans Von Bulow, to whom the work was dedicated, as the soloist. At that time the finale made such a success it had to be repeated, and the repetition was so enthusiastically received they played the whole concerto all over again then and there. The news so excited the composer when he heard of it from Von Bulow he spent all the money he had on hand answering the wire. "Nothing like this ever happens in our country," he later wrote of the event.

Truly Splendid

Nothing like that ever happens in this country any more: a brand new work by Copland, Piston, Barber or even Stravinsky being encored by popular demand? Heavens, it is usually hard enough for them to inspire enough applause to get the composer (if he is present) in for a second bow. I may be terribly wrong in the matter, but either the audiences of 1875 were far and away more perceptive than today's audience (which I seriously doubt), or today's composer's are writing music for posterity and don't really give a hang whether anybody likes their music or not here and now.

Be that as it may, the Concerto was given a truly splendid performance yesterday afternoon by Aldo Ciccolini, a brilliant young (25) Italian pianist who, if he didn't always bring off every technical roman candle, brought a most musical and poetical point of view to the work. I found his clarity of articulation in the lighter, more scintillating passages extremely good to hear, and I found his feeling for rhythm, for phrasing and for dynamic shading within, so to speak, an established dynamic level, most unusually good.

As I have had occasion to say many times before, Mr. Munch is perfection as an accompanist. The result was that pianist, conductor and orchestra made this a musical event rather than the virtuoso sporting event it usually is, in which the pianist endeavors to show us how many notes he can hit per second at ten fortges of volume.

Little Miracles

It is almost 20 years since Haydn's next-to-last symphony, the "Drum Roll" Symphony, has been given at these concerts, yet what a perfect gem it is! It has remained for the Haydn Society in its recent vast output of records to give us the truth about this incredible man Haydn, and now, happily enough, we have a significant Haydn champion in Mr. Munch. The "Drum Roll" symphony (it begins with a long roll on the tympani) is filled with little miracles—the violin solo of the andante, to name but one—and the way the conductor sought them out, never obviously, was to me as much a delight as the music itself. I hope Mr. Munch will give us the pleasure of teaching us all, as he did in this, how prodigious a giant Haydn really was, by programing more and more of these neglected masterpieces.

I find it impossible to express how sensitively and how exotically conductor and orchestra set forth the two Ravel works that brought the program to a close. While the final "Feria" of the Rapsodie Espagnole elicited spontaneous cheers from the second balcony (God bless it!), the magic was in everything, including the oboe playing of Mr. Ralph Gomberg. This was, in short, an occasion of great musical reward from beginning to end. And to note that next week's concert will be given over to Bach's Christmas Oratorio is to know that it will be an equally rewarding occasion.

This Clipping From
RALEIGH, N. C.
NEWS & OBSERVER
DEC 17 1950

Recent RCA Victor 45 releases include: "Use Your Imagination" and "I Am Loved," both from "Out of This World," with Vaughn Monroe and the Moonmaids; and "Say That You Love Me" and a polka, "I know and You Know," both by Johnny Vadnal and his orchestra.

RCA Victor picked Mrs. Eleanor Roosevelt as narrator for its new 45 album of Prokofieff's "Peter and The Wolf," with the Boston Symphony Orchestra conducted by Serge Koussevitzky. The music, to put it mildly, is all that could be expected. So is the technical end of the business, the record itself.

To this reviewer, it seems that another and probably less famous narrator could have done a more fitting job. Mrs. Roosevelt's job as a speaker is done perfectly, so far as being able to understand what she says is concerned. But, it is hard to imagine that here is some grandmother telling this appealing story to a group of eager little children. Her narration doesn't seem to have the gaiety and spontaniety you'd expect to hear from a grandmother having a whale of a time with her own grandchildren.

If you don't mind the stiffness of the narration, the music is well worth hearing.

Another new RCA Victor 45 album which can't miss is "All Time Favorites." The album is just what its title indicates, both as to numbers and artists.

There is, of course, Marian Anderson. Her contribution is that favorite of favorites, "Carry Me Back to Old Virginny." As is her custom, Miss Anderson's presentation of the song is nothing less than superb. It's a truly heart-warming experience to hear her in this number.

Other numbers in the album are: Enrico Caruso in Verdi's La Donna Mobile; Jeannette MacDonald in Victor Herbert's Italian Street Song; Boston Pops Orchestra with Gade's Jalousie; First Piano Quartet with Liszt's Liebestraum; Jan Peerce with Harmati's Bluebird of Happiness; Allan Jones with Jerome Kern's Make Believe; and Leopold Stokowski conducting Strauss' The Blue Danube.

Another RCA Victor 45 album just released presents Marian Anderson at her usual best. It is her four-sided recording of Frauenliebe and Leben by Schumann. The text tells the story of a woman's fulfillment in marriage and motherhood.

Miss Anderson is accompanied by Franz Rupp, pianist, whose accompaniments in themselves are good enough to make the recordings well worth while. With her voice and his accompaniments, the result is almost unbelievably good.

Arturo Toscanini and the NBC Symphony Orchestra combine to present a charming program of light music in another RCA Victor 45 album. It is billed as "Toscanini Conducts Light Music," and it should be a popular offering. The chief feature is Dukas' "The Sorcerer's Apprentice." Toscanini and his musicians must have enjoyed doing that one. The result of their labors is perfect, and it sounds as if they enjoyed doing it as much as the listener enjoys the recording.

Columbia has just released a 10-inch LP recording, "Hymns by The Mariners." The record presents the popular male quartet at its best, and includes hymns which the Mariners have sung over the Arthur Godfrey program. The Mariners sang together as Coast Guardsmen during the war, and have stuck together as civilians since that time. Titles in the record include Lead Kindly Light, Blest Be the Tie That Binds, I Am Thine, O Lord, Close to Thee, O God of Love, In The Garden, O Master, Let Me Walk With Thee, Abide With Me, Morning Prayer, and Now The Day Is Over.

Another appealing Columbia LP recently released is "Songs We Love," with Nelson Eddy. The 12-inch record includes such favorites as Trees, A Perfect Day, Berceuse from Jocelyn, The Sweetest Story Ever Told, Sylvia, I Love You Truly, and the Rosary. It's wonderful for folks who want to think back to other days, and Nelson Eddy does a grand job with the music.

Columbia also has released a 12-inch LP record of a novelty appeal, Allen Funt's "The Candid Microphone." It is a collection of off-guard conversations secretly recorded, and is good for a lot of fun. Conversation include the wrestler takes advice, the lost shoe, veterans' views, the heckled pitchman, etc. Bernard Green arranged good background music.

This Clipping From
JACKSON, MISS.
CLARION LEDGER
DEC 17 1950

chords and records

By JAY BEE

A tone poem by Tchaikowsky that is nearly as effective in its way as the much better known, "Romeo and Juliet," is the symphonic fantasia, "Francesca da Rimini." Taken from a story in Dante's Inferno, its first and last sections are meant to portray the wandering of lost souls in Hell. The romantic middle portion is concerned with the narrative of the lovers, Francesca and Paolo. The performance of this work by the Orchestra of the Paris Conservatory under Eugene Jorda is vigorous and forceful.

On the same London LP record, the same orchestra, conducted this time by Charles Munch, plays Provkfiev's familiar Classical Symphony. This high spirited modern work, cast in a graceful and melodic eighteenth century style, receives an interpretation second only to the best of all - that by the Boston Symphony under Koussevitsky.

An interesting collection of slight music is the Columbia LP disc of "Modern Music for Strings." Sylvan Shulman leads the Stuyvesant Sinfonietta in well played, well recorded versions of Two Pieces for String Octet by Shostakovitch, which are rather melodic and romantic in the vein of his first symphony; Roumanian Folk Dances by Bartok (previously recorded in a solo violin version by Szigeti); a simple, lyric, early Serenade, by Rachmaninoff; an impressionistic Nocturne for Strings, by Alan Shulman; and Hindemith's Pieces for String Choir, more technical than ingratiating.

Gold and Fizdale, as good a two-piano team as may be found on records anywhere, may be heard on a Columbia LP in "Carnival in New Orleans" commissioned by them from the contemporary French composer, Darius Milhaud. It is a sparkling reading of a gay and witty work, somewhat suggesting the same composer's, "Scaramouche." On the same record is light and lively music from the same composer's ballet, "Les Songes," (Dreams.)

Less consequential is the Concerto for Two Pianos, Winds, and Percussion by the versatile Paul Bowles. This too was commissioned by Gold and Fizdale, who play the piano parts, accompanied by wind and percussion instrumentalists led by Daniel Saidenberg, on the same Columbia record.

This Clipping From
AKRON, O.
BEACON JOURNAL
DEC 17 1950

MUSIC

Here Is Platter Variety

By OSCAR SMITH

The record companies have been getting ready for Christmas and not all of their offerings, of course, deal with the holiday season.

Plenty of big names are represented. For instance there is a delightful recording of Prokofieff's "Peter and the Wolf" by Eleanor Roosevelt, narrator, and the Boston Symphony Orchestra conducted by Serge Koussevitsky. It's a long-playing platter. (RCA Victor LM-45.)

Eleanor Steber, soprano, does "Dramatic Scenes from Verdi Operas," with Fausto Cleva conducting the Metropolitan Opera Association Orchestra. Miss Steber not only meets the dramatic needs of the set; her singing is first rate in well-known arias from "Ernani," "Otello," "La Traviata," "Don Carlos" and "La Forza del Destino." (Columbia ML-2157.)

Another recommended vocal set has Marian Anderson, contralto, singing Schumann's "Frauenliebe und Leben," with Ranz Rupp at the piano. (RCA Victor WDM-1458.) This song cycle is on 45 r. p. m. discs.

This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL
DEC 17 1950

On the Serious Side— —Platter Chatter

Columbia LPs Show Intelligent Grouping

By THE DISC EDITOR

COLUMBIA Records turn up once again with a happy combination of shorter works on a single LP surface — a facility which other disc makers have found useful to imitate.

The 10-inch LP in question contains on the one hand Debussy's "L'Apres Midi d'un Faune," and Dukas' "The Sorcerer's Apprentice." These are the product of the Philadelphia Orchestra and Eugene Ormandy. On the other side is Honeggar's Concertino with Oscar Levant and orchestra under Frit Reiner. This is all music of recent but not modern stamp. The popular Debussy and Dukas will ultimately help the deserving Honeggar score to more recognition.

* * *

OPERA STARS PERFORM

FOR the same release is another 10-incher grouping seven of the best-loved songs from Italy and sung by the rising Met star tenor, Richard Tucker. "Torna a Surriento" and "O Sole Mio" should give a clue to the content. Mr. Tucker is accompanied by the Columbia Concert Orchestra under Alfredo Antonini.

Better known to most opera fans than Mr. Tucker, is the Brazilian soprano, Bidu Sayao. A Columbia LP groups four Mozart arias on one surface of the latest Sayao disc and leaves the second side for a French recital. It is altogether delightful, musically and technically.

Still another operatic contribution and possibly the best singing of all, is a group of scenes from Verdi operas sung by Eleanor Steber. Miss Steber's expressive powers have matured in the past few years to the point that she is at the pinnacle of success. Of superlative caliber is her "Salce, Salce," Desdemona's pre-death scene from "Othello."

* * *

TWO BRAHMS SYMPHONIES

CHARLES MUNCH, conducting the [illegible] Orchestra in Brahms' Fourth makes the chords come at you-top-sides foremost and you hear their light and color all the way through to their bottoms.

A companion offering by RCA Victor is the Brahms' First Symphony recorded by Leopold Stokowski and the Hollywood Bowl Symphony. The Boston musicians make their well known superiority evident for the record; but Mr. Stokowski shows that even with players not regularly his charge, he competes at the conductor's level with the best in the business.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
DEC 17 1950

Recordings

RCA VICTOR'S December Red Seal feature list comprises a variety of albums and singles, including an album of Prokofieff's "Peter and the Wolf," marking the record debut of Mrs. Eleanor Roosevelt as narrator with the Boston Symphony Orchestra under direction of Serge Koussevitsky, the recordings made in "Tanglewood," Lenox, Mass., last summer.

AN ALBUM of eight all-time best sellers released by RCA Victor, contains records tops through several decades. The eight artists: Marian Anderson, the Boston Pops Orchestra under Arthur Fiedler, Enrico Caruso, the First Piano Quartet, Allan Jones, Jeannette MacDonald, Jan Peerce and Leopold Stokowski and his Symphony Orchestra, are represented in this unique album, with selections from "La Donna e Mobile" to "Liebestraum" and "The Blue Danube." Gladys Swarthout, mezzo soprano, is among these featuring singles and in Red Seal features albums Maestro Toscanini directs Light Music, including the Skaters Waltz, and Virtuoso Vladimir Horowitz plays seven of Chopin's most popular Mazurkas, five of which he never before recorded for Victor. Marian Anderson, American contralto sings the melodic Schumann song cycle "Frauenliebe und Leben" for the first time on Red Seal records.

* * *

NELSON EDDY, popular baritone of concert, radio and the cinema has recorded for "Columbia, "Songs We Love," including "The Sweetest Story Ever Told," "Slyvia," "The Rosary," "A Perfect Day," "I Love You Truly" and several others. Leon Arnaud conducts the orchestra; Theodore Paxson is at the piano for Eddy.

This Clipping From
GRAND RAPIDS, MICH.
HERALD
DEC 17 1950

Author of the Week

John N. Burk, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wagner." But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography," and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston Symphony.

PENSACOLA, FLA
JOURNAL
12/17/50

Author of the Week

JOHN N. BURK, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wagner," which he has edited and for which he has supplied the essential connecting material. But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography" and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston Symphony.

Cir. (D 116,020) (S 381,517)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 17 1950

Housewives and Factory Workers Have Fun Singing "Heavy" Music

ARTHUR FIEDLER, with a distinct flair for the theatre, brings his choristers over a difficult reading of Bach.

By ALFRED BORELLI

Singing "heavy" music is fun for the 130-odd students, housewives, business men, factory workers and social registerites who comprise the Arthur Fiedler Chorus.

This chorus was formed to supply the Boston Symphony Orchestra with a choral component, and last year it received critical acclaim for its performance of Honegger's "Joan d'Arc au Boucher." This year, under Mr. Fiedler, the chorus is preparing Bach's monumental "Christmas Oratorio," and at this stage of preparation it looks as though the performance will repeat the triumph of last season when Mr. Munch conducts the group with the Boston Symphony Orchestra, Dec. 22 and 23, at Symphony Hall.

Membership in the chorus is exclusive. That is, it excludes anyone who cannot read music. A great voice is no assurance of membership, and conversely an average voice does not betoken "thumbs-down." Of course one must sing reasonably in tune, but the deciding factor is one's ability to read music fluently and accurately. This is an important basic pre-requisite. One must also possess a normally pleasant voice with good pitch and average range with a "blendability" quality.

Wednesday night is rehearsal night, and this means 2½ hours of intensive drill, repetition, more repetition, more drill, and still more repetition. Difficult passages are exhaustively ironed, hammered, stretched, pulled, twisted and smoothed until the correct pronunciation and intonation bring a nod of approval from Mr. Fiedler.

The success and "esprit-de-corps" of the chorus is due largely to the semi-fanatic devotion to its director. Mr. Fiedler possesses a distinct flair for the theatre, a fleck of a Rabelaisian humor. He can be a mimic with a wit perfectly timed as he

Often the tension of concentration is relieved by a good belly laugh at a predictable mimicric work and fun to each with a time of its own.

After one and a half gruelling work, doughnuts and coffee are a welcome [illegible] when Mr. Fiedler inclines to "pour on the coal."

Stravinsky's incredibly difficult "Les Noces" is next on the agenda with its performance scheduled tentatively for the latter part of March, 1951.

Everyone seems to have fun, hard work notwithstanding. As one member of the bass section says, "This is Bach as it should be done," and that apparently explains the whole thing.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
DEC 17 1950

* * *

"THE AGE of Anxiety," by Leonard Bernstein, brilliant young composer-pianist conductor, is recorded for Columbia by the Philharmonic-Symphony Orchestra of New York, Leonard Bernstein conducting and Lukas Foss at the piano. Musicians and music lovers from this area also have come to know both Bernstein and Foss through attendance at the Berkshire Festival in Tanglewood. "The Age of Anxiety" is Bernstein's Second Symphony.

THE PHILADELPHIA Orchestra and the Philharmonic-Symphony Orchestra of New York have waxed for Columbia Masterworks a repertoire of nearly 250 recordings, providing one of the largest symphonic libraries available on discs. Both orchestras record exclusively for Columbia Records, the New York Philharmonic-Symphony having signed in 1940 and the Philadelphia group in 1943. The recorded repertoire of these orchestras ranges from the traditional Bach, Beethoven and Brahms to Stravinsky, Schoenberg and Shostakovich, including works by American composers: Roger Sessions, Aaron Copland and George Gershwin.

This Clipping From
JACKSON, TENN.
SUN
DEC 17 1950

AUTHOR Of the Week

By W. G. ROGERS

JOHN N. BURK, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wagner," which he has edited and for which he has supplied the essential connecting material. But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography" and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston Symphony.

This Clipping From
DALLAS, TEXAS
TIMES HERALD
DEC 17 1950

A former first lady, Mrs. Eleanor Roosevelt, joins with Serge Koussevitsky and the Boston Symphony Orchestra for an enchanting presentation of Prokofieff's "Peter and the Wolf" (LM 45). In recent years this delightful orchestral fairy tale has been interpreted by almost every personage who could read lines, from Sterling Holloway to Basil Rathbone. Mrs. Roosevelt, who somehow or other overlooked professional acting in her wide variety of pursuits, holds her own as a narrator. It's a most enjoyable performance.

This Clipping From
AMARILLO, TEXAS
GLOBE
DEC 17 1950

IN THE GROOVE
Red Seal Release Features Albums for Christmas

A variety of albums and single [illegible] been released by RCA Victor on the Red Seal features this month designed for the Christmas season.

Outstanding is an album of Prokofieff's "Peter and the Wolf," which marks the record debut of Mrs. Eleanor Roosevelt as narrator. The new reading features the Boston Symphony Orchestra under the direction of Serge Koussevitzky. It was recorded at the Berkshire Music Center in Tanglewood, Mass., last summer. It has a broad appeal to all ages of disk lovers.

* * *

Music lovers who have been awaiting release of the second album in Wanda Landowska's monumental recording of Bach's "Well-Tempered Clavier" will be able to obtain it in time for the Yule season.

* * *

Cir. (D 151,302) (S 381,517)
This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 20 1950

MUSIC

Ania Dorfman Plays Beethoven Concerto With Boston Symphony

By CYRUS DURGIN

Ania Dorfmann, the Russian-born Paris-trained pianist, was soloist last night in the third concert of the Boston Symphony Orchestra's Tuesday series at Symphony Hall. She played the Concerto No. 1. in C major, a work of Beethoven which is seldom heard at concerts today.

It was a good, fleet, skilled performance—apart from a slight accident in the violins at the very beginning. Miss Dorfmann plays it lightly but not anemically, which is the way it should go, for the piece is early Beethoven and remembers Haydn and Mozart. Mr. Munch guided the orchestral portion with his usual skill and taste. But of exceptional sparkle, either in orchestra or solo instrument, there was little. All the same, it was a satisfying interlude, and Miss Dorfmann several times was recalled to the stage.

The remainder of the program brought Sir Hamilton Harty's Suite drawn from Handel's "Water Music," and two scores heard recently in the Friday-Saturday series: the Schumann "Spring" Symphony and the Spanish Rhapsody by Ravel.

Mr. Munch seemed to whip up the Schumann work more than he did a few weeks ago, not to the point of exaggeration, but giving it all the tension it properly should stand. As for the Spanish Rhapsody, that is a tour de force of Mr. Munch's art, and once again it was gorgeous and passionate.

This Clipping From
BOSTON, MASS.
ADVERTISER
DEC 17 1950

Hub Symphony In 3 Concerts

The Boston Symphony Orchestra and its music director, Charles Munch, will present the third program of the Tuesday evening series in Symphony Hall Tuesday, and the ninth program of the Friday afternoon and Saturday evening series, Dec. 22 and 23.

At the Friday and Saturday concerts Mr. Munch will introduce Bach's Christmas Oratorio which has never been performed at these concerts. Of the six parts intended to be performed on six Christmas holidays, the first three and excerpts from the fourth and sixth will be performed. The Christmas Oratorio presents in narrative form, with added choruses, solo airs and chorales, the story of the Nativity. The chorus has been prepared by Arthur Fiedler.

This Clipping From
LANSING, MICH.
STATE JOURNAL
DEC 17 1950

Granted to Students

The Boston symphony has made five dress rehearsals available to students from 14 educational institutions of Boston. Too many students were unable to obtain subscriptions.

This Clipping From
DALLAS, TEXAS
TIMES HERALD
DEC 17 19[illegible]

On the Record

The classic symphonies are receiving a thorough presentation on RCA-Victor's 33 1/3 long-play recordings. Recent releases on long play include works of Beethoven, Schubert, Brahms and Haydn.

The always magnificent Boston Symphony Orchestra performs three of these symphonies, with Pierre Monteux and the San Francisco Symphony (no second-rate musical organization itself) contributing one. Charles Munch conducts the Boston group in Schubert's Second Symphony (RCA Victor LM 41) and in Brahms Fourth (LM 1086). Serge Koussevitsky is conductor for a presentation of Haydn's "Oxford" Symphony (No. 92), and also for some nonsymphonic Mozart—Eine Kleine Nachtmusik (LM 1102).

There may be sound merchandising reasons for use of 10-inch long play discs for the recording of one symphony (as is done here with the Beethoven and Schubert), but esthetically it would seem better to avoid the necessary turnover of the record in the middle of the work, and utilize one 12-inch disc with a complete symphony on each side. Maybe the Beethoven people wouldn't have Schubert, and vice versa.

This Clipping From
GLOUCESTER, MASS.
TIMES
DEC 20 1950

AT BOSTON THE music of the month for this family was the second in a series of five rehearsals of the Boston Symphony orchestra. These [illegible] open to students and others for a moderate charge. Except for the presence of a large, attentive audience which occasionally bursts into applause, the rehearsal is routine. Director Charles Munch wears a sport jacket and the players wear tweeds, sweaters or even appear in shirtsleeves. They work at their playing, as the director leads and urges, using his whole body as well as hands and arms. He sings and shouts, stops the music and explains what he wants, has passages repeated. But for the most part the music flows forth in bright beauty and melodious magnificence . . . fortissimi climaxes.

This Clipping From
BOSTON, MASS.
TRAVELER
DEC 18 1950

This Week's Programs At Symphony Hall

The Boston Symphony Orchestra and its music director, Charles Munch, will present the third program of the Tuesday evening series in Symphony Hall tomorrow and the ninth program of the Friday afternoon and Saturday evening series, Dec. 22 and 23.

At the Friday and Saturday concerts Mr. Munch will introduce Bach's Christmas Oratorio, which has never been performed at these concerts. Of the six parts intended to be performed on six Christmas holidays, the first three and excerpts from the Fourth and Sixth will be performed. The Christmas Oratorio presents in narrative form, with added choruses, solo airs and chorales, the story of the Nativity. The chorus has been prepared by Arthur Fiedler.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 20 1950

MARGUERITE WILLAUER, Boston singer, will be one of the soloists when Charles Munch conducts Bach's Christmas Oratorio at the Boston Symphony Orchestra concerts Friday and Saturday.

This Clipping From
BOSTON, MASS.
AMERICAN
DEC 22 1950

First by Symphony

At the tenth pair of Boston Symphony concerts in Symphony Hall a week from this afternoon and tomorrow night, Charles Munch will be heard in the music of Bruckner and for the first time in this country he will be conducting the Seventh Symphony.

He will also introduce at this pair of concerts the Second Piano Concerto by Alexander Tcherepnin, in which the composer will appear as soloist. The Concerto is in one movement.

[197]

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL
DEC 20 1950

Paganini Sounds Good on Wax, Too

NICCOLO PAGANINI, tall and gaunt, played the violin with such flamboyant dexterity that a few people of his time (the early 19th Century) professed to believe that the devil himself directed his bony fingers. His playing was such that Rossini wept and Berlioz was moved to rapturous praise. Of the music he wrote, little is heard today, perhaps because much of it is more than ordinarily difficult.

But his *Concerto No. 1 in D Major* still is played, and one lush theme from it has been borrowed by more than one composer. A new recording of the concerto has been made by Zino Francescatti, with the Philadelphia Orchestra directed by Eugene Ormandy. It is a dazzling, melodic work filled with tricky passages which Francescatti, a dextrous man himself with fiddle and bow, appears to take in stride.

On the second side of this Columbia 12-inch LP is Saint-Saens' *Concerto No. 3 in B Minor*. In this, Francescatti is supported by the Philharmonic-Symphony Orchestra of New York and Dimitri Mitropoulos.

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Two Unusual Works

THE SALZBURG Mozarteum Orchestra, directed by Zoltan Fekete, has recorded two rare works for Mercury. One of these is a suite arranged from the music of Handel's oratorio *Jephta*. The second is a three-movement symphony in C major ascribed to Haydn. The manuscript, bearing the name of Haydn, was uncovered about 10 years ago, and was played for the first time (at least in our era) in 1946 in New York. It is a brilliant work; and even if it wasn't actually written by Haydn, the style is so similar that anyone could be pardoned for thinking it was.

•

ARTURO TOSCANINI has descended a couple of steps from his throne to conduct the N.B.C. Symphony Orchestra in a series of three pieces for an album which Victor almost apologetically calls *Toscanini Conducts Light Music*. Included are Dukas' *The Sorcerer's Apprentice*, Waldteufel's *The Skaters Waltz* and the overture to Kabalevsky's *Colas Breugnon*. The *Apprentice* is beautifully done; the others seemed to me not particularly unusual in performance.

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VICTOR also has released recently three Red Seal singles of widely varying subject matter. On one of these, Gladys Swarthout sings — and well — Hahn's *Les Cygnes* and Masse net's apparently immortal *Elegi*. On another, Serge Koussevitzk and the Boston Symphony pla Haydn's *Toy Symphony*, a chee ful and sedately noisy piece music. The third record contai Leroy Anderson's *Syncopat Clock* and something called *Cl sical Juke Box*, which is Andr son's arrangement of a wh series of themes including the recent pop tune *Music, Music, Music*.

•

A RECENT musical movie having considerable success was *Tea for Two*, in which Doris Day sang well and danced badly and Gene Nelson danced well and sang, happily, almost not at all. Eight of the tunes from that picture are sung by Miss Day, Nelson and the Ken Lane Singers to the accompaniment of an orchestra directed by Axel Stordahl on a new Columbia 10-inch LP. The songs include *Crazy Rhythm, Here in My Arms, I Know That You Know, I Want to Be Happy, Do Do Do, I Only Have Eyes for You, Oh Me! Oh My!* and *Tea for Two*.

•

THE BEST of the new pop tunes:

COLUMBIA—Jo Stafford, with Paul Weston and his orchestra, does a good job on *You Don't Remind Me*, one of the songs from Cole Porter's new show, *Out of This World*. Doris Day sings two more numbers from that show, *I Am Loved*, which may well be a real hit, and *From This Moment On*.

VICTOR — *Walking With the Blues* is a wonderful piece of jazz the way Gene Krupa and his boys do it. Fran Warren sings a couple of pleasant old ones: *My Silent Love* and *Look to the Rainbow*. Tommy Dorsey's version of *Lullaby In Boogie* is something different.

MERCURY — Alfred Newman and the Hollywood Symphony Orchestra (I hope they don't mind being put among the pops) have entertaining arrangements of *Jamaica Rhumba* and *Vienna Beauties*. Herb Jeffries and his orchestra do *These Foolish Things* and Duke Ellington's fine old *Solitude*.

ARTURO TOSCANINI
Unbends to record pops

This Clipping From
ALBANY, N. Y.
TIMES-UNION
DEC 20 1950

The Roving Reporter

RPI Field House Upstate Madison Square Garden

By TIP ROSEBERRY

Folks up that way are speaking of the R. P. I. Field House as "the best thing that ever happened to Troy." Well, that may be a slight hyperbole. After all, R. P. I. itself isn't exactly a black eye to the community.

However that may be, the statement may be legitimately broadened to say that the field house is one of the doggondest phenomena that has popped up in the Albany Metropolitan Area since the time those two whales swam up the river and foundered on the rocks off the place where Troy is—and that was 300 years ago.

THE ONLY OTHER SEMBLANCE THE field house bears to a whale is in enormousness. There is nothing like it in this corner of the geography for taking care of a crowd and for giving said crowd something to come for. It is by way of becoming the upstate Madison Square Garden.

Lately the field house pulled in nearly 6,000 cash customers for the Boston Symphony Orchestra—and that's about as many as the same outfit is able to seat on its home grounds at Tanglewood. The field house has a total seating capacity of 8,000. Incidentally, the stage is a replica of the acoustically famous music-shell at Tanglewood. They went over to Tangewood and measured it inch-for-inch.

BOB HOPE AND HORACE HEIDT RECENTLY aired their radio programs from there. The Polytechnic Chorus of Finland sang, and a couple of international ice revues have been run. Coming up are the Don Cossacks and Gene Autry (separately, to be sure). Biggest feather in its cap to date, from a sports angle, is the selection of the field house for the Eastern sectional championships of the U. S. Figure Skating association (Jan. 12-13-14).

While Albany sat on its fat Dutch traditions, mumbling about the need for a nice public auditorium, Troy grabbed the ball. Rather, R. P. I. grabbed it for Troy. In so doing, that establishment of higher learning has come out from behind those ivy-clad walls and set a mark for other colleges to shoot at in the way of spreading their light out to the communities in which they keep shop. No more cloistered halls. . . .

KEY FIGURE IN BRINGING IT ABOUT WAS Dr. Livingston W. Houston, R. P. I.'s prexy since 1944. Himself a skating enthusiast and one-time hockey player, he long since (while a Troy industrialist) saw the need for a big-scale place of public assemblage in this metropolitan vicinity. The post-war expediencies gave him a chance to do something about it.

The Federal government extended a helping hand to colleges whose walls were bursting with GI veterans. Specifically, the Army and Navy had a lot of left-over buildings which came under the heading of war surplus. R. P. I. found out about this huge metal-frame Navy warehouse at Davisville, R. I., and got it. The U. S. moved it and set it up at Troy. The college redesigned it and installed all the internal improvements, including concrete tiers for seats and the elaborate floor in which are coiled almost 10 miles of brine pipes for freezing the ice-rink.

THE LOCATION IS HIGH ON THE HILL IN THE "city" of student emergency housing which the government slapped up during the war, and for which R. P. I. revived the historic name of Rensselaerwyck. The ice-wise manager is H. L. "Jack" Garren, imported from Lake Placid where he was long in charge of the Olympic Games facilities and constructed the ski-jump and bob-sled run.

Between R. P. I. and Uncle Sam, the investment in the field house is close to a million. Its debut as a public facility was in connection with R. P. I.'s 125th anniversary celebration a little over a year ago. Commencement was first held there last June, when it was so hot that they turned on the ice-machine.

PRESIDENT HOUSTON STICKS TO HIS AIM for the field house as being an "educational, cultural and recreational" center for the whole area. It isn't a money-making deal. R. P. I. will be lucky if it can break even, with a $100,000 annual overhead. "We aren't in the amusement business," says he. "This is no professional sports arena, and it won't be commercialized."

Cir. (D 11,610)
This Clipping From
CORNING, N. Y.
LEADER
DEC 19 1950

LIBRARY NOTES

Our Record Collection

With the Christmas season upon us, music is in the air. At this time of year we are surrounded by song, and when we walked into the library the other day, we took special notice of the music shelves, filled with all kinds of song and melody.

As we ran our eyes over the albums, we found symphonies, and tone poems, sonatas, and concertos, selections from operas and operettas, played by Toscanini, Koussevitsky, Ormandy, Mitropoulis, to name a few.

In keeping with the Christmas season, we found an album recorded by the Victor Chorale (Robert Shaw directing) containing "Christmas Hymns and Carols." There were the old familiar ones, and there a selection of folk carols and French and German Yuletide songs.

Symphonic Music

Any time you want to listen to an evening of symphonic music, the library can fill almost any desire. The day we looked there were five symphonies by Beethoven on the shelves.

What would you like? The Boston Symphony Orchestra with Serge Koussevitsky can give the 3rd (Eroica); or if you prefer, Bruno Walter conducts the 6th in F Major (Pastorale) or the 5th in C Minor with the New York Philharmonic. The New York Philharmonic, this time with Arturo Toscanini conducting, offers the 7th in A, while Koussevitsky and the Boston Symphony are on hand with the 9th in D Minor with the Berkshire Festival Chorus under Robert Shaw doing the choral portion.

And if Beethoven does not seem to fit your mood, Toscanini and the NBC Symphony offer you Brahms' 1st in C minor. Or Brahms' 4th in E Minor can be had with Felix Weingartner conducting the London Symphony Orchestra.

Perhaps Cesar Franck's Symphony in D Minor is what you're looking for. Sir Thomas Beecham and the London Philharmonic will be glad to oblige.

Or would [illegible] gay Haydn symph[illegible] Koussevitsky and [illegible] Symphony will delight you [illegible] the 94th in G (Surprise).

If your mood is variable, it could be that the album "The Heart of the Symphony" is what you'd find sat[illegible] Charles O'Connell and [illegible] Symphony Orches[illegible] the principal melody content of eight famous symphonies and recorded them in a single volume.

Then you may want to hear the whole of Scheherazade, and Pierre Monteux is conducting the San Francisco Symphony Orchestra in a concert especially for you.

Or Dmitri Mitropoulis and the Minneapolis Symphony will play Gustav Mahler's 1st Symphony in D Major at your request.

An all Tchaikovsky program can also be arranged for your living room pleasure. Eugene Ormandy directs the Philadelphia Orchestra in the 6th Symphony and then gives a performance of the "Nutcracker Suite." Following, the Boston Symphony presents the "Romeo and Juliet Overture" with Koussevitsky conducting.

Music from Broadway

But perhaps you'd rather visit Broadway and take in a musical. Mary Martin and Ezio Pinza will run through the Rodgers-Hammerstein score of "South Pacific" for you, assisted by the rest of the Broadway cast; or the members of the New York production will bring you music and dialogue from "Lost in the Stars," words by Maxwell Anderson and music by Kurt Weill.

Again from Broadway, music in words can be found in the LP recording of T. S. Eliot's "The Cocktail Party," with the original cast.

This Clipping From
BRISTOL, CONN.
PRESS
DEC 21 1950

Author Of The Week

By W. G. ROGERS

JOHN N. BURK, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wagner," which he has edited and for which he has supplied the essential connecting material. But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography" and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston Symphony.

This Clipping From
Bristol R. I.
Phoenix
DEC 22 1950

Boston Symphony Concert

The Boston Symphony Orchestra will present its first concert of the new year in Providence, giving the third of the series in the Veterans' Memorial Auditorium on Tuesday evening, Jan. 2.

Mr. Munch will conduct the following program: Haydn's Symphony No. 103, "The Drum Roll," Schumann's "Spring" Symphony, No. 1; Ravel's "Le Tombeau de Couperin" Suite and the same composer's Rapsodie Espagnole.

This Clipping From
CHICAGO, ILL.
SUN & TIMES
DEC 21 1950

RECORDS

Bach Festival Music Features Top Artists

By Felix Borowski

ONE of the great recordings of the year just has been released by Columbia—the music of the great Bach festival at Prades, France, conducted by the famous violoncellist, Pablo Casals. It was held last June to commemorate the 200th anniversary of the Leipzig master's death.

Columbia has enshrined the greater part of the music played during the weeks of the festival in the Cathedral of St. Pierre. Some of the most noted musicians in the world took part.

The 10 12-inch LP records include the six Brandenburg concertos; two orchestral suites; three sonatas for violoncello and clavier (with the incomparable Casals as violoncellist); the Italian Concerto and Chromatic Fantasie and Fugue played by Rudolf Serkin; the D minor Concerto for violin (Joseph Szigeti); the D minor Concerto for two violins (Szigeti and Alexander Schneider), and the A minor Violin Concerto (Isaac Stern).

They also set forth such miscellaneous works as the Concerto for violin and oboe, that for piano, violin and flute, and the Concerto in F minor for piano. The recording of all pieces is exceptionally good. No admirer of Bach's music can afford to overlook this notable collection.

* * *

PROKOFIEFF'S orchestral fairy tale, "Peter and the Wolf," is music of a different kind. Serge Koussevitzky made one recording of this piece for children, with Richard Hale as narrator. Now he has released another with the Boston Symphony Orchestra with Mrs. Eleanor Roosevelt reading the descriptive matter.

If Mrs. Roosevelt scarcely suggests the trained and professional narrator, she reads her lines so distinctly that not one is lost. The piece is heard on two sides of a 10-inch disk.

* * *

MERCURY CLASSICS issues an interesting group of pieces for a woodwind instrument in "A Flute Recital" played by Jean-Pierre Rampal, who, is a highly skilled performer.

The recital opens with a sonata by Bach for flute alone—a work discovered early in this century—and an early sonata for flute and piano by Beethoven. The modern pieces comprise Honegger's "Danse de la Chevre" (again for flute alone); Roussel's Andante and Scherzo for flute and piano; Paul Dukas' "La Plainte au Loin du Faune," and a sonata for two instruments by Hindemith. The playing and recording are admirable.

* * *

ON A 10-inch LP record the Haydn Society releases two sonatas for piano by Haydn—the 20th, in C minor, and the 50th, in C major—played by Virginia Pleasants, an American artist who recorded the works in Vienna. The performance is acceptable, though not very imaginative. The recording is excellent.

This Clipping From
FORT WAYNE, IND.
NEWS-SENTINEL
DEC 22 1950

Milwaukee Choir Offers Fine Music of Christmas

BY WALTER A. HANSEN
(News-Sentinel Music Critic)

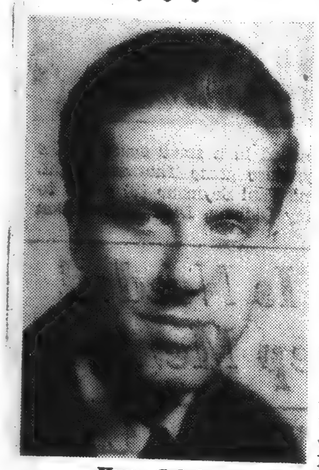
The Lutheran A Cappella Choir of Milwaukee has just issued an exceptionally fine album of Christmas recordings — recordings from which you will derive much pleasure and edification.

There are two reasons why I recommend these discs with wholehearted enthusiasm. In the first place, the music sung by the choir is beautiful, ennobling and uplifting; in the second place, the quality of the singing reflects deepfelt reverence as well as sterling artistry.

Hugo Gehrke directs the choir. His leadership is deft, precise and to the point; his readings breathe sincerity and understanding. Mr. Gehrke never resorts to cheap, tawdry and meretricious devices and effects. He goes with sharp and pertinent directness to the heart of the music. It is apparent at once that his conducting is founded on painstaking study. Mr. Gehrke focuses the attention of the listener on the music—not on Mr. Gehrke. I have respect and admiration for his ability.

UNDER MR. GEHRKE'S direction the Lutheran A Cappella Choir of Milwaukee sings "While Sherherds Watched Their Flocks by Night," set by Arthur Warrell, a contemporary British composer, to a traditional Yorkshire melody; "From Heaven Above," as arranged with consummate mastery by Johann Eccard; "Lay Down Your Staffs," an old French carol arranged by Franz Wasner, director of the Trapp Family Choir; three chorales from Johann Sebastian Bach's "Christmas Oratorio" ("Break Forth, O Beauteous, Heavenly Light" — "Beside Thy Cradle Here I Stand" —"Rejoice and Sing"); "The Shepherd's Carol," by William Billings, an American composer of colonial times; "The Shepherds Had an Angel," a movingly beautiful composition for solo soprano, viola and eight-part choir by Maurice Besly, a contemporary English composer; Father Wasner's tender and touching "Kindersegen" ("Children's Blessing"); and "On Christmas Eve," a medley of well-known Christmas hymns and carols arranged with fine skill by Mr. Gehrke.

* * *



Hugo Gehrke

THE RECORDING is excellent. Now and then the choir wanders slightly astray in the matter of pitch, but have you ever seen or heard a group of singers who consistently achieve perfect intonation at all times and in all places?

The album—78 rpm—is titled "Christmas Choral Music." (E. D. Nunn, 803 East Spooner Road, Milkaukee 11, Wis.).

GROWN-UPS as well as children will enjoy Joseph Haydn's "Toy Symphony" as played by the Boston Symphony Orchestra under Serge Koussevitzky (RCA Victor 49-3013). The recording was made at Tanglewood, Lenox, Mass. Haydn filled his "Toy Symphony" to the brim with fun.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 23 1950

MUSIC

Charles Munch Presents Most of Bach Christmas Oratorio With Symphony

By CYRUS DURGIN

This year, thanks to conductor Charles Munch, the Boston Symphony Orchestra concerts at Christmas are appropriate to the season. They are devoted to the greater part of Bach's Christmas Oratorio, a work which at best is little known here. There is a chorus prepared by Arthur Fiedler, and the soloists are Marguerite Willauer, soprano; Janice Moudry, contralto; William Hess, tenor, and James Pease, bass. The harpsichordist is Daniel Pinkham, and the organist E. Power Biggs.

Bach prepared the Christmas Oratorio for the Leipsic Christmas of 1734. It is not properly an oratorio at all, but a sequence of six cantatas intended to be performed, one to a day, on various days between Dec. 25 and Twelfth Night, or Epiphany, which is Jan. 6.

The text tells the story of Jesus' birth, as it is found in certain chapters of St. Matthew and St. Luke. The arrangement of the music consists of choruses, chorales and arias, interspersed with tenor recitatives of The Evangelist. The whole of the Christmas Oratorio is too long for one concert, so Mr. Munch gives us the first three cantatas, and parts of the fourth and sixth, leaving out the fifth altogether. Elsewhere there are cuts.

Albert Schweitzer, the great Bach scholar, in explaining the origin of some of the Christmas Oratorio movements in a variety of secular cantatas that Bach had composed previously, was much disturbed by the artificial joining of secular music and sacred words in certain parts of the Christmas Oratorio, notably the arias.

That need not upset the non-academic listener, for somehow music is a house of many mansions, and the whole spirit of the Christmas Oratorio is one of alternate jubilation and tenderness. There is enormous variety, especially in the choral writing, and the work confronts you with a treasury of Bach at his richest and most inventive. When the chorus and orchestra are sounding, supported by organ and topped with the piercing high trumpet, there is the feeling that in this music is something of the power and the glory, forever and ever.

Orchestrally and chorally, yesterday's performance was a continuing joy, although the basses in the chorus were not numerous or loud enough. Over it all lay the ardent and devoted conducting of Mr. Munch, who somehow brings to Bach a compelling authority that not all conductors can muster. Of the soloists, only Mr. Pease sang with sufficient beauty of tone, and the freedom of execution and correctness of style which the music demands.

This Clipping From
SAN DIEGO, CALIF.
TRIBUNE-SUN
DEC 22 1950

My own preference goes to Berlioz' "Beatrice and Benedict" overture, done with brilliant lightness by the Boston Symphony under Charles Muench. "Beatrice" is Berlioz' only "opera comique," really nothing but a caprice in two acts. Bernard Shaw referred to Berlioz as a combination of "brains and brimstone." Here he brains bravura and brightness, a master of sheer note-spinning.

BUTTER, LAMB COSTS RISE

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 23 1950

MUSIC

Charles Munch Presents Most of Bach Christmas Oratorio With Symphony

By CYRUS DURGIN

This year, thanks to conductor Charles Munch, the Boston Symphony Orchestra concerts at Christmas are appropriate to the season. They are devoted to the greater part of Bach's Christmas Oratorio, a work which at best is little known here. There is a chorus prepared by Arthur Fiedler, and the soloists are Marguerite Willauer, soprano; Janice Moudry, contralto; William Hess, tenor, and James Pease, bass. The harpsichordist is Daniel Pinkham, and the organist E. Power Biggs.

Bach prepared the Christmas Oratorio for the Leipsic Christmas of 1734. It is not properly an oratorio at all, but a sequence of six cantatas intended to be performed, one to a day, on various days between Dec. 25 and Twelfth Night, or Epiphany, which is Jan. 6.

The text tells the story of Jesus' birth, as it is found in certain chapters of St. Matthew and St. Luke. The arrangement of the music consists of choruses, chorales and arias, interspersed with tenor recitatives of The Evangelist. The whole of the Christmas Oratorio is too long for one concert, so Mr. Munch gives us the first three cantatas, and parts of the fourth and sixth, leaving out the fifth altogether. Elsewhere there are cuts.

Albert Schweitzer, the great Bach scholar, in explaining the origin of some of the Christmas Oratorio movements in a variety of secular cantatas that Bach had composed previously, was much disturbed by the artificial joining of secular music and sacred words in certain parts of the Christmas Oratorio, notably the arias.

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This Clipping From
NASHVILLE, TENN.
BANNER
DEC 22 1950

Reviews Of Records

By JAMES PALMER WADE

ONE OF THIS COLUMN'S major woes is that it never gets records for Christmas. Or rather, has got them only twice. Once long ago, one of those forerunners of today's miniature records entitled "Rock Them Bones," a reference whose meaning escaped us for years. The other time, it was a dainty morsel by Josephine Baker in which she asked, in French, of course, if one desired any sugar cane. Very nice, but this year this column's heart is set on the Haydn Society's recording of "The Creation" or else on Vox's complete waxing of the opera "Electra."

Records being what they are, always available and always welcome, what could be better than a few last minute suggestions on what to give. You will find them also excellent suggestions as to what to buy for onesself!

✦ ✦ ✦

Anyone interested in operettas or musical comedy would be delighted with "Call Me Madam" as purveyed by Ethel Merman on Decca or by Dinah Shore with the original cast on Victor. Or if you can find them for they are very new, "The Firefly" in which Allen Jones revives Victor Herbert (on Victor), or either or both "Anything Goes" and "The Bandwagon," revived condensations of famous older musical comedies which have been recorded by Mary Martin for Columbia.

✦ ✦ ✦

The orchestra lover should be delighted with the set called "Toscanini Conducts Light Music," (Victor) if only for the fact that it shows that the Maestro has finally learned that "The Sorcerer's Apprentice" (included with the "Skater's Waltz" and the overture to "Colas Breugnon"), is not to be hurried. Or try some of the brief discs which Alfred Newman and the Hollywood Symphony Orchestra have cut for the Mercury label: "Jamaican Rhumba" and the "Can Can" from "Gaite Parisienne" are some of the titles. If you have someone with more sophisticated taste in mind, try Roger Sessions' Symphony, beautifully recorded on Columbia. Or for the classic-minded collector who has everything, the perfect gift is Haydn's "Toy Symphony" in its first modern (and only third) recording, which is by Koussevitzky and the Boston Symphony (Victor).

✦ ✦ ✦

Columbia offers the two star new vocal collections. In one Bidu Sayao sings very sweetly through some of the sweetest of Mozart's lovely operatic arias. On the other, Eleanor Steber ranges through the vast extent of Verdi's taste in writing for the soprano voice. Whether called upon to be brilliant or dramatic, the gorgeous Steber organ holds its own. If it is songs that your giftee likes, Victor provides the answer in Marion Anderson's charming version of the Schumann song cyle "A Woman's Life and Love."

✦ ✦ ✦

Since most children are well provided with un-educational records anyhow, the task here is easier. Get the little varmint either Mrs. Roosevelt's waxing of "Peter and the Wolf" she reads it for Victor with the assistance of Serge Koussevitzky and the Boston Symphony Orchestra or else Columbia's vivid album called "The Young Person's Guide to the Orchestra"—and dont' let that prissy title deceive you. It is an enchanting experience to hear and good music too. If neither of these appeal to you, snap up copies of Patti Page's "Tennessee Waltz" or of Dinah Shore's "Nobody Chasing Me" (Dinah sings for Victor now and please the parents as well as their chicks.

✦ ✦ ✦

Even for the chamber music enthusiast, it is simple. Just wrap up the new reading of Brahms' Piano Quintet recorded for Columbia by the Budapest Quartet.

✦ ✦ ✦

For that final fabulous suggestion: the entire set of Prades Bach Festival recordings all 10 12-inch LPs on Columbia. Marvelous and unendingly valuable. And so a Merry Merry Christmas to you all.

This Clipping From
MONTREAL, CANADA
GAZETTE

Spins and Needles

By THOMAS ARCHER

JOSE AND AMPARO ITURBI: Debussy's **En Blanc et Noir** and Manuel Infante's **Andalusian Dances Nos. 1 and 2. RCA-Victor, one long-play record.**

This is the age of performance, possibly the most efficient in the history of music. And when two prodigies of the status of Jose and his sister, Amparo, make a team, the team makes news.

They have already recorded re-cently for RCA-Victor but this one bears them out as probably the team which will challenge all the others. Iturbi is among the most successful artists in what is, at the moment, the most competitive branch of executive music today. His sister, who gave a recital in Montreal some two years ago, is a ranking virtuoso.

Debussy composed the suite, En Blanc et Noir, which is typically representative of his genius, at the very end of his career. It is a charming piece of music beautifully written for the medium she was herself a pianist. The Iturbis do a magnificently co-ordinated job with it.

On the reverse side are two dances by Manuel Infante, the Spanish composer whom Iturbi brought to international attention as long ago as 1921 when the pianist introduced his compositions in Paris. The dances are fine examples of Spanish music made familiar chiefly through ballet. They are, of course, played with complete authority.

LEOPOLD STOKOWSKI: Siegfried's Rhine Journey and the Funeral Music from Wagner's Goetterdaemmerung and Tchaikovsky's Romeo and Juliet Overture-Fantasy. The Philharmonic-Symphony of New York conducted by Leopold Stokowski. Columbia, one long-play record.

The recording is a tribute to Leopold Stokowski who, it will be remembered, was the first conductor and executive musician to give his time to recording and radio broadcasting in a truly professional way. It may be said that it was Stokowski who discovered how to engineer mechanical tone.

The two items are pretty well hackneyed. But they come out wonderfully well under the old maestro's direction. He makes great play with the Wagnerian instrumentation. The coloring is opulent, brass parts are brilliantly done. The orchestra is really dramatized.

There is drama too in the Tchaikovsky piece, if you like it. This is a richly balanced performance which gives the overture-fantasy its full rights. But it still contains much sound and fury until the Great Love Theme comes in.

BEETHOVEN: Symphony No. 5 in C minor, Opus 67. The Boston Symphony Orchestra conducted by Serge Koussevitzky. RCA-Victor, one long-play record.

Beethoven's Fifth Symphony must be the terror of all those responsible for its performance. It very rarely appears on symphony programs.

George Grove was right in saying it is the keystone of the symphony. As in his Violin Concerto Beethoven follows the classic rules of concentrated simplicity. The best thing to do is to follow Beethoven in his miraculous development of intense drama and classical form, and achievement, it may be safely said, without parallel.

What Serge Koussevitzky and the Boston Symphony Orchestra do in this recording can only be left to the judgment of the individual listener. This reviewer has in his library a recording of the Fifth Symphony made in 1927 (one of the first electrical ones) by Felix Weingartner and the London Philharmonic Orchestra. The Koussevitzky and Weingartner recordings are fair game to compare. They are as different in pace living as the years which have elapsed during the 23 years between them have elapsed.

By ORPHEAN
DECCA

Ethel Merman has been called the First Lady of Musical Comedy and her latest album of songs from the hit Call Me Madam finds her at her lustiest, liveliest best. Irving Berlin's music, as usual, is superb. The collection includes **The Best Thing for You—Marrying for Love — You're Just in Love — It's a Lovely Day Today — Ocarina** and others. Dick Haymes, Eileen Wilson and the Gordon Jenkins orchestra and chorus share honors with Ethel.

Louis Jordan's new slow blues number finds him looking for a chick that only drinks **Lemonade.** We hope he finds her, but he seems doubtful. The reverse side is a foxtrot where he again has woman trouble. This time his baby has dyed her hair **Chartreuse.**

I See a Million People is another old timer making a comeback. It is backed by **If I were a Blackbird,** a sad little ballad of a maid deserted by her sailor boy. Gloria de Haven does the lyrics.

Guy Lombardo and his Royal Canadians have come up with two catchy little tunes from the picture The West Point Story. Both are in foxtrot rhythm and Kenny Gardner supplies the vocals for It's Raining Sundrops, while Bill Flanagan takes care of **Long Before I Knew You.**

The incomparable Bing is back with two songs from his picture Mr. Music—**Wouldn't It be Funny** and **Once More the Blue and White.** No matter what the tune, it is always a pleasure to hear Crosby.

R.C.A. VICTOR

Two French releases deserve honorable mention this week. **C'est Noel** and **Reel de St. Nicholas,** recorded by la Famille Soucy—and **Il est ne le Divine Enfant** backed by **La Vierge a la Creche,** with vocals by Jean Lumiere, are timed for Christmas listening.

Again the songs from Call Me Madam, this time by Hugo Winterhalter's orchestra. **Once Upon a Time Today**—a fairy tale romance of a princess and just a guy, backed by Something to Dance About. Nice contrast here—one side slow and dreamy, the other peppy and danceable.

Cole Porter music is usually **Out of This World** and these two tunes from the musical as done by Vaughn Munro leave little to be desired. Vocals for both **Use Your Imagination** and **I Am Loved** are sung by Vaughn himself.

Our Lady Of Fatima has started a new trend. The latest, **It Is No Secret,** is a semi-religious song telling of the wonders which God can perform. On the under side is **To Think You've Chosen Me**—both by the Three Suns and very, very nice listening.

Somebody's Crying sung by Tommy Furtado is a sad little ditty hardly in keeping with the gay Christmas season, but he manages to revive his spirits with **Get Happy** a peppy number from out of the past.

You Love Me and When You Kiss A Stranger by Hugo Winterhalter's orchestra and both featuring Eddie Fisher, one of our favorite vocalists.

This Clipping From
BOSTON, MASS.
POST
DEC 23 1950

Symphony Concert

BY WARREN STOREY SMITH

The Boston Symphony had to reach its 70th season before any of its conductors had the bright idea of performing at the concerts nearest to Christmas the Christmas Oratorio of Bach. Dr. Koussevitzky used to favor seasonal music of some sort in connection with both Christmas and Easter, and then got quite out of the habit.

Anyway, Mr. Munch gave us the Christmas Oratorio yesterday and it will, of course, be repeated tonight. The entire work could not be performed within the time proper to a symphony concert and the fifth of its six parts was omitted and some cuts were made besides. The chorus, like that for last season's performance of Honegger's "Joan of Arc at the Stake," is one especially trained by Arthur Fiedler, a volunteer group consisting of both professional and amateur singers, designed to assist the orchestra on occasions such as this.

Yesterday, as before, it proved itself an admirable body. Mr. Fiedler had prepared it well and in performance it was fully responsive to Mr. Munch's wishes. The orchestra has an important part to play in this work, quite fully scored for Bach and its contribution was a noble one. I would like to say as much for the soloists, but taken as a whole, they did not measure up to the other participants. James Pease has a fine voice, which was heard to good advantage in the airs and recitatives for bass. William Hess, the tenor, found the tessitura of the Evangalist's recitatives uncomfortably high and often resorted to something resembling a falsetto. Marguerite Willauer, the soprano, and Janice Moudry, the contralto, sang pleasingly but hardly impressively.

Dr. Koussevitzky is a realist, his successor a traditionalist. In works such as this and the St. John Passion, of last spring, Mr. Munch prefers the original German, and where Dr. Koussevitzky omits the repetition of part one in the da capo arias, Mr. Munch insists that everything be sung. Had he followed Koussevitzky's example, more of the work could have been heard.

And now for the music itself, which is little known in these parts. Much of it is glorious, though the prevailing mood, as might be expected from Bach, is one of tenderness. In the choral portion are many fine accompanied chorales, one of which, "Break forth, O beauteous heavenly light," is well known; and the pastoral Sinfonia is sometimes heard. As in the Passions, there is a narrating Evangalist singing the Biblical text and Scriptural passages are occasionally allotted to the other singers and to the chorus, but most of the text was furnished by Bach's librettist, Henrici. In the arias we find again the somewhat unvocal writing and the figurated accompaniment, often with instrumental obbligato, that is prized by devotees of Bach but might fall strangely on unaccustomed ears. Finally, for bringing us what was possible of the work, and in such generally eloquent performance, we are greatly in Mr. Munch's debt.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 24 1950

Tcherepnin to Play His Second Piano Concerto at Symphony

Alexander Tcherepnin, the pianist and composer, will be soloist in the first Boston performances of his own Second Piano Concerto at the Boston Symphony Orchestra concerts in Symphony Hall, Friday at 2:30 and Saturday at 8:30. The work is in one movement.

At these concerts, conductor Charles Munch will present music by Anton Bruckner, the first by this composer that Mr. Munch will have conducted in this country. The work is the Seventh Symphony. Mr. Munch will open the program with Gluck's Overture to "Alceste."

This Clipping From
BOSTON, MASS.
HERALD
DEC 1950

Symphony Plays New Tcherepnin, Bruckner

At the tenth pair of concerts by the Boston Symphony Orchestra in Symphony Hall on Friday afternoon and Saturday evening, December 29 and 30, Charles Munch will be heard in the music of Bruckner for the first time in this country, conducting the Seventh Symphony. He will also introduce at this pair of concerts the Second Piano Concerto by Alexander Tcherepnin in which the composer will appear as soloist. The Concerto is in one movement. The program will open with Gluck's Overture to "Alceste."

This Clipping From
BOSTON, MASS.
HERALD
DEC 23 1950

MUSIC

SYMPHONY CONCERT

The Boston Symphony orchestra, Charles Munch conducting, gave the ninth program of the 70th season in Symphony Hall yesterday afternoon. The program was given over the Bach's Christmas Oratorio. The soloists were Marguerite Willauer, soprano; Janie Moudry, contralto; William Hess, tenor and James Pease, bass.

By RUDOLPH ELIE

The more I hear Charles Munch do Bach the more certain I am that he ranks with the greatest Bach players of our times.

As a matter of fact he is more than a player of Bach; he is a true interpreter in the best sense of the word. For he reveals, he extends, he touches and projects the depthless reservoir that is Bach with infinite devotion. He hears things and finds things and unfolds things in Bach as few others do, seeking out and setting forth the voice leading of the polyphony, finding andd focussing the drama of Bach's matchless welding of the meaning of words with associative musical values, and endowing the whole with drama, with force, and with passion. It is, in short, in contrast to the four-square beat, the merely motorical drive and the dryness of the conventional conception, an act of interpretation that is at once as warm, as human and as infinitely personal as Bach's own creativity.

EXTENT OF ART

Though he does the massive choral fugues, the accompanied arias and the four part chorales with all the qualities mentioned above, the extent of his art is most easily perceived in his way with the recitatives. In the usual course of events, these recitatives are things to be got over as inconspicuously as possible, as moments of dead air necessary only to the plot. With Munch these recitatives achieve a radiance of expression of matchless musical beauty combined with narrative impact. Despite their conventional modulations, Bach gave them astounding variety and freshness, using two flutes or two oboes or the string quartet or perhaps merely a commentary in the cellos, to embroider or enhance the effect of the declamatory vocal line. And it is in presenting these that Munch's true depths as a Bach interpreter may be most readily seen.

Yesterday, in the recitatives, he was very happily assisted by the splendid recitative style—and the extraordinary ennunciation — of William Hess, whose voice, though perhaps not quite as large as the circumstances might indicate, well conveyed the narrative awe of the Evangelist. In his solo arias he was often covered, as was Marguerite Willauer (a young soprano with a voice of great purity and lovely quality) whose middle and low voice was not sufficiently projected for the size of the hall.

Janice Moudry, with a contralto voice notable for the differing qualities of it almost from note to note, had somewhat more success in scaling her singing to the circumstances, and achieved an interpretative quality of spirit and vitalness moreover. It was left, however, to James Pease to bring both the proper bigness of voice and of musical conception to the scene; I found his singing most nearly suited to Munch's demands, which are as exacting as the music itself.

CHORUS EXCELLENT

Once again Arthur Fiedler's chorus (or should we call it the Symphony Chorale?), a group gathered together and trained by Mr. Fiedler, demonstrated its eminence as a choral group. It produces, in all voices, at tone that is extremely musical, light and very fluent but capable of dynamic climax. It is smart in its attack, it doesn't pant for breath nor heave bosoms or shoulders, and it is balanced, too. It was, in short, well trained, and it was able to follow every subtlety of Munch's demands.

As for the Oratorio itself, it might be said that although it does not have the overwhelming devotional quality of the St. Matthew Passion or the overall impact of the B minor Mass, it does have moments of extraordinary beauty and tenderness, and in Munch's compression of the score (he omits one cantata and perhaps a dozen or more numbers form the other five), it offers a truly enthralling musical experience of deep seasonal significance.

A special word for Mr. Burgin's violin obbligato, for the horn playing (in a frightful register) of Messrs. Stagliano and Shapiro, for the harpsichord continuo of Daniel Pinkham, for the high trumpet playing of Roger Voisin, and for the exquisite orchestral realization of the pastoral symphony, and to next week's program: Gluck's Overture to "Alceste," Tcherepnin's Second Piano Concerto (the composer as soloist) and Bruckner's Seventh Symphony.

This Clipping From
AMARILLO, TEXAS
GLOBE
DEC 24 1950

Serge Koussevitsky and the Boston Symphony Orchestra are represented on the Red Seal single list with a new recording of Haydn's beloved "Toy" Symphony. It is the first release of the delightful little composition on a 45 RPM disk.

This Clipping From
HUNTINGTON, W. VA.
HERALD ADVERTISER
DEC 24 1950

The Music Box

BY BILL BELANGER

People don't like to admit their prejudices if indeed they do. One we freely admit is that anything by Tschaikovsky ought to be good. Our favorite in the prejudice line is the Violin Concerto in D. This month a brilliant new recording of it has been made by RCA Victor on 45 and 33 1-3. Jascha Heifetz performs with the Philharmonic Orchestra under Walter Susskind conducting. Recorded in England, the Heifetz reading is unsurpassed for tonal splendor. The soaring lyricism of the Tschaikovsky melodies comes to its climax under the skillful fingers of Heifetz.

For the piano lovers Horowitz has done an album of seven Chopin mazurks. The Horowitz technique is flawless and does full justice to three in C Sharp Minor, two in F sharp and one in D flat.

Of the seven, two were previously recorded by Horowitz — the Mazurka in C-Sharp Minor, Op. 50, No. 3, still available on special order, and the Mazurka in C-Sharp Minor, Op. 30, No. 4. Horowitz recorded the other five mazurkas in this new album for the first time. These are: Mazurkas in F-Sharp Minor, Op. 59, No. 3; C-Sharp Minor, Op. 41, No. 1; F-Minor, Op. 63, No. 2; D-Flat, op. 30, No. 3; and C-Sharp Minor, Op. 63, No. 3. The release of the new Chopin album makes this group of seven mazurkas available for the first time on 45 and 33-1-3 rpm discs.

RCA Victor's Yuletide collection of Red Seal albums and singles does not slight the old masters. There are six new albums on the December release list: Cladimir Horowitz does an outstanding reading of the Schubert "Kinderscenen;" the Boston Symphony Orchestra is featured in three new recordings—Schubert's 2nd Symphony, under the baton of Charles Munch, Mozart's beloved "Eine Kleine Nachtmusik" and Haydn's Symphony No. 92 ("Oxford"), both directed by Serge Koussevitzky. Beethoven addicts will find particular delight in a new and discerning reading of the Symphony No. 5, played by Pierre Monteux and the San Francisco Orchestra.

[200]

RECORDS: TWO VERSIONS OF 'FLEDERMAUS'

By HOWARD TAUBMAN

WITH Johann Strauss' **Die Fledermaus** in the news these days, it is pertinent to speak of new recordings of the work. The Metropolitan Opera's version of the opera will be recorded in good season. In the meantime, here are releases by Victor and London.

Victor has confined itself to highlights from "Fledermaus." Its cast includes a number of the Metropolitan Opera singers, who have appeared or will appear in the revival of the piece—Patrice Munsel, Regina Resnik, Risë Stevens, Robert Merrill, Jan Peerce, and Hugh Thompson. Fritz Reiner is the conductor and the chorus is drawn from the Robert Shaw Chorale. The orchestra is the first-rate ensemble of men from the leading symphonies in town which goes under the name of R. C. A. Victor Orchestra.

It is a lively performance. Mr. Reiner's conducting has the precision and elasticity needed for Strauss, and the singers do their jobs with spirit. The English translation by Ruth and Thomas Martin, while not quite so sprightly as the Garson Kanin-Howard Dietz version current at the Metropolitan, is fairly apt.

The London recording is an official production of the Vienna Opera. Where the Victor version requires only one twelve-inch disk, London uses two. London, in short, is offering all the musical numbers. It is also offering a thoroughly integrated production which has grace, lightness and effervescence. If it were not for the fact that the London version is sung in German, one would have no reservations about this recording.

The cast includes Julius Patzak, Hilde Gueden, Anton Dermota, Alfred Poell, Wilma Lipp, Kurt Preger, Sieglinde Wagner and August Jaresch. Clemens Krauss conducts the work with affection and understanding.

To one who has heard these recordings as well as the Metropolitan production in the same week, "Fledermaus" has not lost its savor. In its genre it is imperishable.

Regina Resnik. Abresch

Jan Peerce.

Vivaldi

The significance and mastery of Vivaldi are earning new appreciation in our day. His music is being recorded increasingly. One of the most ambitious releases comes from Concert Hall Society — **Il Cimento dell'Armonia e dell'Invenzione, Op. 8.** This opus, which includes twelve concertos for violin and orchestra, is a mine of musical ideas and ingenuity of treatment.

The first four concertos, known as "The Seasons," were recorded separately by Concert Hall Society. Here are the remaining eight in an album of two twelve-inch disks, with Louis Kaufman as the violinist and Clemens Dahinden as the conductor. The performances are vital and illuminating.

Another delightful collection called **The Vivaldi Concerto,** including five works in the concerto style, is contributed by Period Records on a twelve-inch disk. The performers include Vienna and Paris groups, with Carroll Glenn, American violinist, as soloist in some of the works. The playing is straightforward and serious.

OTHER REVIEWS

An unusual, but peculiarly seasonal atmosphere is created on **The Christmas Music Box** (Sounds of Our Times, ten-inch). Twenty selections, played on six separate masterpieces of the automatic-music craft, are reproduced with astonishing fidelity. They include a number of the familiar carols plus such works as **Prayer from William Tell, Rossini's Stabat Mater and the Skaters' Waltz,** played on what sounds like bells of all sizes.

They range from rich, sedate bass to trembling little embellishments of molten silver. The boxes are from the collection of George and Madeleine Brown.

The original version of Schoenberg's early **Verklaerte Nacht** is played with understanding by the Hollywood Quartet—Felix Slatkin, Paul Shure, Paul Robyn, Eleanor Aller, plus Alvin Dinkin, viola, and Kurt Reher, 'cello (Capitol, ten-inch). It is a sensitive and yielding work in this form.

Kodaly's extraordinary **Sonata for unaccompanied 'cello** (1915) is played with virtuoso technique and intensity of effect by Janos Starker (Period, twelve-inch). The extended work makes use of Hungarian folk-themes, is imaginatively conceived and derives additional richness from special tuning of the instrument. Worth your attention.

Twelve songs by American composers are collected on **Rose Bampton Sings for You,** issued with miniature scores as part of a new kind of promotional campaign by the Presser Company of Philadelphia (twelve-inch). Miss Bampton sings with beauty and color, and the surface is practically noiseless, but the songs ("for every occasion") are uniformly sentimental and predictable. C. H.

Beethoven's Eighth

Ever since it began making records turning at 33 1/3 r. p. m. last spring, RCA Victor has been engaged in the process of getting the standard classics into its long-playing catalogue. In three of its latest transfers it has made particularly happy choices of the artists to record the works.

Who, for instance, is better suited to conduct one of Beethoven's most joyous works, the **Eighth Symphony,** than Pierre Monteux? On a ten-inch disk he leads the San Francisco Symphony in an utterly winning performance of the symphony—one that catches its charm with precision, delicacy and dancing vivacity.

Serge Koussevitzky, too, was an excellent choice for Mozart's **Eine Kleine Nachtmusik** and Haydn's **Oxford Symphony.** And these works are paired on opposite sides of a twelve-inch disk. The fine performances were recorded while the Boston Symphony was at Tanglewood last summer.

Another charming item picked up at Tanglewood—also played by the Boston Symphony, under Dr. Koussevitzky—is Haydn's **Toy Symphony.** Being brief, it has been done on one of the small 45 r. p. m. disks on which it fits nicely.

Timed for the Christmas season RCA Victor has issued a set of 45 r. p. m. holiday records sung by the Mitchell Boychoir, a group that appeared in the film, "Going My Way." Bob Mitchell, its founder, is the conductor-organist and the renditions are unpretentious and pleasing though not especially finished. R. P.

Schubert

EMS Records have started an integral series of the Schubert piano sonatas as played by Webster Aitken. The first to be released, numbered Vol. 10, is the posthumous **C minor Sonata**—a wonderful work, formally rather disarranged and repetitious (like most of Schubert's late sonatas), but packed full of unforgettable melody. Mr. Aitken's playing sets the projected series off to a good start. His performance is severe—some might consider it angular—and he is less interested in color than content. Real musical probity is always present, and the honesty of the performance tends to make the sonata a more cohesive unit than usually is encountered.

In a two-disk **Lyrichord** set, Erno Balogh presents a Bach recital consisting of all the **Two Part Inventions, the Three Part Inventions, the Four Duets** and the **Eighteen Little Preludes.** An interesting departure offered by this recording company is an arrangement they have made with the publishers of the above music, whereby the purchaser of the records is entitled to a copy of either the Inventions, Duets or Preludes. Mr. Balogh's playing, precise and not overly imaginative, is able enough to meet the basic requirements of the music.

One of the month's novelties is a Westminster coupling of Rimsky-Korsakoff's **B flat Quintet for Piano and Winds** and Glinka's **Trio Pathétique,** scored for clarinet, bassoon and piano. A group of Viennese musicians are the participants, with **Paul Badura-Skoda** the pianist in the Glinka and Roland Raupenstrauch the pianist in the companion work.

In both of these compositions there is a certain historical charm, and Westminster is to be congratulated for its enterprise in releasing them. One cannot pretend, though, that the musical content is exactly exhilarating. Rimsky's long work is a rather static example of Russian academism, with some folkish themes occasionally penetrating the Westernized, rather Mendelssohnian treatment. H. C. S.

This Clipping From
NEW YORK, N. Y.
TIMES
DEC 24 1950

This Clipping From
CHARLOTTE, N. C.
OBSERVER
DEC 24 1950

Mrs. Roosevelt Makes Debut:— RCA Victor's December Red Seal list marks the recording debut of one of the most distinguished American citizens—Mrs. Eleanor Roosevelt — in Prokofieff's perennially popular "Peter and the Wolf," with the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky. Made at Tanglewood, Mass., during the 1950 Berkshire Festival. The recording is a permanent memento of the public performance given the work by Mrs. Roosevelt with the Boston Symphony orchestra which drew high praise from the musical press assembled for the occasion. The records are being released simultaneously on all three speeds, replacing an earlier Boston Symphony version which featured Richard Hale as narrator.

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There are few musical compositions—with such wide appeal to all ages of music lovers as "Peter and the Wolf." Its naivete and delightful humor provide this magnetism and with such an adept raconteur as Eleanor Roosevelt, this December album is one of the most unusual debuts in the company's long association with distinguished performers.—BOB PITTS & BOB PAGE.

CHARLESTON, S. C.
NEWS-COURIER
DEC 24 1950

Records in Review

By J. ALBERT FRACHT

BACH: "CANTATA NO. 131 AUS DER TIEFE". The Robert Shaw Chorale with the RCA Victor orchestra. Robert Shaw, conductor. Paul Mathen, bass. William Hess, tenor. Robert Bloom, oboe. Sylvia Marlowe, harpsichord. Bernard Greenhouse, cello. RCA-Victor album DM-1425. Three 12-inch records. Also WDM-1425. Three 7-inch 45 rpm records. Also Lp record LM 1100. Other side BACH: "WACHET AUF, RUFT, UNS DER TIEFI (CANTATA NO. 131)".

If Shaw could do as well with his orchestra as he does with his Chorale, this Bach would be something to rave about. His soloists are all excellent, and the performance is on the whole, reverent and deeply affecting. Recording good.

ROSSINI: "CENERENTOLA (CINDERELLA)" Abridged version of the opera. Recorded in Italy. Cesare Valletti, tenor. Saturno Meletti, baritone. Cristiano Dalamangas, bass. Guilietta Simionato, mezzo-soprano. Miti Truccato Pace, mezzo-soprano. Ornella Rovero, soprano. Vito Susco, bass. Conductor Mario Rossi. Orchestra and chorus of Radio Italiana. Director of chorus, Bruno Erminero. Cetra-Soria Album 1208. Two twelve inch LP records.

Conductor Mario Rossi, knows his business, and the result is a wonderful heart warming production. Cetra-Soria deserves more than gratitude for this release.

"CINDERELLA" is a story familiar to all of us. Unfortunately the opera is not, and it is to be hoped that this exciting recording will help to create a demand for it's production at the Metropolitan so that we may enjoy the privilege of witnessing a living performance.

We would like to recommend, that this cast of soloists, chorus and conductor would be ideal. The recording quality is amazingly lifelike.

"MUSIC FOR THE FLUTE". William Kincaid, flute. With Vladimir Sokoloff, piano. Benedetto Marcello: "SONATA in "F" Paul Hindemith: "SONATA 1936" Saint-Saens: "AIRS DE BALIET" Andre Caplet: "REVERIE: PETITE VALSE" Debussy: "SYRINX. Henry Duetillex: "SONATINE" Columbia LP record ML 4339.

An interesting and delightful collection. No less fascinating is the artistry of William Kincaid. Recording excellent.

PROKOFIEFF: "PETER AND THE WOLF, OP. 67". Eleanor Roosevelt, narrator. with the Boston symphony. Serge Koussevitsky, conductor. RCA-Victor album DM-1437. Also WDM-1437. Also LP record LM-45.

PETER AND THE WOLF, is an old favorite with the Boston symphony and is always a stimulating experience to the audience when Koussevitsky conducts it. Both orchestra and conductor add laurels to their glory this time.

Mrs. Roosevelt does not try to be cute. She is obviously sincere and really works herself into an excited pitch. After a few hearings, the listener should be able to detach himself from the thought that the voice belongs to Eleanor Roosevelt, and that it is a good story, well told. Recording excellent.

HEART OF THE VIOLIN CONCERTO". Mischa Mischakoff, violinist. The RCA Victor orchestra. Erich Leinsdorf, conductor. RCA Victor album DM-1428. Four 78 rpm records. Also WDM-1428. Four 7-inch 45 rpm records. Also LP record LMX-1101.

Selected movements from violin concertos by Mozart, Tchaikowsky, Beethoven, Bruch, Lalo, Mendelssohn, Weinawski, and Brahms.

Mischakoff, has been the concert master of the NBC Symphony orchestra since it was organized. He is considered by many, to be the greatest concertmaster in the world today.

If any proof were needed to show that he deserves his enviable reputation, here it is. His Stradivarious, sounds like one. (Very often they are made to sound like a most inferior instrument). He displays in each of the various movements, the same good taste and the ability to adapt himself to the demands and style of the different composers. It is a relief to listen to a musician of such sterling qualities and penetrating understanding.

Footloose Rhythms highly recommended:

Bob Dewey: "NARCISSUS-SMILE, SMILE, SMILE" RCA Victor record 47-3981.

Frankie Carle: "POWDER BLUE-I'M AFRAID TO LOVE YOU". RCA Victor 47-3980.

Six Fat Dutchmen: "BARNYARD POLKA—SLIP HORN" RCA Victor 51-1181.

Ray Anthony: "MY HEART IS OUT OF TOWN—HARLEM NOCTURNE". Capital 1249.

Billy Eckstine: "I GUESS I'LL HAVE TO DREAM THE REST—I'M SO CRAZY FOR LOVE". MGM record 10865.

Johnny Desmond: "YOU'RE THE ONLY ONE FOR ME—C'EST LA VIE". Capitol 10850.

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This Clipping From
MIDDLETOWN, OHIO
JOURNAL
DEC 24 1950

Record Reviews

Mrs. Eleanor Roosevelt Makes Record Debut With RCA Victor

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That evening Mrs. Roosevelt gave a "live" performance of "Peter and the Wolf" with Dr. Koussevitzky and the Boston Symphony Orchestra, which elicited further praise from Mr. Taubman.

There are few musical compositions with such wide appeal to all ages of music lovers as "Peter and the Wolf." Its naivete and delightful humor provide this magnetism, and with such an adept raconteur as Eleanor Roosevelt, this December album is one of the most unusual debuts in the company's long association with distinguished performers.

* * *

THE MUSICAL ALLIANCE of Leroy Anderson and Arthur Fiedler is a happy one, as evidenced by the popularity of their recent collaborations, among them "Irish Suite." This month as a Red Seal single, Fiedler leads the Boston Pops Orchestra in an Anderson arrangement of the famous "(Put Another Nickel In) Music! Music! Music!" for symphony orchestra, as played on an imagnery "classical" juke box.

Both the "Classical Juke Box" and the other side, "Syncopated Clock," are new, two-speed additions to the Red Seal catalog. Both are rhythmic and lighthearted, and with the Fiedler touch emerge as musical entertainment that will enhance any music-collector's library of recordings.

This Clipping From
NEW HAVEN, CONN.
REGISTER
DEC 4 1950

MUSIC

Choral Groups And Musicians Bring Christmas To Shut-ins

By GORDON E. ARMSTRONG

For the youngsters, there is only one Santa Claus—he will really be a busy man this evening. But for us older ones, there are many St. Nicks, a happy fact which would be joyfully substantiated in particular by the inmates of our various church homes, institutions, and hospitals. At this time of year, many of our various choral groups and musicians take their "musical packs" on their backs and bring cheer through programs given to really appreciative audiences throughout this vicinity.

Most of us just can't realize how much these Christmas programs mean to people who seldom see performers in the flesh. The writer happened to be present at one of these musical programs recently and can personally attest to the enthusiasm shown by the audience, many of whom shook the performers' hands and expressed their heartfelt appreciation when the program was over. Surely, the many programs provided by considerate groups for our less fortunate brethren are an expression of the true Christmas spirit!

Music Club Federation Announces Scholarships

An organization which is doing a wonderful job of furthering interest in music in America is the National Federation of Music Clubs. Through scholarships and other awards made throughout the year, this group of national scope is notable for its outstanding efforts towards the realization of a "musical America."

Through the courtesy of Mrs. George J. Kuhn, local publicity chairman, this department has been advised of an impressive new scholarship program instituted by the organization and also of a contest open to all native composers.

Included in the new program are a three year scholarship in strings at the Peabody Conservatory of Music in Baltimore and several scholarships next Summer at Pennsylvania College for women.

The Peabody scholarship was inspired in part by the current shortage of string players as well as by the desire to encourage the study of stringed instruments. This award, valued at $600 per year (a total of $1,500) covers all four categories—violin, viola, 'cello, and double bass—and also includes a solo appearance with the Baltimore Symphony Orchestra under the baton of Dr. Reginald Stewart, director of the Peabody Conservatory. Auditions for this scholarship are scheduled for March 18 to April 22 of next year.

The Pennsylvania scholarships cover a six-week summer course opening June 19 and continuing through July 29, and are valued at $275 each. Auditions are to be conducted in the 48 states with a winner selected in every state. Information regarding the Peabody and Pennsylvania College for women scholarships is obtainable from Mrs. Hazel Post Gillette, 900 Southland Avenue, Fort Worth, Texas or from the National Federation of Music Clubs, 455 West 23d Street, New York 11, N. Y.

Another scholarship offered by Mr. A. J. Fletcher of Raleigh, N. C. the national chairman of opera, covers an eight-week course in stage directing at the famous Seagle Colony at Schroon Lake, New York. This is valued at $450 and covers room, board and tuition. Instruction embraces voice training, English, French, and Italian diction and the usual work incident to an operatic course also stage direction. For information write A. J. Fletcher, P. O. Box 1406, Raleigh, N. C.

Young Composers' Contest Held For Ninth Year

Terms of the ninth annual Young Composers Contest of the National Federation of Music Clubs are jointly announced by Dr. Francis J. Pyle of Drake University, Des Moines, Iowa, national chairman of these events and Mrs. Royden J. Keith of Chicago, national president.

This year the contest has a single category instead of the customary three, and a larger monetary award for the first prize winner. The composition sought is a chamber music work for not less than two or more than five instruments, of which one may be the piano, and one must be either a brass or woodwind instrument. Winner of first place will be given a cash award of $150, and $50 is the second prize.

The competition is open to native or naturalized composers resident in the United States or its possessions who are not less than 16 and not more than 25 years of age on April 1, 1951, the date when the contests close. In the case of veterans, this age limit is extended by the length of time spent in the service.

Judges are to be Charles Haubiel, composer and director of the Composers Press, New York City; George F. McKay, Professor of Music at the University of Washington, and Burnett C. Tuthill, Director of Music at Southwestern College, Memphis, Tenn.

Boston Symphony Opens Rehearsals To Students

A new experiment was tried recently by the Boston Symphony Orchestra and its conductor, Charles Munch. The final evening rehearsal of the week was thrown open to students of all colleges and advanced schools. The idea grew from the inability of many students to hear Boston's orchestra, due to a completely subscribed season. The experiment has a precedent in the earliest days of the orchestra, when the final rehearsals on Friday afternoons were similarly opened to students for a small charge. These rehearsals gradually came to be regular subscription concerts, save for a block of "rush" seats in the second balcony which are far from sufficient for present demands.

Mr. Munch appeared in the loose jacket and crepe-soled lounging shoes which he wears at rehearsals, and many of the orchestra members were in shirtsleeves. According to one newspaper report: "Blazing sweaters turned the floor of the hall into a many-hued rug from above," this in contrast to the formal attire of the customary Bostonian subscription audience. Yehudi Menuhin, who was to be the soloist of that weekend's concerts, was eager to take part in the new venture and went through Mozart's posthumous Seventh Violin Concerto to the delight of the young audience.

They proved one or this orchestra's most attentive audiences, showing a keen interest in the brilliant playing, combined with occasional interruptions and repetitions whereby Mr. Munch applied finishing touches —a fascinating glimpse of orchestral working methods, they agreed.

Major Musical Events Due Next Month

At this time, a "preview" of some of the early events scheduled for the New Year would seem to be in order. All of our major concert series have events arranged for next month, with the Woolsey Hall Series topping the list with two programs.

In chronological order, next month's major events are as follows: January 9, Syzmon Goldberg, violinist; January 12, Bruce Simonds, pianist; January 16, Budapest String Quartet; January 23, New Haven Symphony; January 30, Vladimir Horowitz, pianist.

Syzmon Goldberg Plans Unique Program

The next appearance of Syzmon Goldberg here will provide the audience with a unique program. Mr. Goldberg made his first local appearance two years ago with the New Haven Symphony Orchestra. In his second visit here next month, the eminent violinist will appear as the soloist-director of a chamber orchestra of 23 string players. The ensemble has been enthusiastically acclaimed for its concerts to date and Mr. Goldberg has proved to be both an excellent conductor as well as a virtuoso performer. The artist's idea in using this instrumental group is to present some compositions as they were played during the period when they were written; that is, without conductor.

Dean Simonds' Piano Recital January 12

On Friday evening, January 12, Bruce Simonds will give a piano recital in Sprague Memorial Hall. Though Mr. Simonds is the busy Dean of the Yale Music School, he manages to find time each year to play an appreciable number of recitals and solo performances. Earlier this season, he appeared as soloist with the New Haven Symphony Orchestra in its first concert of the current series.

Budapest String Quartet Coming To Sprague Hall

The third event in the Chamber Music Series at Sprague Memorial Hall will present the celebrated Budapest String Quartet on Tuesday evening, January 16. The name of this group has been for many years synonymous with the best in quartet playing. Each year the players give 100 concerts, including an annual series of programs at the Library of Congress in Washington, D. C. The quartet returned to this country recently after another highly successful European tour.

Alfred Newman To Conduct New Haven Symphony

The next New Haven Symphony program on Tuesday evening, January 23, will be notable for the appearance of a native New Havener, Alfred Newman, as guest conductor. Mr. Newman is an outstanding composer in the field of motion pictures and a four time winner of the coveted Academy Award for his scores. This concert will be in the nature of a triumphant homecoming for Mr. Newman and should attract one of the largest audiences in the entire series.

Fifth Woolsey Hall Program To Feature Horowitz

On Tuesday, January 30, the most sensational pianist in the current scene will make another visit here to perform in the fifth program of the Woolsey Hall Series. Vladimir Horowitz is the artist in question, of course. The artist draws listeners as honey draws flies for he can play louder and faster than any other pianist in the business. His recital should provide a fitting climax to a group of fine musical events here next month.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL!

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 24 1950

Music News: Reminiscence

By ARTHUR BERGER

Hilarity and general good will were reported in the press as running high at the revival of "Fledermaus" both in the audience and on stage. The previous performance at the Metropolitan Opera House was a rather different affair. This took place, it now seems, thirty-five years ago rather than forty-five, as the Met's press department maintained. We are indebted for this information to Clara T. Nichols, who took exception to the statement in last Sunday's Herald Tribune that the Strauss operetta was last given by the Metropolitan Opera forty-five years ago. The statement still holds, since the performance at the Metropolitan Opera House on May 8, 1915, was a benefit for the German Red Cross, and not a production of the Metropolitan Opera Company, whose season ended before that date. For this reason, it is not in the official records, and no one is to be blamed seriously for oversight. The 1915 performance came the day after the sinking of the Lusitania, and Miss Nichols has the following to say:

"The house was crowded, but shocked and breathless over the disaster. As the Seventh Avenue Subway was then under construction, every time a blast of dynamite went off, the people feared the house was being bombed. The talk in the lobbies was inflammatory and the house rocked with stories at first and tenth hand. I was young then and enjoyed the excitement, even though I had to stand. I was glad I had my new evening wrap. Altogether it was a cold night."

The New York Tribune reported that Count von Bernstorff, German Ambassador, thought it was safer not to go through with his intentions of attending. There were plainclothes men on guard and the singing of "Deutschland Ueber Alles" was canceled. The cast included Hempel, Ober, Schumann and Reiss. It may be a surprise to those who think of Richard Hageman chiefly as songwriter that he was in the role of Frosch.

* * *

Koussevitzky: The Music Director Emeritus of the Boston Symphony continues, at seventy-six, to be as energetic as when he went through his weekly routine of preparing programs in Boston. Sunday, Jan. 7, he will conduct a special concert introducing the Israel Philharmonic Orchestra to this country in Washington's Constitution Hall. This is not considered part of the orchestra's regular tour, which will be inaugurated the following night with a dinner-concert at the Waldorf-Astoria, directed by Leonard Bernstein.

Mr. Koussevitzky's recent New York appearances with the Bostonians were occupied with celebrating the eighty-fifty birthday of Sibelius, who, though contemporary, is already the property of traditional repertory. But the retired Boston conductor is still enterprising enough to add new works to his repertory. He will conduct the Scherzo from the "David" Symphony of the Israeli composer, Menahem Avidom, in Washington, and not long ago in Boston he gave the American premiere of Henri Barraud's "Le Mystere des Saints Innocents." "The Boston Herald's" Rudolph Elie remarked on his "characteristic courage" in giving a new work, "although, as guest conductor, he had every right to fall back on his tried and true pieces for old times' sake." The critic described the work as "one of the most musicoreligious expressions to appear in some time," though he is in agreement with his colleagues that it is not very original. Cyrus Durgin, in "The Boston Globe," found the music "sometimes of a lyric beauty, but oftentimes thin and dull." "The Boston Post's" Warren Storey Smith found Barraud "extremely resourceful, handling his orchestral and choral forces with great skill," though the critic is otherwise reserved.

* * *

Miscellanie: Sir Thomas Beecham has informed Arthur Judson that he wants some time to consider the invitation, on behalf of Columbia Concerts Management, to return here next year with the Royal Philharmonic Orchestra for a tour of four months. . . . Mrs. Sergei Rachmaninoff has presented to the Library of Congress a large collection of manuscripts, letters and memorabilia which comprise the Rachmaninoff archives. . . . Joseph Raieff, in a concert for the benefit of St. Hilda's School in Morningside Heights (McMillin Theater, Thursday night, Jan. 4), will play works by two young American composers, Harold Shapero's Sonata in C minor, No. 2, and William Bergsma's Three Fantasies. . . . A new trend in Europe to make films out of large works from traditional music literature has yielded, as one of its latest fruits, a motion picture to go with Herbert von Karajan's new recording of Bach's "St. Matthew" Passion.

ATLANTA, GA.
CONSTITUTION
DEC 24 1950

Record Releases

The celebrated "Water Musick, by Handel is released this wee by WCRM Recording Corp. Th complete work is resonantly pe formed by the National Galle Orchestra, Richard Bales, co ductor.

Festival Recordings, Inc., Bos ton, announces the release of Ed ward Ballantine's "Variations o Theme of Mary Had a Little Lamb." The work is in the style of various composers performed on the piano by the composer. These "Variations" have been used extensively in colleges and schools for educational purposes. They are now available for the first time on records.

RCA Victor's December Red Seal feature list contains a variety of albums and singles. Outstanding among them is an album of Prokofieff's "Peter and the Wolf," which marks the record debut of Mrs. Eleanor Roosevelt as narrator in this new reading, with the Boston Symphony Orchestra, Serge Koussevitsky, conductor. A partial list includes the second album of "Well-Tempered Clavier," by Landowska; new reading of the Tschaikowsky "Violin Concerto," by Heifetz; light music by Toscanini; Horowitz-Chopin album; Schuman "Song Cycle," by Marian Anderson; singles by Gladys Swarthout, the Boston "Pops," and Boston Symphony Orchestra.

This Clipping From
CHARLOTTE, N. C.
OBSERVER
DEC 24 1950

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Prisoners To Have Feast.

[252]

PITTSBURGH, PA.
PRESS
DEC 24 1950

the RECORD CORNER

Take the cream of the songs from two current Broadway musical hits. Add a half dozen of the nation's most popular singers.

Stir well with the baton of a top orchestra leader and you have one of the season's tastiest listening treats.

It's a 10-inch long-playing disc recorded by MGM and featuring the hit songs of "Guys and Dolls" and "Call Me Madam."

On one side Billy Eckstine sings the tender love songs "I'll Know" and "I've Never Been in Love Before;" Johnny Desmond gives a happy rendition of "A Bushel and A Peck," and Art Lund does an infectious bit on "If I Were a Bell."

Art Lund

The four songs are from "Guys and Dolls."

The reverse side has Jack Carroll, Bonnie Lake and Cece Blake singing "Marrying for Love," "It's A Lovely Day Today," "You're Just in Love" and "The Best Things for You" from Call Me Madam.

Russ Case and his Orchestra help make this one of the best albums to come down the pike in many a month.

On the Single Side

Taking time out from recording musicals, MGM has waxed a batch of good singles that are especially pleasing.

George Shearing

George Shearing's fine quintet is up to par on Roses of Picardy and Pick Yourself Up. And Ivory Joe Hunter swings out vocally and orchestrally on You Thrill Me and Sorta Need You.

Incidentally, the Shearing outfit is coming to Pittsburgh in mid-January to appear in one of the local night spots.

Art Lund, with his likeable and different style, does an excellent job on Serenata and By the Kissing Rock, a couple of ballad-type numbers that fits his singing perfectly.

Still another MGM single has Tommy Tucker braving The Thing with Tennessee Waltz on the other side. Other good singles are Shep Field's Harbor Lights and David Rose's Orchestra on An American in Paris.

Bill Farrell, who has a Pittsburgh date the second week in January, won't lose any fans with his singing of My Heart Cries for You and You Love Me.

More Musical Hits

Standout songs from two new MGM musical productions have been recorded directly from the sound track on a pair of MGM LP records.

The first features songs from "Two Weeks With Love," starring Jane Powell, Carleton Carpentar and Debbie Reynolds in the singing parts.

Songs include By the Light of the Silvery Moon, Aba Daba Honeymoon, Row, Row, Row, My Hero, A Heart That's Free and Oceana Roll, a honky-tonk number done well by Miss Powell.

The second disc waxes songs from "Summer Stock." Judy Garland, Gene Kelly, Gloria DeHaven and Phil Silvers handle the vocals from this so-so musical.

All-Time Favorites

Some of the biggest names in music play a part in RCA Victor's new 45 rpm album, "A "Program of All Time Favorites."

Marion Anderson

Here's the lineup of singers and songs:

Marian Anderson singing Carry Me Back to Old Virginny; The Boston Pops Orchestra playing Jalousie; Leopold Stokowski and the Blue Danube, and the First Piano Quartet doing Liebestraum.

Enrico Caruso sings Rigoletto; La Donna E Mobile; Allan Jones does Make Believe; Jeannette MacDonald sings the Italian Street Song and Jan Peerce winds it up with Bluebird of Happiness.

In another RCA 45 album, Eleanor Roosevelt narrates the story of "Peter and the Wolf." Music is by the Boston Symphony Orchestra, conducted by Serge Koussevitsky.

This Clipping From
MIAMI, FLA.
HERALD
DEC 24 1950

Mozart and Haydn Works Recorded by Koussevitsky

RCA VICTOR'S latest batches of classical 45 sets contain a good deal of the lovely standard music that's always welcome, no matter how many previous readings of the same works one can find in various companies' catalogues.

New releases by the Serge Koussevitzky-Boston Symphony combination so familiar to record-collectors include Mozart's "Eine Kleine Nachtmusik" and Haydn's "Oxford" Symphony No. 92 in G.

Koussevitzky

Both are delectable favorites which bear the brand in these versions of the high taste and exquisite finesse Mr. Koussevitzky has always applied to compositions of this period.

Both versions were made last summer at Tanglewood, and in both cases the recordings are superior technically as well as interpretively.

* * *

LOUIS KAUFMAN plays on a new Concert Hall Society 12-inch LP an excellent collection of small modern pieces most of which he has personally introduced to audiences during his recitals of the past several years. One side of the disc is devoted to European music, the other to American.

On the European side are such works as Kodaly's "Adagio," Sibelius' "Epilog," Milhaud's "Ipanema," Joseph Achron's "Mood," Camargo Guarnieri's "Canto I," and Prokofiev's "Gavotta."

From the American side emerge Robert McBride's "Aria and Toccata," Everett Helm's "Comment on Two Spirituals," William Grant Still's "Blues" arranged from the "Lenox Ave. Suite," Harold Triggs' "Danza Braziliana" and Copland's "Ukelele Serenada" and "Hoe Down."

Everything is played with Mr. Kaufman's usual flair for the dash and spice of modern music, and altogether it's an outstanding one-record concert. Piano accompanists are Annette Kaufman and Theodore Saidenberg.

PITTSFIELD, MASS
BERKSHIRE EAGLE
12/23/50

Boston Symphony Annotator Edits Letters of Wagner

By JOHN BARKHAM

□LETTERS OF RICHARD WAGNER: The Burrell Collection. Edited by John N. Burk. New York: The Macmillan Company. 665 pp. $10.50.

Richard Wagner was never one to hide his light under a bushel. Throughout his life he spoke his mind, in print and out, with a freedom that made Berlioz and Rimsky-Korsakoff look like a pair of secret agents. Yet, despite the existence of his own prodigious autobiography, musicologists have long been aware of an immense collection of some 800 unpublished letters and documents assembled by an Englishwoman named Mary Burrell.

The manner in which these letters have at last achieved publication is in itself a strange story. Mrs. Burrell spent years tracking down and purchasing this material all over Europe in preparation for a definitive life of Wagner she herself meant to write. She died in 1898, however, just after beginning her book. For 30 years thereafter the collection lay untouched and unseen, gathering dust. Then, in 1931, the letters were purchased by an American woman, who has now made them available for publication.

It goes without saying that these admirably edited letters constitute a musicological event of the first importance. It is impossible in a short review to do justice to their variety, scope and general significance. They throw a great deal of fresh light on the composer's character, his weaknesses, his relations with those about him. They fill in gaps in his autobiography and make very clear how much Cosima, his wife, manipulated his papers.

Wagner was frank, sometimes spiteful, about his contemporaries. Thus he wrote to a friend from London in April 1855: "That night, at the beginning of the concert, was the first time that I kept my gloves on to conduct. I did that out of malice for a Mendelssohn symphony (the *Italian*), a very bad symphony; but I took them off for the Euryanthe overture."

By and large these letters bear out the view that Wagner was a querulous egotist, and an unpleasant, often unbalanced, genius. Now that they have at last become public, it is to be hoped that the aging Ernest Newman, whose monumental life of Wagner was completed a few years ago, will now revise his great work in the light of these documents.

Editor Burk is librarian and program annotator for the Boston Symphony Orchestra, both for its winter season and for the Berkshire Festival at Tanglewood in the summer.

This Clipping From
BOSTON, MASS.
TRAVELER
DEC 26 1950

Symphony Program Friday-Saturday

At the tenth pair of concerts by the Boston Symphony Orchestra in Symphony Hall on Friday afternoon and Saturday evening, Dec. 29 and 30, Charles Munch will be heard in the music of Bruckner for the first time in this country, conducting the Seventh Symphony. He will also introduce at this pair of concerts the Second Piano Concerto by Alexander Tcherepnin in which the composer will appear as soloist. The Concerto is in one movement. The program will open with Gluck's Overture to "Alceste."

This Clipping From
CHICAGO, ILL.
NEWS
DEC 20 1950

RECORDS

Eleanor a Bit Too Homespun For Fairytale

BY IRVING SABLOSKY

Having Eleanor Roosevelt narrate Prokofieff's "Peter and the Wolf" (Victor LM-45, 10-inch L. P.) was a novel stroke all right, but, alas! no artistic coup.

While that hearty lady's followers may cherish it, her homespun way with the fairy tale is as a discordant drone against the superbly polished musical backdrop of the Boston Symphony under Serge Koussevitsky.

More of Koussevitsky-spun Boston silk is in another new longplay, this one holding Mozart's gem of a serenade "Eine Kleine Nachtmusik" and Haydn's spirited "Oxford" Symphony. Both are played with surprising sympathy for 18th-century style (Victor LM-1102, 12-inch).

* * *

SIX SONGS that seem to evoke all sweet nostalgia for "Old Vienna" are sung by Helen Traubel in a new collection under that title—and sung with supple warmth and flavor that insures the casting of the spell.

Among them are "Im Prater Bluehn Wieder die Baeume," the "Merry Widow" waltz, "Vienna City of My Dreams" and "Yours is My Heart Alone."

Frank Black conducts the accompanying orchestra. (Victor LM-39, 10-inch L.P.)

[203]

This Clipping From
ST. LOUIS, MO.
POST-DISPATCH
DEC 1950

Concert Recordings

By Thomas B. Sherman

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Rossini's treatment of the Cinderella myth is not produced very often in this country because, apparently, there are so few contraltos with sufficient vocal agility for the name role. It is comparable, nevertheless to the immortal "Barber." Its continuous sparkle, its supple melodies, and effective coloratura writing all show a complete mastery of the medium as well as a natural love for it. The principals listed above are excellent; it's a splendid performance and a first rate recording.

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THE BOSTON HERALD
THURSDAY, DECEMBER 21, 1950

[204]

This Clipping From
FORT WAYNE, IND.
NEWS-SENTINEL
DEC 29 1950

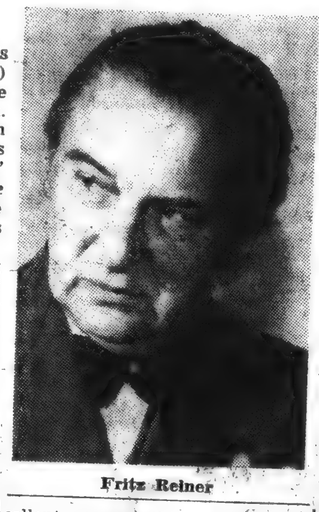
Fritz Reiner on Podium for 'Die Fledermaus' Album Recorded by Big All-star Singing Cast

BY WALTER A. HANSEN
(News-Sentinel Music Critic)

Johann Strauss the Younger's "Die Fledermaus" ("The Bat") is beyond question one of the finest comic operas ever written. H. E. Jacob, author of "Johann Strauss: Father and Son," speaks of the story of "Die Fledermaus" as "bewitching" and says that the work "is a musical comedy of the highest rank and as new today as it ever was." He is right.

Just as the proof of the pudding is in the eating, so the proof of Mr. Jacob's assertion concerning "Die Fledermaus" is in the hearing of the work. An album of six discs presenting highlights from the comic opera (RCA Victor WDM-1457) will enable you to realize that it is by no means an exaggeration to call "Die Fledermaus" a "bewitching" comic opera.

Naturally, poor conducting, poor singing and poor playing would effectively smother the bewitching qualities contained in any work. But one need have no worries when Fritz Reiner, one of the ablest conductors of the present time, is on the podium. It is Reiner who makes his RCA Victor debut this month by presiding with admirable skill over the vivid presentation of highlights from "Die Fledermaus."



Fritz Reiner

AN ALL-STAR cast takes part in the performance. The artists are: Patrice Munsel, as Adele; Regina Resnik, as Rosalinda; Rise Stevens, as Orlovsky; James Melton, as Eisenstein; Robert Merrill, as Falke; Jan Peerce, as Alfred; Hugh Thompson, as Frank; Paula Lenchner, as Ida; Johnny Silver, as the lawyer. Robert Shaw's Chorale sings the choral parts, and the orchestra is the excellent organization called the RCA Victor Orchestra.

The opera is given in the English translation by Ruth and Thomas Martin. My own taste rebels at presenting "Die Fledermaus" in English, but I can understand why it was considered wise to use a translation. The fact remains that some of the pith and the sly humor of the work goes by the board in the progress of translating the German text into another language. Nevertheless, one must bear in mind that the truth of my statement is evident only to those who understand German.

INCIDENTALLY, "Die Fledermaus" was revived at the Metropolitan Opera Company on Dec. 20, 1950. Miss Munsel and Miss Stevens were in the cast.

Hector Berlioz' "Beatrice and Benedict Overture" glows from beginning to end with orchestral sorcery. To me its melodic content is drab, but whenever I listen to the composition, I take boundless pleasure in observing the magic which that energetic and nimble-tongued egotist whose name was Berlioz was able to put into his instrumentation. The "Beatrice and Benedict Overture" is played with striking effectiveness by the Boston Symphony Orchestra under Charles Muench (RCA Victor 49-3078).

The 34 violins — plus other instruments, of course — of the Boston "Pops" Orchestra play with fine skill the captivating "La Campanella" from Niccolo Paganini's "Violin Concerto, Op. 7" and the famous Italian wizard's "Moto Perpetuo" (RCA Victor 49-3077). Arthur Fiedler is the conductor.

* * *

New broom-director of the Metropolitan Opera, Rudolf Bing, has picked the perennial double-bill, Cavalleria Rusticana and Pagliacci, as more operas in need of refurbishing.

Horace Armistead, well known Broadway designer, has planned new scenery for both, it was announced. And John Lloyd, a designer who has specialized in musical comedy as well as opera, has designed new costumes.

To stage Cavalleria, Bing went to Indiana University and engaged Associate Professor Hans Busch who is in charge of the opera workshop there. Pagliacci's director will be Max Leavitt, a veteran of the theater and director and originator of the famous Lemonade Opera.

The Met will stage the two operas the evening of January 17. They were last performed there during the 1947-48 season.

This Clipping From
BOSTON, MASS.
HERALD
DEC 30 1950

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the tenth program of the 70th season in Symphony Hall yesterday afternoon. Alexander Tcherepnin, pianist and composer, was the soloist. The program:

Overture to "Alceste"	Gluck
Piano Concerto No. 2	Tcherepnin
Symphony No. 7 in E major	Bruckner

By RUDOLPH ELIE

What we had yesterday afternoon, in the first local performance of Alexander Tcherepnin's Second Piano Concerto (with the composer at the piano) was that relatively rare phenomenon: a new work that made instantaneous and pleasurable contact with the audience.

Actually the Second Piano isn't new work at all as it dates from 1923 when the six-foot five inch composer, who looks not unlike the Liszt in early middle years, was 24-years old. It is to be doubted, however, if many of yesterday's audience ever heard it before. It has, on the other hand, heard much more advanced, complex and difficult music than this in the intervening quarter of a century, and obviously found nothing in it to be alarmed about, let alone baffled.

Everything in fact is pretty neat and straightforward in this pleasant and spirited work. Its form is clear enough, developing naturally from the ebullient march-like theme of the opening to a conclusion echoing the same theme. The writing is in voices rather than chords, the harmonic points of contact offering dissonances long become consonances to the ear of 1950.

In general quality of sound it seems a cross between Prokofieff and Rachmaninoff, the rhythmic and harmonic substance being suggestive of the first named, the melodic substance being suggestive of the second. I couldn't find much in it that seemed original or anything in it that seemed striking or memorable. Nor could I be sure whether the composer erred in scoring the work, whether he wasn't quite the one to bring out its more brilliant points at the keyboard or whether he was covered by the orchestra, but the balance was often so against the solo performer the work might better have been called a symphony with piano obligato.

Small matter, however; there is clearly no effort at pretentiousness or conceit in the concerto. It is a singularly honest piece designed both to entertain the audience and to give the composer his hour on the stage, and Mr. Tcherepnin deserved every one of his four calls back to the audience.

Somewhere along about the middle of the first movement of Bruckner's Seventh Symphony, I found myself speculating on whether Mr. Munch really has as much faith in Bruckner as, for instance, the Bruckner Society. By the time this 50-minute work had come to an end, I had come to the conclusion that Mr. Munch is inspired by Bruckner in a direct ratio to that composer's straightforwardness of form.

When Bruckner meanders, when he pauses to listen to the sound of his own voice and wonder at it, when he gets prolix and involved, Mr. Munch seems a little wearied of it all. But when Bruckner spins a magical moment (as he does, for notable example in the great F sharp major theme of the slow movement) or when he speaks within a concise and conventional form (as he does in the scherzo), Mr. Munch is right there to give them all his interpretative power.

All in all, I would say that this symphony, with its Wagnerian textures, its horn calls, its rapturous strings, its gigantic proclamations for brass, its naivetes and mystical utterances, is not one of Mr. Munch's most successful conceptions. The parts are all there, often very beautifully traversed, but the whole is not. And Bruckner, unlike most other composers, whose music can survive myriad interpretative fancies, is like a child who cannot take his first step without adoring and encouraging arms to fall into.

The concert opened with a superb performance of Gluck's grave and noble overture to "Alceste," a work of such advanced instrumentation it seems hard to believe that Bach was but 17 years in his grave when it was composed. Pierre Fournier, 'cellist, will be the soloist in next week's program, which offers Saint Saens' Overture to "La Princess Jaune," Lalo's 'Cello Concerto, Mennin's Fifth Symphony and Strauss' "Don Juan."

This Clipping From
BOSTON, MASS.
AMERICAN
DEC 30 1950

Fournier, Cellist Star, at Symphony

Pierre Fournier, famous French cellist, will be heard in the Cello Concerto by Lalo at the Friday afternoon and next Saturday night Symphony concerts in Symphony Hall. It will mark his first appearance at these concerts.

For the first time in the Eastern states, Charles Munch will perform Peter Mennin's Fifth Symphony, composed for the Dallas Symphony Orchestra and introduced there last season.

This Clipping From
EVANSVILLE, IND.
COURIER
DEC 29 1950

REPORT ON MUSIC—

Ethel Merman's 'Call Me Madam' Disk, 'Die Fledermaus' Take Over Top Place

"Call Me Madam" excerpts as sung by Ethel Merman and "Die Fledermaus," featuring Hilda Gueden and Wilma Lipp have taken over the lead in popular and classical records this week, according to the Saturday Review of Literature poll.

Phil Harris' "The Thing," and "Rigoletto," last week's leaders, dropped to second place.

Following are new records out:

Classical

"QUINTET IN F MINOR" (Brahms). Only the record-wise will recognize anything uncommon about this pairing of Clifford Curzon and the Budapest Quartet; the performance is on the Columbia label, and Curzon is under contract to the London firm. However, since the latter company had no intention of recording this work, it lent him, Hollywood-fashion, to Columbia, which justified all the trouble by producing a splendid-sounding version of the favorite Brahms work. Would that more of the same kind of thing could be done, especially in opera, and for the benefit of the Met!

"BEATRICE AND BENEDICT" (Berlioz). The brilliant and colorful overture is an excellent example of the change wrought by Charles Munch in the style of playing now favored by the Boston Symphony. Fine, clear strings and lighter brass than of yore, all reproduced with sheen and excellent balance. (RCA Victor.)

"UNA FURTIVA LAGRIMA" (Donizetti). Jussie Bjoerling's first recording of this much-sung air, thus putting him in competition with Gigli, Tagliavini, Crooks and Schipa, not to mention Caruso. His treatment is more robust than any of these, but beautifully managed in his own way. The disc-partner is the "Lament of Federico" from Cilea's "L'Arlesiana." (RCA Victor.)

"GERARD SOUZAY RECITAL." Nearly a dozen and a half songs on this London long-playing disc which introduces to the nation the French baritone who recently made his New York debut. Two composers only are called upon with Faure represented by eleven songs and Schubert by six. Needless to say, in so large a selection there is some fluctuation of quality, but the average is very high. The Faure set includes "Au Bord de l'Eau," "Apres un Reve," "Claire de Lune" and "L'Horizon Chimerique." Among the Schubert songs are "Fischerweise," "Heidenroslein," "Der Doppelganger," and "Der Erlkonig." Both Souzay's voice and the piano pleyd by Jacqueline Bonneau are richly reproduced.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 30 1950

"STRINGS, SING" —One of a series by Gil Friedberg picturing the Boston Symphony Orchestra's new conductor, Charles Munch.

Conducts Bruckner Seventh

Tcherepnin's Second Concerto Heard With Composer at Piano

By Harold Rogers

...e B...ton Symphony Society can ... to ... magnificent ... Bruckner's Seventh ... E major. Mr. Munch ... work ... concerts this ... Yesterday afternoon we ... with this ... guiding ... Boston Sym-

... to this ... movement—its awe- ... to criticize ... simply to ... We have ... Bruckner is ... Sundays when we lis- ... his ... to be ... many rap- ... of rare beauty.

... ...

... ...ligence ... ay amount to ... sacrifice for some lis- ... After the intermission ... especially more empty ... were progressively ... after each section. Most ... however, re- ... applaud—something of ... in these days ... everything is geared to the ... while he reads. ... his gigantic sym- ... more leisurely age. ... music lovers did ... they listened.

... is a genuine sense of ... Bruckner's musical ... in the development ... often reaches a point ... returns. At these moments he pauses, takes another big breath, and develops the idea all over again. Mr. Munch kept the line flowing, held the dynamics in good contrast for interest, and built the climaxes (long in arriving) to stupendous proportions. The brasses in the Adagio had several rocky passages (could it have been the bass tuba?), but otherwise the instrumental problems were neatly solved.

* * *

Alexander Tcherepnin is the soloist this week end in his own Piano Concerto No. 2, constructed in one movement in a modified sonata-allegro form. The piano's role is a retiring one so that the work is far more like an orchestral piece with piano obbligato than a concerto.

Though it has a contemporary ring to it, when it was composed in 1923 it could not have been considered exactly in the avant garde, but neither was it lagging far behind. One could easily describe it as employing the early colors and rhythms of Stravinsky, and the spirit of Tchaikovsky's "1812" Overture. The last picture might possibly be conjured up from the little tin soldier tune, almost trivial in its brassy utterance, that turns up now and again stiff as starch. The concerto is not a great work, but, like its composer, it is thoroughly Russian and intriguing to the ear.

While Mr. Tcherepnin does not perform with brilliance, his playing is neatly articulated with excellent artistry. The performance of the concerto yesterday afternoon was the first for Boston; the performance tonight may well be the last.

Mr. Munch opened the program with Gluck's tragic overture to "Alceste," a choice which, though beautifully played, unfortunately coincided too closely with a dismally rainy afternoon. All in all, this was not one of Mr. Munch's more inspiring programs, rain or no.

Jeremy Spenser as a boy conductor in "Prelude to Fame" at the Exeter.

Music and Musicians

Two Charming Books

By VIRGIL THOMSON

WITH Christmas coming on and the thought in my mind of rendering a shopping service, I took a look recently at the new books collected on my table since early fall. A few are scholarly and serious; I shall examine those later. Today I am full of delight from two volumes of partly historical, partly belle-lettrist charm. One deals with auditory pleasures in Boston, the other with musical comedies mostly originating in New York.

* * *

Bostonian Civilities And Good Sense

"SYMPHONY HALL, BOSTON," by H. Earle Johnson (Little, Brown & Co., Boston, 1950, 431 pp., $6.), is a history of the cultural fare offered in that house since its opening in 1900. Naturally, it is mostly about the Boston Symphony Orchestra, but it contains glimpses of other entertainment. It is not a history of all musical Boston, since it omits the celebrated opera company and the doings of Harvard and of the New England Conservatory. It is more nearly a view of music in Boston, as this might have been seen (and heard) by a homebody pigeon roosted at the corner of Huntington and Massachusetts Avenues. Mr. Johnson is a chatty pigeon who tells a pretty anecdote. He also coos a bit about the privilege of living in Boston.

The main facts of the Boston story are available elsewhere, but Mr. Johnson's ornamental detail is full of surprise and charm. The sale of orchestral season tickets at auction, a procedure carried out for many years, caused Mrs. Jack Gardner to pay $47.66 2-3 for her balcony seat in 1900. The primacy of Symphony Hall in forcing the removal of ladies' hats reminds us that before 1908 the price of a ticket entitled no musical customer in any city to a sight of the stage. The fact that administration of the hall and orchestra was vested in a board of trustees only after 1918 recalls to us that both had previously been a private operation of Major Higginson.

Descriptions of the hall's architectural conveniences point out that neither New York's nor Philadelphia's orchestra is so happily housed. The history of the acoustical care that went into its planning offers a lesson to us all. Professor Wallace Sabine, of Harvard's Physics Department, undertook for this purpose extensive researches. The results of these were incorporated in the architect's design, and they actually worked. An earlier plan, though far more stylish visually, had wisely been rejected by Major Higginson and his advisers on the ground that halls of the Greek theater type were acoustically an unknown quantity. When one thinks of all the expensive auditoriums that have been built in Europe and America since 1900 and scarcely a one of them acoustically successful, one is grateful to all those who took serious thought about the matter before building Symphony Hall.

The present book, like most commissioned works, seems arbitrarily limited in its coverage; but it is good reading. Boston itself, always stimulating to the literary mind, is its real hero. This hero is portrayed resemblingly and some of his adventures with music in the twentieth century recounted through a wealth of anecdote both informative and entertaining. Whether the book is overpriced at six dollars depends, I suppose, on whether one was brought up east of Bridgeport.

* * *

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 30 1950

MUSIC

Gluck, Tcherepnin and Bruckner Conducted by Munch at Symphony

By CYRUS DURGIN

The Overture to "Alceste," by Gluck; Alexander Tcherepnin's Second Piano Concerto, and the Bruckner Seventh Symphony are conducted by Charles Munch at the concerts of the Boston Symphony Orchestra this week. None of these pieces is precisely familiar at these concerts, for performances of Gluck are rare today; the Tcherepnin work had its first Boston hearing, with the composer as soloist, and the E major Symphony is the first music of Bruckner that Mr. Munch has directed here.

You could say that Tcherepnin's Concerto, written in Paris in 1923 is beyond a doubt the music of a Slav residing in the City of Light in the early 1920s and responding to the stimulation of that spiritual home of all civilized men. It is bright and vivacious, peppery but not vinegary, cast in one long movement which subdivides into five more or less recognizable episodes. It is an exceptional concerto in that a good number of pages find the busily active piano silent under the weight of orchestral doings.

It starts with a loud roll, followed by a trumpet fanfare. The theme and variations of the second episode are workings-out of various learned contrapuntal proceedings—although they do not sound pedantic, but sustain the prevailing light, almost impish and witty tone of the whole. The writing for orchestra is colorful and expert, that for piano of a percussively virtuoso character.

Probably this concert is not important music, in the sense of a grave and weighty masterpiece, but it is pleasant to listen to, and yesterday it provided admirable contrast to a program otherwise devoted to high seriousness. Mr. Tcherepnin played like the virtuoso he is, and was enthusiastically received.

Since the vocabulary of music has grown richer and more complex, the common or tonic chord has grown colorless and ineffective except at the end of a work. But Gluck, like Mozart, knew the dramatic tension to be found in a minor tonic chord in their day, and the first measures of the "Alceste" Overture, like those of the Overture to "Don Giovanni," prove it. Gluck's work is a masterpiece still capable of making a profound impression.

Mr. Munch, later in the afternoon, achieved a poetic, large-styled and beautifully effective performance of Bruckner's Seventh Symphony. Bruckner and Gluck, undoubtedly rouse the German side of Mr. Munch's background, as does Bach, and all of them, we now are able to perceive, he plays with authority. Bruckner's wonderfully inventive texture, with its contrapuntal wizardry, was absolutely clear: you could hear every main voice and counter-theme, and the orchestra sounded superbly rich and mellow. The sizable cut made in the finale was justified, for Bruckner, although great, said everything three times.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 30 1950

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Composer to Be Soloist In Own Second Concerto

By Jules Wolffers

When Alexander Tcherepnin steps on the stage of Symphony Hall tomorrow afternoon for his first eastern appearance since 1938, the composer-pianist will be demonstrating his reaction against the virtuoso aspects of his Concerto No. 1.

Not that Mr. Tcherepnin has repudiated the earlier work; he plays any of his three concertos, or any of his large list of piano compositions, with equability, equanimity, and, it might be added, a thorough command of the instrument.

But in the Second Concerto, which Charles Munch will be introducing to Boston audiences Friday and Saturday, the composer aimed at a transparent effect and economy of means with the solo instrument usually restricted to two or three voices. The one-movement work is relatively short, and it adheres rather loosely to what is called sonata-allegro form.

* * *

The Second Concerto is by no means among Mr. Tcherepnin's latest works. It was written in Paris during 1923. Boston hearers will not find idiom and style difficult since much of the new music heard here in recent years is of the same general type — terse, economical, and well-regulated.

One or two facts about the concerto deserve some attention: the composer employs what he calls the nine-step scale (imagine the C scale on the piano with D omitted and D-flat, E-flat, and A-flat added) and for the development section, a theme with twelve variations.

Many persons may think Mr. Tcherepnin to be considerably older than he actually is. This results from a natural confusion between a famous father and an equally famous son. Nicholas Tcherepnin, his father, was conductor of the Imperial Opera and a professor at the St. Petersburg Conservatory, besides being considered one of the leading Russian composers of his generation.

* * *

Alexander was born in St. Petersburg in 1899 and remembers some of the eminent confrères of his father. He recalls going to the railroad station when eight years old as one of the party to see Rimsky-Korsakov depart for concerts in Paris. The younger Tcherepnin left for Paris in 1918 and made that city his base for extended tours, including several visits to the Orient. He is at present teaching at the music school of De Paul University in Chicago. Since September of this year he had decided to make the United States his home.

Questioned about musical conditions in America as compared to other parts of the world, Mr. Tcherepnin had high words of praise for many aspects. He feels that this country is a leader in the general trend toward deeper penetration of serious music among the mass of the people. He has also noted the way in which our orchestras in smaller cities supply a social as well as musical need by serving as a focal point and as a common meeting-ground for those interested in the arts.

* * *

As a new resident, the composer is somewhat reticent in discussing the negative side of American music. He confined himself to a statement that more financial assistance might be given to American music students. The high cost of music education causes the period of preparation to be curtailed at times, and thus throws teachers and performers into the field with insufficient practice and not enough musical experience.

Of music in general, he noted that from 1900 to 1940 the trend was always towards the novel. For the past 10 years he has observed a return to greater self-expression leading to a new period of romanticism. In his own music, formal structure is used as a starting point, but the form is usually kept free and the ideas are allowed to develop naturally. After a constant search for new methods, he came to realize that his work had become too abstract and had led him to an impasse. To "get back to earth," Mr. Tcherepnin steeped himself in folklore, not only of Russia, but of many other countries.

Mr. Tcherepnin believes that in the folk music of all nations is to be found a common absolute musical truth, and he constantly returns to folk-lore for renewal of inspiration and for added stimulation.

Wherever the composer has traveled, he has absorbed part of the native idiom and reflected it in his work. It is interesting to speculate on what will emerge from Mr. Tcherepnin's gifted pen when he has had enough opportunity to study the wealth of folk music to be found within our own boundaries.

Symphony in Providence

The Boston Symphony Orchestra will make its third visit of the season to Providence for a concert at the Veterans Memorial Auditorium Tuesday evening at 8:15. Charles Munch will present two symphonies—No. 103 in E-flat by Haydn, known as "The Drum Roll," and Schumann's First, the "Spring" Symphony.

In the second part of the program he will perform two works of Maurice Ravel— "Le Tombeau de Couperin," a tribute by a recent great French composer to an earlier one, and the "Spanish Rhapsody."

By a Staff Photographer

Alexander Tcherepnin, composer, who will be soloist in his own Second Concerto with the Boston Symphony Orchestra for its concerts this week end in Symphony Hall.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 31 1950

Music News—How Boston Critics Rated Tchaikovsky

By ARTHUR BERGER

The proverbial method for inducing respect and tolerance for new music is to point to critics and audiences of the past who attacked works that later have been hailed as masterpieces or have enjoyed popular success. No composer of the present, however obscure, is innocent of the deep and sincere conviction that only the passage of time is necessary for the recognition he feels he deserves. Conversely, some justified criticisms of the past are now unduly ridiculed because a work subsequently enjoyed a success despite limitations that may actually exist on certain of its levels. Other past prognostications that we look back upon appear grotesque from any point of view, and some striking instances are provided by a recent Boston Symphony program-book which reproduced reviews of Tchaikovsky's now popular piano concerto following its world premiere in Boston on Oct. 25, 1875, by Hans von Buelow.

The luke-warm reports, printed in those days without by-lines, gave credit to the performer for the audience enthusiasm. "The Boston Transcript" put its foot in by stating categorically that the "elaborate" work is "as difficult for popular apprehension as the name of the composer," who, it was further stated, lacked individuality. "The Boston Globe" could not "award it such a high degree of merit as an enduring work," "The Boston Traveler" agreed it would not last, and "The Boston Evening Journal" felt it would not even supplant the Raff and Rubinstein concertos. A claim, however, that even now may not be so easily demolished is the one in "The Boston Globe" that it has "too much" of an "evident striving for effect."

* * *

Miscellanie: Tibor Kozma, who will assume the duties of conducting "Fledermaus" at the Metropolitan Opera House starting Thursday night, is a Hungarian-born musician who has been active in American musical circles since 1941. He is a pianist as well as conductor, and was accompanist for several well known singers. He conducted for the "Porgy and Bess" and "Carmen Jones" road companies, and in 1948 joined the music staff of the Metropolitan Opera Association. He was musical director of opera in Central City, Col., last summer. . . . Sigma Alpha Iota fraternity found no entry worthy of a prize in its recent competition for an American piano work, and it has decided instead to use the prize of $300 as a commission, which has been given to William Schuman. Schuman's piano work will be introduced in the course of the 1953 national convention marking the fraternity's fiftieth anniversary.

* * *

About Conductors: Ernest Ansermet, the Swiss conductor who will be on the podium for the Philadelphia Orchestra's concert in Carnegie Hall Tuesday night, is considering taking a year off, after fulfilling several commitments here and abroad, in order to write a book on a system of analysis he has evolved with the idea of making the meaning of music clearer to listeners. . . . Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra, has been engaged by the Israel Philharmonic Orchestra for twenty concerts from June 1 to July 9. . . . Dean Dixon has assembled an international group of 140 players under the name of the American International Orchestra of Paris in response to the lively interest of Parisians in American music.

* * *

This Clipping From
BATON ROUGE, LA.
ADVOCATE
DEC 31 1950

NBC Symphony

Guido Cantelli will direct the NBC Symphony orchestra in music of Rossini and Bartok, heard tomorrow night at 9 o'clock over WJBO.

The program will open with Rossini's "Siege of Corinth" overture. This is one of the many operatic overtures of Rossini that have become an integral part of the modern symphonic repertoire, even though the operas themselves are infrequently given.

The remaining portion of the program will be devoted to Bela Bartok's "Concerto for Orchestra." This work was composed late in 1943 on commission from the Koussevitzky foundation and was first performed in 1944 by the Boston Symphony orchestra. Bartok described the music in these words: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death song of the third, to the life assertion of the last one . . ." The composition is in five movements.

This Clipping From
NEWARK, N. J.
STAR-LEDGER
DEC 31 1950

'Quintet in F' pairs Curzon for recording

"Quintet in F minor" (Brahms). Only the record-wise will recognize anything uncommon about this pairing of Clifford Curzon and the Budapest Quartet; the performance is on the Columbia label, and Curzon is under contract to the London firm. However, since the latter company had no intention of recording this work, it lent him, Hollywood-fashion, to Columbia, which justified all the trouble by producing a splendid-sounding version of the favorite Brahms work. Would that more of the same kind of thing could be done, especially in opera, and for the benefit of the Met!

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POPULAR

"Mr. Music." A happy New Year's greeting from Bing Crosby, Dorothy Kirsten and Andrew Sisters, as they sound in the just-released film. Singing with Bing (instead of for Bing) Girsten vocalizes prettily in "Accidents Will Happen" and "Milady." With the Andrew Sisters Bing sounds understandably more relaxed in "High on the List" and "Life Is So Peculiar." He also sings "Accidents Will Happen" by himself, if that is the way you want it. (Decca.)

"Teddy Wilson Plays." Time for the talented 10 of Teddy Wilson in Columbia's series of "Piano Moods," and a welcome chance for him to rerecord some of his favorite tunes: "Between the Devil and the Deep Blue Sea," "Honeysuckle Rose," "Fine and Dandy," "I Can't Give You Anything But Love" among them. For a novelty he pianophrases "Bess, You Is My Woman Now" with his expectable taste and musicality. Bass and drums keep the rhythm going. Choice matter for anybody who likes popular piano well played. (Columbia.)

"Pagan Love Song." This Pagan is Gene Griffin, vocalizing to a dryly percussive accompaniment punctuated by the steel-guitaring of Jerry Byrd. The overside lament is "Beyond the Reef" done in like manner. Me, no-like manner. (Mercury.)

"It Was So Beautiful." "And You're Mine" is the remained of the title of this fine item revived by Jo Stafford in her best "Too-Marvelous-for-Words" manner. Bill Loose heads the orchestra for this and "Love Is a Masquerate" on the overside. (Capitol.)

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This Clipping From
NEW HAVEN, CONN.
REGISTER

War Crisis Threatens Prospects For Music

By GORDON ARMSTRONG

Tomorrow begins a new year, perhaps the most crucial one in the history of our country. What the future may bring about, no one can tell. But this much we do know already and that is there is to be a tightening up all around, with less money available for the so-called non-essentials such as amusements in general and symphonic programs in particular.

For some time, of course, our concert halls have been feeling the pinch with dwindling audiences and pared budgets. Among other reasons for this already sad state of affairs is the fact that people just haven't as much money to spend for concerts and amusements. Nowadays one is often faced with the problem of whether to buy a steak for supper or a ticket to a concert that evening. In this dilemma, the stomach is apt to win out over the mind. After all, the appeals of hunger have to be satisfied before the mind becames properly receptive to entertainment. And besides, you can always stay at home and listen to the radio or watch television.

As we face the New Year, with a Spartan existence in the offing and even less money in our pocketbooks for "non-essentials," the prospects for the days ahead are certainly disturbing for all lovers of the tonal art. Probably many symphonic groups will be forced to disband because of decreased income. Certainly, those symphonic orchestras who are now receiving city and state aid in making up their normal deficits can hardly hope to have the size of their grants enlarged to offset the smaller receipts from ticket sales.

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From 1942 to 1946 he served with the Army Air Forces and upon his discharge made his first postwar violin appearance in Town Hall, New York, playing an entire program of unaccompanied works for the violin. Music is both his public profession and his private hobby which has built for him one of the most comprehensive private libraries of literature, including rare scores and reference books. He carries with him a Guarnerius violin which is insured for $30,000.

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This Clipping From
NEW HAVEN, CONN.
REGISTER
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War Crisis Threatens Prospects For Music

By GORDON ARMSTRONG

Tomorrow begins a new year, perhaps the most crucial one in the history of our country. What the future may bring about, no one can tell. But this much we do know already and that is there is to be a tightening up all around, with less money available for the so-called non-essentials such as amusements in general and symphonic programs in particular.

For some time, of course, our concert halls have been feeling the pinch with dwindling audiences and pared budgets. Among other reasons for this already sad state of affairs is the fact that people just haven't as much money to spend for concerts and amusements. Nowadays one is often faced with the problem of whether to buy a steak for supper or a ticket to a concert that evening. In this dilemma, the stomach is apt to win out over the mind. After all, the appeals of hunger have to be satisfied before the mind becomes properly receptive to entertainment. And besides, you can always stay at home and listen to the radio or watch television.

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BOSTON, MASS.
MORNING GLOBE
DEC 31 1950

Civic Orchestra 25 Years Young

CONDUCTOR Paul Cherkassky, Boston Symphony violinist, beats time with right hand and with left asks for vibrato from strings.

Here is the whole orchestra, all dressed up, giving a concert on the stage of Jordan Hall. Mr. Cherkassky, baton poised, is on stand behind piano.

The Civic Symphony Orchestra of Boston is celebrating its 25th anniversary. Founded in 1925 by Joseph Wagner, and conducted since 1944 by Paul Cherkassky, the orchestra now has 95 members, ranging in age from 18 to 65. Half are amateurs who like to keep their musical hand in, half are young professionals aiming at careers in music. In its quarter-century, the Civic Symphony has sent musicians to orchestras all over the country.

VIOLINS make an entrance. At left is Emmanuel Rubin, who is in the shoe business; at right, Vytaulus Janeys. They are members of first violin section.

THE OBOE, with its tiny double-reed mouthpiece, is extremely difficult. Civic Symphony's oboes are Edward Simms and Rita Waicenbook.

THE CELLO is always a difficult instrument. Here Martha Tucker and Jacob Riemer are in deep concentration as they execute a tricky passage.

CHORD for the trombones, the mighty and mellow-voiced "slip-horns" of the orchestra: John Trudeau and James Scott.

All kinds of people love music. The Civic Symphony's violas include Max Solomon, in the candy business, and Dr. A. Alter.

GLOBE STAFF PHOTO BY HUGH O'DONNELL

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 31 1950

Youth Concerts

A group of Cambridge parents has organized a series of children's concerts to be presented in Sanders Theatre on Saturday afternoons, Jan. 27, March 10 and April 28. Members of the Boston Symphony (including the Zimbler Sinfonietta), conducted by Richard Burgin, make up the orchestra.

JEAN SANDBANK, 16-year-old Brazilian violinist, was the soloist at the first concert. The children thought she was "a pretty lady."

FIRST LESSON — After the concert the children swarmed on the stage to examine the instruments. Here, Henry Portnoi of the Boston Sym... gives little Eric Jacobs a lesson on the bass fiddle.

INVESTIGATION—Elizabeth Palmer, left, and John Riley, right, find out about a bassoon from Symphony player Raymond Allard and commentator Rudolph Elie.

(Globe Staff Photos by Charles Dixon)

ORCHESTRA CONCERTS

Firkusny and Munch Present Martinu Concerto

Boston Symphony. Charles Munch, conductor. Rudolf Firkusny, pianist. Carnegie Hall, Nov. 18:

Symphony No. 3 ..... Diamond
Piano Concerto No. 3 ..... Martinu
(First time in New York)
Symphony, D minor ..... Franck

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Revolting against the virtuoso manner of writing for piano and orchestra, Martinu has sought in the Third Concerto to recapture the qualities of what he considers "the truest piano music"—that of Mozart and Beethoven. Although the piano is busy most of the time, it is not required to build elocutionary climaxes or to out-thunder a large orchestra. His instrumentation is discreet, and its transparency allows every note of the piano part—especially when it is played with such lucidity and effortless sonority as Mr. Firkusny brought to it—to assume a specific and important value in the whole texture. The concerto is so ingenious in spirit, and the exquisitely articulated performance of Mr. Munch, Mr. Firkusny, and the orchestra was so effortless that I hardly sensed the full beauty of the work as I heard it for the first time. But it keeps coming back in memory, renewing and enhancing the delight it gave initially, and I am persuaded that it will seem to gain in stature with renewed acquaintance.

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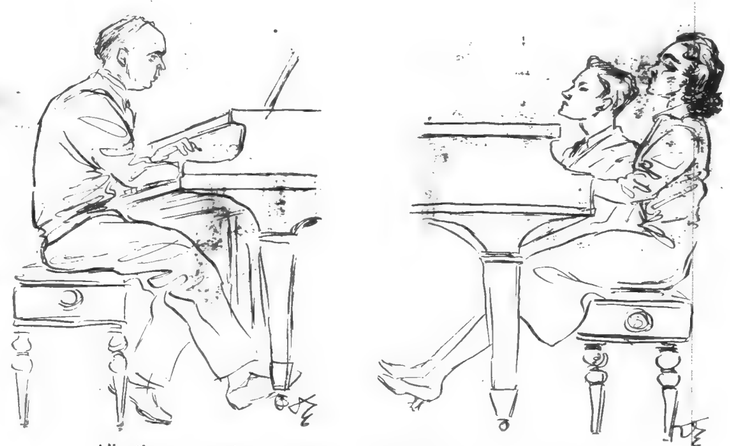

All three members of the Casadesus family appeared as soloists with the New York Philharmonic-Symphony on Nov. 23; at the left is Robert, and at the right are his son, Jean, and wife, Gaby

Howard Swanson Symphony Has First Performance

New York Philharmonic Symphony Society. Dimitri Mitropoulos, conductor. Robert, Gaby, and Jean Casadesus, pianists. Carnegie Hall, Nov. 23, 24, and 26:

Overture, Ruler of the Spirits ..... Weber
Concerto, D minor, for three clavier and strings ..... Bach
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Short Symphony ..... Swanson
La Mer ..... Debussy

This concert offered a musical em-

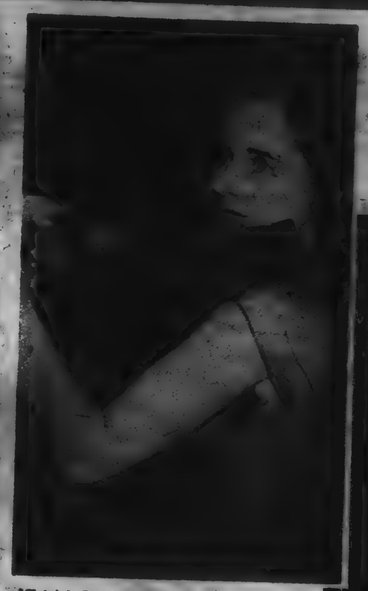
(Continued on page 27)

[210]

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 31 1950

Youth Concerts

A group of Cambridge parents has organized a series of children's concerts to be presented in Sanders Theatre on Saturday afternoons, Jan. 27, March 10 and April 28. Members of the Boston Symphony (including the Zimbler Sinfonietta), conducted by Richard Burgin, make up the orchestra.



JEAN SANDBANK, 16-year-old Brazilian violinist, was the soloist at the first concert. The children thought she was "a pretty lady."

FIRST LESSON — After the concert the children swarmed on the stage to examine the instruments. Here Henry Portnoi of the Boston Sym... gives little Eric Jacobs a lesson on the bass fiddle.

INVESTIGATION—Elizabeth Palmer, left, and John Riley, right, find out about a bassoon from Symphony player Raymond Allard and commentator Rudolph Elie.

(Globe Staff Photos by Charles Dixon)

ORCHESTRA CONCERTS

Firkusny and Munch Present Martinu Concerto

Boston Symphony. Charles Munch, conductor. Rudolf Firkusny, pianist. Carnegie Hall, Nov. 18:

Symphony No. 1 ..... Piston
Piano Concerto No. 3 ..... Martinu
(First time in New York)
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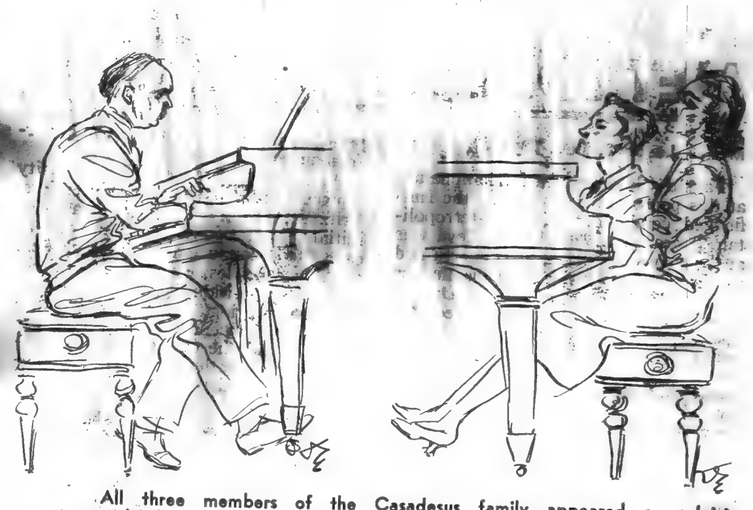

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(Continued on page 27)

[210]

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BOSTON, MASS.
POST
DEC 31 1950

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

That best-loved of oratorios, Handel's "Messiah," enjoys a monopoly that has no parallel in the musical world. To make a local matter of it, besides the two performances by the Handel and Haydn Society, there are, during the Christmas season, performances in the larger churches and by choral societies in neighboring cities and towns. As the Christmas carol piece, "Messiah" has the call. Yet it is not primarily a Christmas work, nor was it so intended, and Handel himself would probably have been surprised that it came to be accepted as such. The bulk of the text comes from the Old Testament and only a small fraction of it from the Gospels. The Dublin world premiere of 1742 took place in April and intrinsically there are good reasons for performing it on Easter Sunday, or for that matter, on Good Friday. It is, of course, an over-all musical presentation of its central figure, so its present widespread association with His birthday is logical enough.

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The purpose of this preamble was not to question the suitability and appropriateness of these "Messiah" performances, without which many people would be unhappy indeed, but to call attention to a great choral work composed for and inspired by the Christmas season, the so-called Christmas Oratorio of Bach. I say so-called for, though the title is Bach's own, the Weinachts-Oratorium is in reality a set of six cantatas (or services) each designed for performance on one day of the 12-day period between Christmas and Epiphany. Collectively, the six parts, dealing with the birth and infancy of Christ, as narrated by Luke and Matthew, have a common theme and purpose. And a complete presentation, as we recently discovered, can be very impressive.

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This Clipping F
BOSTON, MA
POST
DEC 31 19

1950 WAS BACH YEAR FOR MUSIC

Sees Munch Success as Conductor of Symphony

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Boston had a Bach festival under the sponsorship of Brandeis University, but it chiefly benefitted from these commemorations through the revival at the Symphony concerts in Holy Week of the "St. John Passion" and the performance at those immediately preceding Christmas of the Christmas Oratorio, hitherto absent from the Boston Symphony's repertory. At Tanglewood Dr. Koussevitzky increased the number of Bach-Mozart concerts from six to eight, and the performance of Bach's B Minor Mass, which climaxed the Berkshire Festival, was called by one New York commentator the most impressive memorial of them all.

The opening of 1950 saw Charles Munch in the middle of his first term as conductor of the Boston Symphony Orchestra. That he made good in that capacity was amply proven by the fact that by midsummer all subscription concerts for the 1950-51 season, at home and abroad, were sold out. With the assistance of Leonard Bernstein, Eleazar de Carvalho and Victor de Sabata, making his first appearance in this vicinity, Dr. Koussevitzky held sway in the Berkshires. He did not return to Symphony Hall as guest in the 1949-50 season, though it had been announced that he would do so, but he did show up for a fortnight in the autumn of the present year, and his reappearance on the platform he had graced for a quarter-century was a personal triumph.

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INFORMATION OBSCURED

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POST
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BATTLE CREEK, MICH.
ENQUIRER NEWS
JAN 3 - 1951

Musical Year Marks Up A Proud Record

CREST OF THE YEAR'S musical achievement in Battle Creek was reached in the presentation of the Boston Symphony orchestra, Dr. Charles Munch directing, the night of October 23. It marked the culmination of a long-nourished ambition on the part of the Battle Creek Concert Association to present this famous orchestra to this city, an ambition that had been cherished for many years, through the years, difficulties of routing and other reasons.

The concert was a notable success. The orchestra played superbly before an audience that completely filled the W. K. Kellogg auditorium despite the fact that it was the 20th anniversary of the beginning of Community Concerts in Battle Creek and present in various notables, including Ward French, president of the national body, New York City, and Lester Wisner, vice president, Chicago. Both of these men spoke briefly at intermission.

Dr. Munch gave Battle Creek the orchestra's finest program of the year and he and his musicians, in turn, were thrilled by the intelligent understanding of the audience and the warmth of appreciative applause. Both, his manager, George Judd of New York, and various first-chair musicians, Dr. Munch attended a dinner party at the Hart hotel, arranged for by directors of the association and the directors of both local symphony orchestra were invited as special guests.

This Clipping From
AMERICAN BANKER
NEW YORK, N. Y.

Judge Kaplan Director

National Shawmut Bank of Boston, Mass.: Judge Jacob J. Kaplan, member of the law firm of Nutter, McClennen & Fish and former Chief Justice of the Boston Municipal Court, has been elected a director of the National Shawmut Bank. He is a graduate of Harvard, class of 1910, Harvard Law School, 1910, and secretary and a director of the Federated Department Stores, Inc.; director, William Filene's Sons Co., Inc.; trustee of the Waltham Watch Co., Provident Institution for Savings, and the Boston Chamber of Commerce Realty Trust. Also, vice-president and a director of the Boston Society of Natural History, vice-president and a trustee of the Boston Symphony Orchestra, Inc., trustee and former president of Associated Jewish Philanthropies, and a trustee of Beth Israel Hospital and of Temple Israel.

JACOB J. KAPLAN
Director, National Shawmut Bank of Boston.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 3 - 1951

PIERRE FOURNIER will be the soloist with the Boston Symphony at this week's Friday and Saturday concerts in Lalo's Cello Concerto.

This Clipping From
DETROIT, MICH.
FREE PRESS
JAN 1 - 1951

And Helen Traubel leaves operatic fields for a recording of "Beloved Religious Songs," which she presents with splendid conviction. They are Schubert's "Ave Maria," "The Palms," "Lead, Kindly Light," "Silent Night," "The Lost Chord" and The Lord's Prayer.

* * *

KOUSSEVITZKY'S recent recordings, with the Boston Symphony, are the additions to his long list of masterful readings. Mozart's delightful little serenade, "Eine Kleine Nachtsmusik" and Haydn's "Oxford" Symphony are examples of his tasteful way with music of that period.

Other Koussevitzky offerings are the Haydn "Toy Symphony;" the Prelude to Act 1 of "Lohengrin" and the now famous performance of "Peter and the Wolf," with Mrs. Eleanor Roosevelt as narrator. A wide variety with something for all.

For a performance of Schubert's youthful Second Symphony, the Boston baton is assumed by Charles Munch, and to good effect.

To return to religious music for the moment, Victor offers Rise Stevens with the RCA Victor Orchestra, singing Bizet's "Agnus Dei," "Nearer My God to Thee," "Panis Angelicus" and others as well known.

J. D. C.

This Clipping From
NEW YORK, N. Y.
TIMES
JAN 4 - 1951

N. B. C. WILL OFFER THE BOSTON 'POPS'

Radio Broadcasts 'Live' From Symphony Hall on Monday Nights Begin Jan. 29

A series of weekly radio concerts by the Boston "Pops" Orchestra will be presented by the National Broadcasting Company, beginning Monday, Jan. 29, from 10 to 11 P. M. The move is in contrast with a general decline of serious music carried by the major radio networks.

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This Clipping From
BOSTON, MASS.
HERALD
JAN 2 - 1951

Fournier Soloist at Symphony This Week

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This Clipping From
PROVIDENCE, R. I.
BULLETIN
JAN 3 - 1951

Music

Boston Symphony's Third Program Here Shows Great Variety

By RUTH TRIPP

The Boston Symphony Orchestra, Charles Munch, conductor, presented the third concert of its series at the Veterans Memorial Auditorium last evening. A capacity audience heard a concert which was unique for the variety and delicacy of tone color and one which highlighted the virtuosity of the orchestra and the imaginative artistry of the conductor. Charles Munch was in fine form and his musicians responded to his direction implicitly.

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III. Habanera
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The program was nicely balanced. The first half was German music which has not been played here too recently and the second half, modern French.

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PROVIDENCE, R. I.
JOURNAL
JAN 3 - 1951

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This Clipping From
BATTLE CREEK, MICH.
ENQUIRER NEWS
JAN 1 - 1951

Musical Year Marks Up A Proud Record

CREST OF THE YEAR'S musical achievement in Battle Creek was reached in the presentation of the Boston Symphony orchestra, with Dr. Charles Munch directing, on the night of October 23. It marked the culmination of a long-nourished ambition on the part of the Community Concert Association to bring this famous orchestra to this city—an ambition that had been thwarted for many years, through prohibitive costs, difficulties of routing, and other reasons.

The concert was a notable success. The orchestra played superbly for an audience that completely filled the W. K. Kellogg auditorium and the fact that it was the 20th anniversary of the beginning of Community Concerts in Battle Creek brought in various notables, including Ward French, president of the national body, New York City, and Arthur Wisner, vice president, Chicago. Both of these men spoke briefly at intermission.

Dr. Munch gave Battle Creek the orchestra's finest program of the year and he and his musicians, in turn, were thrilled by the intelligent understanding of the audience and its warmth of appreciative applause. With his manager, George Judd of New York, and various first-chair musicians, Dr. Munch attended a supper party at the Hart hotel, arranged for by directors of the association and the directors of both local symphony orchestra were invited as special guests.

This Clipping From
DETROIT, MICH.
FREE PRESS
JAN 1 - 1951

And Helen Traubel leaves operatic fields for a recording of "Beloved Religious Songs," which she presents with splendid conviction. They are Schubert's "Ave Maria," "The Palms," "Lead, Kindly Light," "Silent Night," "The Lost Chord" and The Lord's Prayer.

* * *

KOUSSEVITZKY'S recent recordings with the Boston Symphony add distinctions to his long list of masterful readings. Mozart's delightful little serenade, "Eine Kleine Nachtsmusik" and Haydn's "Oxford" Symphony are examples of his tasteful way with music of that period.

Other Koussevitzky offerings are the Haydn "Toy Symphony;" the Prelude to Act 1 of "Lohengrin" and the now famous performance of "Peter and the Wolf," with Mrs. Eleanor Roosevelt as narrator. A wide variety with something for all.

For a performance of Schubert's youthful Second Symphony, the Boston baton is assumed by Charles Munch, and to good effect.

To return to religious music for the moment, Victor offers Rise Stevens with the RCA Victor Orchestra, singing Bizet's "Agnus Dei," "Nearer My God to Thee," "Panis Angelicus" and others as well known.

J. D. C.

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BOSTON, MASS.
HERALD
JAN 2 - 1951

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This Clipping From
PROVIDENCE, R. I.
BULLETIN
JAN 3 - 1951

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This Clipping From
AMERICAN BANKER
NEW YORK, N. Y.

Judge Kaplan Director

National Shawmut Bank of Boston, Mass.: Judge Jacob J. Kaplan, member of the law firm of Nutter, McClennen & Fish, and former president of the Boston Bar Association, has been elected a director of the National Shawmut Bank. Judge Kaplan is a graduate of Harvard, 1907, and the Harvard Law School, 1910. He is secretary and a director of the Federated Department Stores, Inc.; director, William Filene's Sons Co., Inc.; trustee of the Waltham Watch Co., Provident Institution for Savings, and the Boston Chamber of Commerce Realty Trust. Also, vice-president and a director of the Boston Society of Natural History, vice-president and a trustee of the Boston Symphony Orchestra, Inc., trustee and former president of Associated Jewish Philanthropies, and a trustee of Beth Israel Hospital and of Temple Israel.

JACOB J. KAPLAN
Director, National Shawmut Bank of Boston.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 3 - 1951

PIERRE FOURNIER will be the soloist with the Boston Symphony at this week's Friday and Saturday concerts in Lalo's Cello Concerto.

This Clipping From
NEW YORK, N. Y.
TIMES
JAN 4 - 1951

N. B. C. WILL OFFER THE BOSTON 'POPS'

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Mennin's Fifth Symphony in Previe

Charles Munch to Introduce Composer's Music to Boston

By Klaus G. Roy

At the symphony concerts this week end Boston will be making the acquaintance of Peter Mennin, one of the most productive among the younger American composers of today. To have written five symphonies before one's twenty-seventh birthday is no mean achievement.

This shy, modest, and tall young man is a native of Erie, Pa., a graduate of the Eastman School of Music, an instructor of composition at the Juilliard School in New York, and the winner of the first Gershwin Memorial Award, a grant by the American Academy of Arts and Letters, a Guggenheim fellowship, and numerous other prizes and stipends.

To introduce this composer to Boston audiences, Charles Munch has chosen Mr. Mennin's latest symphonic work, the Fifth, which had its première by the Dallas Symphony Orchestra last spring. It had been composed from September, 1949, to March, 1950, interrupted only by a commission from the United Council of Churches for a Christmas cantata.

* * *

The symphony is not a long work, but what it has to say in its 21 minutes it says with conciseness, clarity, and concentration, to judge from the score.

"It's a very polyphonic piece," Mr. Mennin said, "both lean and heavy in texture, if that makes sense to you. The colors are primary ones—black, white, and red; no pastel shades! But I am really not interested in colors for their own sake—the thing that matters is the line itself."

This easily accounted for the composer's eschewing of the more "coloristic" instruments—such as English horn, bass clarinet, and double bassoon—with stronger emphasis placed on the brass instruments.

What percussion was he using?

"Enough," was his expressive answer. "No wood blocks, no ratchets, no gongs—just timpani, bass and snare drums, and cymbals."

But like the Third Symphony of 1946, the Fifth is purely instrumentally conceived.

"I'm not painting any pictures, not imagining any program," the composer explained. It is remarkable how Mr. Mennin's basic principles of musical form and purpose have remained the same through the years; his concern is still with the legacy of the Renaissance and Baroque eras, for their integrity of line and melodic substance, with the harmonic element as a result rather than as a framework.

As in the Third, he still "wisely avoids trying to force his musical ideas into a semblance of sonata form," as one critic has put it. He rather uses "a technique of variation or transformation, of melodic unity."

Thus the opening movement of the Fifth is based on the expansion and contraction of melodic lines, long ones and shorter ones, with what seems to be the composer's favorite phrase—an "autogeneric" motion. He builds lines which are self-propelling, which grow naturally, and which are carried by a forceful rhythmic energy. This kind of form forbids or at least makes unnecessary the method of first and second themes with their transitional passages.

"I've tried to avoid all padding," Mr. Mennin said, "I've tried to make it all music!"

The movement is marked "Con Sdegno" which literally means "with disdain," or "with scorn," although the mood the composer apparently wishes to convey comes closer to what he called "austere severity." The tightening of the structure toward the close, the integration and unification of what were originally separate strands, contributes to a feeling of hardness and strength.

* * *

"Canto," or "a growing song," is the designation of the slow movement.

"The feeling is that of a chaconne or passacaglia," Mr. Mennin pointed out, "but it is not strict—more free and variable. The opening idea with the strings and solo oboe and the subsidiary melodies are later condensed and intensified by the brass before the quietness of the beginning returns. It is like a very great arch!"

Why so scholarly a journal as the English "Music and Letters" could call Mr. Mennin "a master of counterpoint" becomes clear from the third and last movement, an "Allegro Tempestuoso." All his polyphonic skill is brought to bear on what the composer jocularly calls his "three-and-a-half themes." They are combined in close canon, in ostinatos, in augmentations and diminutions, even in double fugues. But, the composer insists, the idea is never a display of theoretical knowledge.

"One does not hear all this complexity, and one need not," he said

By a Staff Photographer

Peter Mennin, whose Fifth Symphony will have its initial Boston hearing this week end in Symphony Hall.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MUSIC

New Mennin Symphony, Pierre Fournier Debut, Features at Symphony

By CYRUS DURGIN

There are two features of novelty at the concerts by the Boston Symphony Orchestra this week, the Boston debut of Pierre Fournier in the Lalo Cello Concerto, and the Boston premiere of Peter Mennin's Fifth Symphony. Further, if lesser, novelty attaches to Saint-Saens' Overture to "La Princesse Jaune," practically unknown today, and to Strauss' "Don Juan," which Mr. Munch had not conducted here before.

To tell the story backward, this was a remarkable performance of "Don Juan": super-duper, glittering, spectacular and speedy. It was not the most luscious reading of Strauss' impassioned tone poem, and probably not the best, but it must have come close to the most exciting you can imagine. This is the sort of music which fires Mr. Munch's imagination, and urges both his fine qualities of intensity and drive, clarity and beautiful sound, as well as his less admirable propensity to make things go too fast when he gets excited. No one who hears "Don Juan" this week, however, will ever forget it.

Pierre Fournier, who looks as if he were still under 40, had been known among local record collectors as a fine cellist and musician. His performance of Lalo's Concerto proves him to be one of the prime technicians and singers of his instrument. Perhaps his finger technic is more remarkable than his bowing, but he plays with finesse and an unusual effect of "singing" every phrase, all upon an exactly-pitched and silken tone.

The Lalo Concerto is a sort of 19th century rococo piece, filled with delightful little details of ornamentation, and goes along in a quietly lyrical way. It is a small piece, and Mr. Munch reduced the orchestra for the accompaniment. But it is the sort of music that demands just the right style and treatment, and that both conductor and soloist gave in full measure. The result was unflawed pleasure. Mr. Fournier deserves to be heard here again, and probably will be. His reception yesterday was most cordial.

Peter Mennin's Fifth Symphony is quite a piece, structurally and technically speaking, to have written at the age of 26. It is big and it shows a definte flair for structure and orchestral writing. It also shows that this mustached, spectacled young man from Erie, Penn., is going through a period of attributing more to abstract music than it can express without benefit to your knowing what was in the composer's mind.

Mennin marked his brisk and brusque first movement con sdegno which literally means "with agner" or "with disdain." What the music is supposed to be angry about he did not explain; to me it seemed merely abstract, contrapuntal, dissonant and antiseptic; totally uninfected with any cares of the heart or feeling; cold and competent and aggressive. The canto which is the somewhat slower movement musters a certain warmth, and in its own repressed way it sings. The finale, allegro tempestoso, is the best of all, for it is bold, even wild, and while its austerely contrapuntal course is being run, the movement really becomes dramatic.

This work will take some listening to get on understanding terms with it. But unless I am mistaken, it is a manifestation of a talent which may some day give us a masterpiece. The composer was present and bowed from the stage.

As for Saint-Saens' Overture, that is a strange little item from the past which, musically, suggests old ivory or a lace handkerchief put away in patchouli. Also, in the first measures of its synthetic Orientalism it suggests sloe-eyed maidens in languorous, voluptuous dance. Well, anyway, Saint-Saens was young when he wrote it.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 6- 1951

Peter Mennin Work Wins Enthusiastic Reception

Boston—The Boston Symphony Orchestra, under the direction of Charles Munch, performed Peter Mennin's Fifth Symphony Friday.

In the natural course of three movements and a scant 25 minutes, Mr. Mennin's introduction to Boston must have been one of some personal satisfaction to him. His music was given a first class performance by the orchestra and his personable work was accorded equally fine reception.

The Fifth Symphony, which was first performed by the Dallas Symphony last spring, is picturesque music. Mr. Mennin has made no effort to build "program" music with anything definite in mind, but he obviously feels a certain "bigness" which he brings into his score with remarkable clarity.

* * *

THE FIRST movement which is marked "Con Sdegno," or "with scorn," is a tempest of virile and energetic rhythms, which seem, more-or-less, to gather rapid momentum through their forceful and individual progression. That Mr. Mennin is a wizard of counterpoint is an everpresent, unrefutable fact. It is seldom that the contrapuntal scheme evolves into such compactness as it does in this symphony of Mennin's.

The "Song" movement, the slow movement, contains much of the "bigness" mentioned above. In this the music seems to "open up" and the line of the music itself is both sweeping and uplifting.

The final movement, the "allegro Tempestuoso," carries in its ebullient folds, all the contrapuntal and harmonic skill of the composer. Double fugues, close canon, and augmentations of everything in the book are added to the stewing broth. At the end of this great display of the composer's virtuosity, you feel quite sure that Peter Mennin should be teaching composition at Julliard, and he does.

* * *

HOWEVER, Mr. Mennin's is not merely a technical skill. He seems to know what he is trying to achieve with his equipment and, given more time, since he is only 27 now, the name of Mennin should indeed be something with which to be reckoned in, say, 10 or 15 years.

Also programmed were the overture to Saint-Saens' opera "Le Princesse Jaune," the Strauss tone poem "Don Juan," and Lalo's Cello Concerto in which the soloist was Pierre Fournier. In the latter, Mr. Fournier displayed the fine tone and technique which makes him a name in today's select group of really talented 'cellists

—FEROL SCHOENROCK

This Clipping From
BUFFALO, N. Y.
NEWS
JAN 6- 1951

DISC DATA

JEAN-PIERRE RAMPAL plays beautifully the difficult Bach Sonata for Flute and Bethoven's Flute Sonata in B-Flat. Never have we heard anything like this new Mercury long-playing disc. On another Mercury long-play the young Swiss vocalist, Collette Lorand, sings four sacred arias by Mozart and the "Queen of the Night" arias most creditably. Ernest White uses the organ of the Church of St. Mary the Virgin, New York, to record Bach's Pastorale and the Passacaglia and Fugue in C-Minor. What tone!

Conley Has a Voice

Clarion-clear is Ernest Conley's singing of Italian operatic arias. His gifted tenor voice is especially good in "O te O Cara" and "Vieni, Vieni" from Bellini's "I Puritani." This is a London long-play, as is the fine waxing of Ferde Grofe's "Atlantic Crossing," with the composer conducting the New Symphony. Anton Dolin and Ethel LeVane provide excellent narration. Kathleen Long plays four Faure selections which are dandies on another London. Even though you may not have a high fidelity player, you'll appreciate their excellence.

Those Really Sparkle

You'll find great brilliance in Victor's recording of the "Beatrice and Benedict" overture by the Boston Symphony, Munch conducting. It's a single disc. Another with equal sheen is the waxing of "La Campanella" and "Moto Perpetuo" by 34 violins of the Boston Pops, Fiedler conducting. Victor has a nice album of "Call Me Madam." With the exception of Dinah Shore, it's done with the original cast.

These Will Please, Too

Columbia has made an LP of Allen Funt's "Candid Microphone" radio programs and Vol. 1 has some very funny moments. Nelson Eddy does a nice job on "Songs We Love." Rosemary Clooney has two nice vocals with the Guy Mitchell orchestra—"The House of Singing Bamboo" and "Marrying for Love." The Ravens do well in "Don't Look Now" and "My Baby's Gone." Youngsters will love "Peter Pan" as recorded by the Broadway cast featuring Jean Arthur and Boris Karloff. The album includes pictures and text.

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This Clipping From
PITTSFIELD, MASS.
PERKSHIRE EAGLE
JAN 5 - 1951

NBC Will Offer Boston's 'Pops'

BOSTON—A series of weekly radio concerts by the Boston Pops Orchestra will be presented by the National Broadcasting Company, beginning Monday, Jan. 29, from 10 to 11 PM. The move is in contrast with a general decline of serious music carried by the major radio networks.

With Arthur Fiedler conducting, the concerts will be broadcast "live" from Symphony Hall in Boston. The new series will occupy the time period now filled by the NBC Symphony, which moves to Saturday evenings on Jan. 27.

In addition to carrying the Boston Pops Concerts, NBC will continue to offer recorded broadcasts of the Boston Symphony Orchestra rehearsals, which are presented here on Saturday mornings.

This Clipping From
BOSTON, MASS.
HERALD

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 11th concert of the 70th season in Symphony Hall yesterday afternoon. Pierre Fournier, cellist, was the soloist. The program:

Overture to "La Princesse Jaune"	Saint Saens
Symphony No. 5	Peter Mennin
Concerto for Cello in D minor	Lalo
"Don Juan," Op. 20	Strauss

By RUDOLPH ELIE

PETER MENNIN'S Fifth Symphony, the new work on yesterday's program, is a concise, well-made and rather enjoyable work. It might have been written by practically any of the young contemporaries of the day, so alike is it in character to the current output, but that is neither here nor there; it makes its own way well enough.

The 28-year-old composer, who has been somewhat more prolific than most young composers are these days, gives his melodic ideas a good deal of force through what might be called bustle.

This bustle, or business, or motorical movement, or what, is the key to the two fast movements. While the brass or woodwinds proclaim the musical ideas, the strings keep up a nervously chattering commentary broken, at appropriate intervals, by what the program notes call heavy punctuation. If the strings take over the melodic ideas, something else chatters along to keep things going. Things thus move rapidly and urgently and it is all very skilful.

In the slow movement the motor force is replaced by the tension of several voices weaving in and out arriving, eventually, at the high level necessary to the proclamation of a climax. You cannot say that it isn't melodic, because it is, but as you cannot remember the opening melodic phrase (and so enjoy its development) you get the feeling of watching a child see how far he can stretch a wad of gum. Still, the work is undeniably well-made and well worth a hearing, and it is especially well worth a hearing in Mr. Munch's vigorous and dynamic conception; he tries to convey the impression that the Symphony is as musically significant as it is expert.

ASIDE FROM the charming Saint Saens' overture to the unnecessary "La Princesse Jaune" and the over-affective "Don Juan" of Richard Strauss, the high point of the afternoon was the cello playing of Pierre Fournier. He had Lalo's somewhat vapid concerto, a work in which the orchestral role is largely that of accompanist, but he made it a memorable, beautiful thing.

The Lalo is undramatic, which is not to say good, and he achieves a sound of such velvet sheen I cannot think of its equal. His fingering is superb, being absolutely secure in intonation in the most rapid passages and at the highest positions on the finger board. His bowing ranges the possibilities from sustained and expressive eloquence to accents of the lightest and most supple quality. Mr. Fournier was given a very warm reception and so, too, for that matter, was Mr. Mennin, who was present for the local premiere of his symphony.

Next week Solomon, the noted English pianist, will be the soloist in Brahms' D minor concerto. Other works on the program are Schumann's Overture to "Genoveva" and Bartok's Music For Strings, Percussion and Celesta.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 6 - 1951

MUSIC

New Mennin Symphony, Pierre Fournier Debut, Features at Symphony

By CYRUS DURGIN

There are two features of novelty at the concerts by the Boston Symphony Orchestra this week: the Boston debut of Pierre Fournier in the Lalo Cello Concerto, and the Boston premiere of Peter Mennin's Fifth Symphony. Further, if lesser, novelty attaches to Saint-Saens' Overture to "La Princesse Jaune," practically unknown today, and to Strauss' "Don Juan," which Mr. Munch had not conducted here before.

To tell the story backward, this was a remarkable performance of "Don Juan": super-duper, glittering, spectacular and speedy. It was not the most luscious reading of Strauss' impassioned tone poem, and probably not the best, but it must have come close to the most exciting you can imagine. This is the sort of music which fires Mr. Munch's imagination, and urges both his fine qualities of intensity and drive, clarity and beautiful sound, as well as his less admirable propensity to make things go too fast when he gets excited. No one who hears "Don Juan" this week, however, will ever forget it.

Pierre Fournier, who looks as if he were still under 40, had been known among local record collectors as a fine cellist and musician. His performance of Lalo's Concerto proves him to be one of the prime technicians and singers of his instrument. Perhaps his finger technic is more remarkable than his bowing, but he plays with finesse and an unusual effect of "singing" every phrase, all upon an exactly-pitched and silken tone.

The Lalo Concerto is a sort of 19th century rococo piece, filled with delightful little details of ornamentation, and goes along in a quietly lyrical way. It is a small piece, and Mr. Munch reduced the orchestra for the accompaniment. But it is the sort of music that demands just the right style and treatment, and that both conductor and soloist gave in full measure. The result was unflawed pleasure. Mr. Fournier deserves to be heard here again, and probably will be. His reception yesterday was most cordial.

Peter Mennin's Fifth Symphony is quite a piece, structurally and technically speaking, to have written at the age of 26. It is big and it shows a definte flair for structure and orchestral writing. It also shows that this mustached, spectacled young man from Erie, Penn., is going through a period of attributing more to abstract music than it can express without benefit to your knowing what was in the composer's mind.

Mennin marked his brisk and brusque first movement con sdegno, which literally means "with anger" or "with disdain." What the music is supposed to be angry about he did not explain; to me it seemed merely abstract, contrapuntal, dissonant and antiseptic; totally unfected with any cares of the heart or feeling; cold and competent and aggressive. The canto which is the somewhat slower movement musters a certain warmth, and in its own repressed way it sings. The finale, allegro tempestoso, is the best of all, for it is bold, even wild, and while its austerely contrapuntal course is being run, the movement really becomes dramatic.

This work will take some listening to get on understanding terms with it. But unless I am mistaken, it is a manifestation of a talent which may some day give us a masterpiece. The composer was present and bowed from the stage.

As for Saint-Saens' Overture, that is a strange little item from the past which, musically, suggests old ivory or a lace handkerchief put away in patchouli. Also, in the first measures of its synthetic Orientalism it suggests sloe-eyed maidens in languorous, voluptuous dance. Well, anyway. Saint-Saens was young when he wrote it.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 6 - 1951

Boston Pops Orchestra on Air Starting Jan. 29

A new series of coast-to-coast broadcasts is announced by the National Broadcasting Company to be given by the Boston Pops Orchestra. Arthur Fiedler will conduct. Beginning Jan. 29, the broadcasts will be given each Monday night from 10 to 11 p. m., over WBZ.

The Boston Symphony Orchestra and its music director, Charles Munch, continue with their weekly broadcasts from the stage of Symphony Hall where they are rehearsing.

This Clipping From
NEW YORK, N. Y.
World-Telegram & The Sun
JAN 6 - 1951

RECORDS

POPULAR RECORDS.

Decca has two new albums of Broadway's brightest, best-selling musicals of the season.

The best is the "original cast" album of Frank Loesser's "Guys and Dolls," based on a story and characters by Damon Runyon. Sixteen tunes from the show are reproduced on the 12-inch long-playing record. And each of the songs seems better than the one before. The principals, all in fine voice, include Robert Alda, Vivian Blaine, Sam Levene, Isabel Bigley, Pat Rooney Sr. and all the others from the stage cast.

"Call Me Madam," another 12-inch long-playing album, contains 12 songs from the Irving Berlin production with Ethel Merman in the title role of the "Hostess With the Mostes' on the Ball." She is assisted by singers Dick Haymes and Eileen Wilson and Gordon Jenkins' orchestra. Miss Merman's showmanship should help the album catch up or surpass the sales of the earlier released RCA Victor "original cast" album of the show in which Dinah Shore substituted as the lady diplomat.

New Singles.

The followers of Lil Abner's antics in the cartoon strips should go for National Records' latest release—one side features songstress Lynne Howard on a dance tune, "Dogpatch Tromp," and the reverse has the National Quartet singing "Evil Eye Fleegle," about that man with the triple whammy. . . .

The irrepressible Danny Kaye has a fine comedy record in "The Little White Duck" backed with "The Thing" (Decca). . . . Singer Jo Stafford does a nice job with the ballad "If" and the religious "It Is No Secret" (Columbia). . . .

Arthur (Guitar Boogie) Smith has a clever side with "Hot Rod Race" (M-G-M). . . . "Who Kicked the Light Plug" is one of Betty Hutton's best efforts in many a moon (RCA Victor). . . .

Other good ones: Janette Davis singing "The Lovin'-You-Continually Blues" (Columbia). . . . "Little Bitty Baby" sung by Kate Smith (National). . . . Paul Seers and Johnny Haymer dueting on "You're Never Dressed Up" (M-G-M). . . . "Castles in the Sand" with Bob Dewey's Orchestra (RCA Victor).

DAVID C. WHITNEY.

CONCERT RECORDS.

In its entirety Beethoven's "Prometheus" ballet music can't be described as much more than a curiosity, although it has flashes and even sustained illuminations, such as its magnificent overture.

For his devotees, however, a newly recorded complete performance by the Winterthur Symphony under Walter Goehr will give much in pleasure and in understanding, too. "Prometheus" contains pertinent clues to the genesis of latter works, particularly the "Eroica" (Concert Hall; two LPs).

A new recording of Beethoven's C minor piano concerto, the third, has Wilhelm Backhaus as soloist and the resplendent Vienna Philharmonic under Karl Bohm. Very few pianists go as deeply into a Beethoven score as Backhaus, or bring forth as much. Bohm's insight is dependable (London; one LP).

Various persons will have various reactions to Leonard Bernstein's second symphony, titled "The Age of Anxiety" after a poem by W. H. Auden, which has been recorded by the New York Philharmonic-Symphony under the composer with Lukas Foss playing the piano part (Columbia; one LP).

Some may feel music has been fitted to narrative to the point of strained silliness. Others will be impressed by the obvious sincerity, the skillful uses of resources of orchestra and piano, the sensitive gropings for both a delineation of—and a remedy for—our age of anxiety.

This reviewer's report on Mrs. Eleanor Roosevelt in her fortuitous role of narrator in Prokofieff's "Peter and the Wolf," with the Boston Symphony under Serge Koussevitzky, is that for him she is an entirely satisfactory narrator. She is simple and easily understood. She points the narrative always toward the music, never away from it. These are the requirements of the narrator (RCA Victor; one LP).

After years of listening to the swollen and feverish orchestral version of Schoenberg's "Verklaerte Nacht," its playing by the ensemble it was intended for—a string sextet—causes almost as much surprise as pleasure. Now it has the full sense of a transfigured night rather than of nocturnal calm pierced by nightmare.

The recording is by the Hollywood String Quartet, plus Alvin Denkin, viola, and Kurt Reher, 'cello. It is loaded with stuff, this quartet made up of members of Southern California's impressive colony of top musicians.

DELOS SMITH

This Clipping From
LOS ANGELES, CAL.
TIMES
JAN 7 - 1951

H. Earle Johnson's "Symphony Hall, Boston" (Little, Brown: $6) builds up the already well-bolstered Boston legend, while romanticizing the city's principal concert hall much in the manner of New York's Carnegie Hall. The author writes well and authoritatively and he does not mind having a little sport with certain Bostonian idiosyncrasies. The book is a sound historical narrative of an important chapter in American music, and the complete repertoire of the Boston Symphony Orchestra to Jan. 1, 1950, as given in the appendix, provides valuable reference data.

This Clipping From
GREENSBORO, N. C.
NEWS
JAN 7 - 1951

Berlioz: Beatrice and Benedict Overture, played by Boston Symphony Orchestra, Charles Munch conducting. RCA Victor 45 rpm. Munch gives this not particularly inspired overture a theatrical, curtain-raiser reading. Musical dramatics make for pleasant listening. Good recording.

Paganini: La Campanella, Rondo from Second Concerto, played by 34 violins of the Boston Pops Orchestra, conducted by Arthur Fiedler. Coupled with Paganini's Moto Perpetuo, this technically good recording shows impressive precision string work, but sacrifices the interpretation only a soloist can give to a composition for violin. La Campanella makes better listening; Moto Perpetuo sounds too much like exercises for string ensemble.—Guy Munger.

This Clipping From
BOSTON, MASS.
ADVERTISER
JAN 7 - 1951

Concert Series At Symphony

The Boston Symphony Orchestra under the direction of Charles Munch will give the fourth Tuesday evening concert in Symphony Hall next Tuesday and the 12th pair of concerts in the longer series on Friday afternoon and Saturday evening.

At the Friday and Saturday concerts the distinguished soloist will be Solomon, the famous English pianist who has been heard here in recital and who will then make his first appearance with this orchestra. Solomon's concerto will be the First by Brahmns, in D Minor. At the Tuesday concert, a young French violinist, Michele Auclair, who is coming to this country for the first time, will make her American debut.

This Clipping From
BOSTON, MASS.
POST
JAN 7 - 1951

Boston Pops On Network

Th world-renowned Boston Pops Orchestra will be heard on the NBC network on Monday evenings starting Jan. 29 over WBZ at 10 p. m., with Arthur Fiedler directing the concerts.

Negotiations were completed by Barry and George Judd, manager of the Boston Symphony and Boston Pops orchestras. Barry said the concerts would extend into the regular spring season of the Boston Pops, and the broadcasts would be continued during the regular Symphony Hall public concerts.

Arturo Toscanini's return to the podium and the moving of the NBC Symphony Orchestra to a Saturday broadcast period have made it possible to add the Boston Pops program to NBC's music schedule, Charles C. Barry, vice president in charge of radio programing, pointed out. The Boston Symphony Orchestra also is heard weekly on NBC on Saturday mornings in the unusual "rehearsal" broadcasts directed by Charles Munch.

The Boston Pops Orchestra will replace the NBC Symphony Orchestra in "Operation Tandem," the system under which several sponsors advertise on five programs. The other four programs on "Operation Tandem" are "Duffy's Tavern," a segment of "The Big Show," "The Man Called X" and "Screen Directors' Playhouse."

[214]

MUSIC

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Concerto. Yesterday's audience was plainly pleased with the piece, interrupting its progress with applause (after the Intermezzo) and giving Mr. Fournier an ovation at the end. Everything here was ingratiating; the Concerto, Mr. Fournier's performance and the orchestral accompaniment that matched it in sensitivity and brilliance.

Unlike some Americans, Mr. Mennin courts a melodic style, the second movement of his Symphony, marked Canto, is a sustained song and there is plenty of melody in the first movement. The finale is on the rambunctious side. It aroused the audience, and it, in turn, brought the composer to the stage several times. I made my first acquaintance with Mr. Mennin's music when I heard the Second Symphony in Cleveland two years ago and was struck with the freshness and vitality of its ideas. It was high time that Boston caught up with him.

Mr. Munch's interpretation of Strauss' tone poem is one that stresses its excitements rather than its sensuous quality. A little more richness would not be amiss, though word must be said for the extreme clarity of the orchestral playing, even in the most tumultuous passages. This product of Strauss' 25th year wears well, better, indeed, than some of his later, more pretentious works. It would be hard to find a piece, from Strauss or any other composer, that better unites the enthusiasm of youth with ripe technical mastery.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In one sense or another the phrase "first time" applies to every item in the current symphony program. Absolutely new to Boston is the Fifth Symphony of Peter Mennin, a young Pennsylvanian, hitherto unrepresented here (so far as I know) by any music at all. New to the Symphony Concerts, although not to Boston, is the first number, Saint-Saens' Overture to his opera, "La Princesse Jaune." A notable cellist, Pierre Fournier, yesterday faced a Boston audience for the first time, and delighted it with his performance of the Cello Concerto of Lalo, unperformed at the hall for 23 years. Finally, while there is nothing novel about the remaining item, Strauss' "Don Juan," Mr. Munch had not conducted it here before.

Both Saint-Saens' Overture and Lalo's Concerto were products of the 70's, a fruitful decade in French music. Mr. Burk's notes point out that "The Yellow Princess" was a venture into the "quasi-Japanese" that preceded "The Mikado" by 13 years and "Madame Butterfly" by 32. Yes, Saint-Saens uses the pentatonic scale. The whole piece is deft and charming; while the latter adjective certainly applies to Lalo's

This Clipping From
HARTFORD, CONN.
COURANT
JAN 7- 1951

Excellently Written Job

SYMPHONY HALL, BOSTON—By H. Earle Johnson; Little, Brown, Boston; $6.

Friends of the Boston Symphony will hardly want to forego the pleasure of H. Earle Johnson's second book on the musical life of the hub-city entitled "Symphony Hall, Boston." Since this acoustically perfect auditorium has housed the orchestra since 1900, any record of the hall is primarily an account of the development of that outstanding musical organization. After an interesting chapter on Boston at the turn of the century and a less absorbing description of the auditorium and its physical properties we are plunged into an account of the varying fortunes of the Boston Symphony Orchestra.

The orchestra was only nineteen years old when it moved to its present home. Major Higginson was still the active "father" of the organization. German conductors, German players, and German music were favored until World War I. Even then the performances were first-rate, especially under Karl Muck who achieved European fame as a Wagner conductor.

The end of German ascendency and the internment of Dr. Muck during the first World War are described by the author with frankness and appropriate condemnation of war hysteria.

The French period beginning under Pierre Monteux in 1919 accomplished notable changes. Personnel and repertoire became more international. Modern music, especially modern French, figures prominently in the record of the post-war years.

The remaining account of the great Koussevitzky period is over-laudatory, if anything. Since the book was commissioned to coincide with that conductor's retirement, we can easily understand this. Although we disagree with Mr. Johnson's admiration for the quality of Koussevitzky's performances in certain schools and periods, we can certainly agree that the Russian conductor built the orchestra into a marvelous instrument and that he maintained a remarkable percentage of electrifying concerts, especially when nationalistic works were programmed. Furthermore, as the writer points out, the Boston orchestra has introduced an enviable number of major modern works.

The indexes of works performed by the orchestra since its founding, the conductors and guest conductors, soloists, the new organ, etc. make the book of value as a reference work. Two chapters of anecdotes on visiting musical greats and the clowns, politicians, and others who performed in the hall round out this account by a professor of music who can write more entertainingly than many of his more distinguished colleagues.
—CLARENCE H. BARBER.

This Clipping From
PASSAIC, N. J.
HERALD-NEWS
JAN 8- 1951

Despite Boom in Television, Radio Continues to Expand

By C. E. Butterfield

NEW YORK (AP) — Despite last year's big boom in television, network radio was not standing still by any means. It continued to show a steady expansion.

The four networks started the new year with a grand total of 1,195 affiliated stations, representing a gain of 52 in all parts of the country over January 1, 1950.

Largest of the networks in number of stations is MBS with 543. Next in line is ABC with 297, followed by CBS 196 and NBC 181. Of these 23 have dual affiliations, that is they are listed by both MBS or one of the other networks. This gives the net total of 1,195, or slightly more than half of the 2,231 licensed standard broadcast stations.

* * * * *

THE FIGURES represent these gains over a year ago: MBS 13, ABC 14, CBS 16 and NBC 8.

Network television does not cover nearly as much territory as do the coast to coast radio chains, which also extend to Alaska, Hawaii, Puerto Rico and the Philippines. At present the video circuit has 80 stations in 50 cities in the east, midwest and parts of the south.

Of the 107 total [illegible] six are classed as [illegible]. Those not served on the direct are supplies show[illegible] film recordings.

* * * *

THE NBC SYMPHONY [illegible]tra returns to its Saturday evening schedule when Arturo Toscanini comes back on the podium in its vacated Monday night [illegible] will continue in the concert category. Selected to take over is the Boston Pops Orchestra, which has appeared in many a broadcast on one network or the other in the past. Meanwhile the Boston Symphony is continuing its rehearsal broadcasts on Saturday mornings.

The Pops Orchestra, composed of members of the symphony group, opens the new series January 29.

Jon Arthur, whose two-hour Saturday morning children's program, "No School Today", has gained a wide audience of all ages, is augmenting his ABC schedule with a daily series, beginning tomorrow. It will be heard at 5 p.m. local time.

This Clipping From
BOSTON, MASS.
AMERICAN
JAN 9- 1951

Violinist in U. S. Debut

Twenty-year-old Michele Auclair, French violinist, highly praised in Europe and South America, will make her American debut tonight at the fourth Tuesday evening concert of the Boston Symphony Orchestra in Symphony Hall. She will be heard in Tchaikovsky's Concerto.

The concert will open with Saint-Saens' Overture to "La Princesse Jaune." To close it, Charles Munch will present Berlioz' Fantastic Symphony.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
JAN 7- 1951

Recorded Music

BY EDWIN H. SCHLOSS

On the Lighter Side

IF YOU missed seeing and hearing *Guys and Dolls* when its gay tunes were making things hum for theater-going folk in our town some months back, you can catch up on hearing those jolly bits—at least, in a pert little package from RCA Victor suitably styled *Selections from Guys and Dolls*.

Served richly and with considerable savor on these platters are such choice things as *More I Cannot Wish You, Sue Me, Guys and Dolls, My Time of Day, If I Were a Bell, Sit Down You're Rockin' the Boat, I'll Know, I've Never Been in Love Before* and *Bushel and a Peck*.

All quite handily handled by Audrey Marsh, Donald Richards, Ray Charles, Morey Amsterdam, The Guild Choristers and Al Goodman and His Orchestra. (Four 45 r. p. m. disks in album. $3.25.)

Top tunes of the times:

It's A Lovely Day Today, reedy, brassy treatment of a standout song from *Call Me Madam*, with Francis Irvin and The Satisfiers giving a good account of the lyrics, and *I'll Know*, with Johnny Amoroso and The Satisfiers on the vocals. Both cleverly syncopated by Tommy Dorsey and his orchestra. (Decca. 78 r. p. m. 75 cents.)

Laura and *Dancing in the Dark*, wherein Charlie Parker, one of the top sax specialists on the jazz scene today, does some sophisticated horn-blowing against a richly stringed background. Norman Granz, sultan of syncopation, supervised this disking, which partly explains its superlative gloss. (Mercury. 78 r. p. m. 75 cents.)

Donald Richards, who contributes his singing talent to a new recording of "Guys and Dolls" selections.

C'est La Vie means "that's life," and there's plenty of it in this heart-throbber by power-voiced Johnny Desmond. Obverse is *You're the Only One for Me*, just another blowsy ballad, but well enough done by Mr. D. with the help of the Roy Charels Singers and some fanciful stringing along by an orchestra conducted by Tony Mottola. (M-G-M. 78 r. p. m. 75 cents.)

Liebesfreud, Kreisler's familiar air, and Gounod's beloved *Ave Maria*, beautifully and expertly whistled by the best pucker-upper of 'em all, Fred Lowery. With rhythm. (Columbia. 33⅓ r. p. m. Seven-inch. 60 cents.)

In Classical Vein

In its current version of Rossini's *La Cenerentola*, Cetra-Soria has added a sparkling little gem to its attractive list of recorded Italian opera.

This is a deftly abridged edition which includes all of the opera's highspots and introduces two voices new to this country. They are the mezzo soprano, Giulietta Simionato and the young Italian tenor, Cesare Valletti. Both possess fresh young voices, most engagingly employed.

Cenerentola, though rarely heard in this country of late years, is one of Rossini's most delightful works. The Cenerentola of the title is our childhood heroine, Cinderella.

Many critics rank *Cenerentola* as second only to *The Barber* among Rossini's masterpieces of comedy opera. It is sung here with the most beguiling elegance and style. Mario Rossi conducts, and the support is by the orchestra and chorus of Radio Italiana. (Two 12-inch LP records, with libretto in English and Italian. $11.90.)

The earlier symphonies of Franz Schubert offer treasures of melodic grace and charm too often overlooked by our orchestral program makers. RCA Victor, then, is especially to be thanked for its new recording of one of Schubert's most beguiling earlier works, his *Symphony No. 2 in B Flat*.

It's beautifully played by Charles Munch and the Boston Symphony Orchestra. Munch's approach is sensitive to the lovely lyricism of the score, and he brings delightful gusto to the more dashing movements. (One ten-inch LP. $3.85.)

MUSIC

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The Lalo Concerto is a sort of 19th century rococo piece, filled with delightful little details of ornamentation, and goes along in a quietly lyrical way. It is a small piece, and Mr. Munch reduced the orchestra for the accompaniment. But it is the sort of music that demands just the right style and treatment, and that both conductor and soloist gave in full measure. The result was unflawed pleasure. Mr. Fournier deserves to be heard here again, and [illegible] will be. His reception yesterday was most cordial.

Peter Mennin's Fifth Symphony is quite a piece, structurally and technically speaking, to have written at the age of 26. It is big and it shows a definite flair for structure and orchestral writing. It also shows that this mustached, spectacled young man from Erie, Penn., is going through a period of attributing more to abstract music than it can express without benefit to your knowing what was in the composer's mind.

Mennin marked his brisk and brusque first movement con sdegno, which literally means "with agner" or "with disdain." What the music is supposed to be angry about he did not explain; to me it seemed merely abstract, contrapuntal, dissonant and antiseptic, totally uninfected with any parcel of the heart or feeling, cold and competent and aggressive. The canto which is the somewhat slower movement musters a certain warmth, and in its own repressed way it sings. The finale, allegro tempestoso, is the best of all, for it is bold, even wild, and while its austerely contrapuntal course is being run, the movement really becomes dramatic.

This work will take some listening to get an understanding terms with it. But unless I am mistaken, it is a manifestation of a talent which may some day give us a masterpiece. The composer was present and bowed from the stage.

As for Saint-Saens' Overture, that is a strange little item from the past which, musically, suggests old ivory or lace handkerchiefs put away in patchouli. Also in the first measures of its synthetic Orientalism, it suggests slow-eyed maidens in languorous, voluptuous dance. Well, anyway, Saint-Saens was young when he wrote it.

Concerto. Yesterday's audience was plainly pleased with the piece, interrupting its progress with applause (after the Intermezzo) and giving Mr. Fournier an ovation at the end. Everything here was ingratiating; the Concerto, Mr. Fournier's performance and the orchestral accompaniment that matched it in sensitivity and brilliance.

Unlike some Americans, Mr. Mennin courts a melodic style, the second movement of his Symphony, marked Canto, is a sustained song and there is plenty of melody in the first movement. The finale is on the rambunctious side. It aroused the audience, and it, in turn, brought the composer to the stage several times. I made my first acquaintance with Mr. Mennin's music when I heard the Second Symphony in Cleveland two years ago and was struck with the freshness and vitality of its ideas. It was high time that Boston caught up with him.

Mr. Munch's interpretation of Strauss' tone poem is one that stresses its excitements rather than its sensuous quality. A little more richness would not be amiss, though word must be said for the extreme clarity of the orchestral playing, even in the most tumultuous passages. This product of Strauss' 25th year wears well, better, indeed, than some of his later, more pretentious works. It would be hard to find a piece, from Strauss or any other composer, that better unites the enthusiasm of youth with ripe technical mastery.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In one sense or another the phrase "first time" applies to every item in the current symphony program. Absolutely new to Boston is the Fifth Symphony of Peter Mennin, a young Pennsylvanian, hitherto unrepresented here (so far as I know) by any music at all. New to the Symphony Concerts, although not to Boston, is the first number, Saint-Saens' Overture to his opera, "La Princesse Jaune." A notable cellist, Pierre Fournier, yesterday faced a Boston audience for the first time, and delighted it with his performance of the Cello Concerto of Lalo, unperformed at the hall for 23 years. Finally, while there is nothing novel about the remaining item, Strauss' "Don Juan," Mr. Munch had not conducted it here before.

Both Saint-Saens' Overture and Lalo's Concerto were products of the 70's, a fruitful decade in French music. Mr. Burk's notes point out that "The Yellow Princess" was a venture into the "quasi-Japanese" that preceded "The Mikado" by 13 years and "Madame Butterfly" by 32. Yes, Saint-Saens uses the pentatonic scale. The whole piece is deft and charming; while the latter adjective certainly applies to Lalo's

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This Clipping From
HARTFORD, CONN.
COURANT
JAN 7- 1951

Excellently Written Job

SYMPHONY HALL, BOSTON—By H. Earle Johnson; Little, Brown, Boston; $6.

Friends of the Boston Symphony will hardly want to forego the pleasure of H. Earle Johnson's second book on the musical life of the hub-city entitled "Symphony Hall, Boston." Since this acoustically perfect auditorium has housed the orchestra since 1900, any record of the hall is primarily an account of the development of that outstanding musical organization. After an interesting chapter on Boston at the turn of the century and a less absorbing description of the auditorium and its physical properties we are plunged into an account of the varying fortunes of the Boston Symphony Orchestra.

The orchestra was only nineteen years old when it moved to its present home. Major Higginson was still the active "father" of the organization. German conductors, German players, and German music were favored until World War I. Even then the performances were first-rate, especially under Karl Muck who achieved European fame as a Wagner conductor.

The end of German ascendency and the internment of Dr. Muck during the first World War are described by the author with frankness and appropriate condemnation of war hysteria.

The French period beginning under Pierre Monteux in 1919 accomplished notable changes. Personnel and repertoire became more international. Modern music, especially modern French, figures prominently in the record of the post-war years.

The remaining account of the great Koussevitzky period is over-laudatory, if anything. Since the book was commissioned to coincide with that conductor's retirement, we can easily understand this. Although we disagree with Mr. Johnson's admiration for the quality of Koussevitzky's performances in certain schools and periods, we can certainly agree that the Russian conductor built the orchestra into a marvelous instrument and that he maintained a remarkable percentage of electrifying concerts, especially when nationalistic works were programmed. Furthermore, as the writer points out, the Boston orchestra has introduced an enviable number of major modern works.

The indexes of works performed by the orchestra since its founding, the conductors and guest conductors, soloists, the new organ, etc. make the book of value as a reference work. Two chapters of anecdotes on visiting musical greats and the clowns, politicians and others who performed in the hall round out this account by a professor of music who can write more entertainingly than many of his more distinguished colleagues.

—CLARENCE H. BARBER

This Clipping From
PASSAIC, N. J.
HERALD-NEWS
JAN 8- 1951

Despite Boom in Television, Radio Continues to Expand

By C. E. Butterfield

NEW YORK (AP) — Despite last year's big boom in television, network radio was not standing still by any means. It continued to show a steady expansion.

The four networks started the new year with a grand total of 1,195 affiliated stations, representing a gain of 52 in all parts of the country over January 1, 1950.

Largest of the networks in number of stations is MBS with 543. Next in line is ABC with 297, followed by CBS 196 and NBC 181. Of these 23 have dual affiliations, that is they are listed by both MBS or one of the other networks. This gives the net total of 1,195, or slightly more than half of the 2,231 licensed standard broadcast stations.

* * * * *

THE FIGURES represent these gains over a year ago: MBS 13, ABC 14, CBS 16 and NBC 8.

Network television does not cover nearly as much territory as do the coast to coast radio chains, which also extend to Alaska, Hawaii, Puerto Rico and the Philippines. At present the video circuit has 80 stations in 50 cities in the east, midwest and parts of the south.

Of the 107 total stations, only six are classed as non-network. Those not served on the network direct are supplies shows through film recordings.

* * * * *

THE NBC SYMPHONY orchestra returns to its Saturday evening schedule when Arturo Toscanini comes back on the podium but its vacated Monday night hours will continue in the concert category. Selected to take over is the Boston Pops Orchestra, which has appeared in many a broadcast on one network or the other in the past. Meanwhile the Boston Symphony is continuing its rehearsal broadcasts on Saturday mornings.

The Pops Orchestra, composed of members of the symphony group, opens the new series January 29.

Jon Arthur, whose two-hour Saturday morning children's program, "No School Today", has gained a wide audience of all ages, is augmenting his ABC scheduled with a daily series, beginning tomorrow. It will be heard at 5 p.m. local time.

This Clipping From
BOSTON, MASS.
AMERICAN
JAN 9- 1951

Violinist in U. S. Debut

Twenty-year-old Michele Auclair, French violinist, highly praised in Europe and South America, will make her American debut tonight at the fourth Tuesday evening concert of the Boston Symphony Orchestra in Symphony Hall. She will be heard in Tchaikovsky's Concerto.

The concert will open with Saint-Saens' Overture to "La Princesse Jaune." To close it, Charles Munch will present Berlioz' Fantastic Symphony.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
JAN 7- 1951

Recorded Music

BY EDWIN H. SCHLOSS

On the Lighter Side

IF YOU missed seeing and hearing *Guys and Dolls* when its gay tunes were making things hum for theater-going folk in our town some months back, you can catch up on hearing those jolly bits—at least, in a pert little package from RCA Victor suitably styled *Selections from Guys and Dolls*.

Served richly and with considerable savor on these platters are such choice things as *More I Cannot Wish You, Sue Me, Guys and Dolls, My Time of Day, If I Were a Bell, Sit Down You're Rockin' the Boat, I'll Know, I've Never Been in Love Before* and *Bushel and a Peck*.

All quite handily handled by Audrey Marsh, Donald Richards, Ray Charles, Morey Amsterdam, The Guild Choristers and Al Goodman and His Orchestra. (Four 45 r. p. m. disks in album. $3.25.)

Top tunes of the times: *It's A Lovely Day Today*, reedy, brassy treatment of a standout song from *Call Me Madam*, with Francis Irvin and The Satisfiers giving a good account of the lyrics, and *I'll Know*, with Johnny Amoroso and The Satisfiers on the vocals. Both cleverly syncopated by Tommy Dorsey and his orchestra. (Decca. 78 r. p. m. 75 cents.)

Laura and *Dancing in the Dark*, wherein Charlie Parker, one of the top sax specialists on the jazz scene today, does some sophisticated horn-blowing against a richly stringed background. Norman Granz, sultan of syncopation, supervised this disking, which partly explains its superlative gloss. (Mercury. 78 r. p. m. 75 cents.)

C'est La Vie means "that's life," and there's plenty of it in this heart-throbber by power-voiced Johnny Desmond. Obverse is *You're the Only One for Me*, just another blowsy ballad, but well enough done by Mr. D. with the help of the Roy Charels Singers and some fanciful stringing along by an orchestra conducted by Tony Mottola. (M-G-M. 78 r. p. m. 75 cents.)

Liebesfreud, Kreisler's familiar air, and Gounod's beloved *Ave Maria*, beautifully and expertly whistled by the best pucker-upper of 'em all, Fred Lowery. With rhythm. (Columbia. 33⅓ r. p. m. Seven-inch. 60 cents.)

Donald Richards, who contributes his singing talent to a new recording of "Guys and Dolls" selections.

In Classical Vein

In its current version of Rossini's *La Cenerentola*, Cetra-Soria has added a sparkling little gem to its attractive list of recorded Italian opera.

This is a deftly abridged edition which includes all of the opera's highspots and introduces two voices new to this country. They are the mezzo soprano, Giulietta Simionato and the young Italian tenor, Cesare Valletti. Both possess fresh young voices, most engagingly employed.

Cenerentola, though rarely heard in this country of late years, is one of Rossini's most delightful works. The Cenerentola of the title is our childhood heroine, Cinderella.

Many critics rank *Cenerentola* as second only to *The Barber* among Rossini's masterpieces of comedy opera. It is sung here with the most beguiling elegance and style. Mario Rossi conducts, and the support is by the orchestra and chorus of Radio Italiana. (Two 12-inch LP records, with libretto in English and Italian. $11.90.)

The earlier symphonies of Franz Schubert offer treasures of melodic grace and charm too often overlooked by our orchestral program makers. RCA Victor, then, is especially to be thanked for its new recording of one of Schubert's most beguiling earlier works, his *Symphony No. 2 in B Flat*.

It's beautifully played by Charles Munch and the Boston Symphony Orchestra. Munch's approach is sensitive to the lovely lyricism of the score, and he brings delightful [illegible] to the more dashing movements. (One ten-inch LP. $3.85.)

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 11th concert of the 70th season in Symphony Hall yesterday afternoon. Pierre Fournier, 'cellist, was the soloist. The program:

Overture to "La Princesse Juane"	Saint Saens
Symphony No. 5	Peter Mennin
Concerto for Cello in D minor	Lalo
"Don Juan," Op. 20	Strauss

By RUDOLPH ELIE

PETER MENNIN'S Fifth Symphony, the new work on yesterday's program, is a concise, well-made and rather enjoyable work. It might have been written by practically any of the young contemporaries of the day, so alike is it in character to the current output, but that is neither here nor there; it makes its own way well enough.

The 28-year-old composer, who has been somewhat more prolific than most young composers are these days, gives his melodic ideas a good deal of force through what might be called bustle.

This bustle, or business, or motorical movement, or what, is the key to the two fast movements. While the brass or woodwinds proclaim the musical ideas, the strings keep up a nervously chattering commentary broken, at appropriate intervals, by what the program notes call heavy punctuation. If the strings take over the melodic ideas, something else chatters along to keep things going. Things thus move rapidly and urgently and it is all very skilful.

In the slow movement the motor force is replaced by the tension of several voices weaving in and out arriving, eventually, at the high level necessary to the proclamation of a climax. You cannot say that it isn't melodic, because it is, but as you cannot remember the opening melodic phrase (and so enjoy its development) you get the feeling of watching a child see how far he can stretch a wad of gum. Still, the work is undeniably well-made and well worth a hearing, and it is especially well worth a hearing in Mr. Munch's vigorous and dynamic conception; he tries to convey the impression that the symphony is as musically significant as it is expert.

ASIDE FROM the charming little Saint Saens' overture to the Japanesey "La Princesse Jaune" and the ever-affective "Don Juan" of Richard Strauss, the high point of the afternoon was the cello playing of Pierre Fournier. He did Lalo's somewhat vapid concerto, a work in which the orchestral role is largely that of valet, but he made it a memorably beautiful thing.

His style is undramatic, which is all to the good, and he achieves a legato of such velvet sheen I cannot think of its equal. His fingering is superb, being absolutely secure in intonation in the most rapid passages and at the highest positions on the finger board. His bowing ranges the possibilities from sustained and expressive eloquence to accents of the lightest and most supple quality. Mr. Fournier was given a very warm reception and so, too, for that matter, was Mr. Mennin, who was present for the local premiere of his symphony.

Next week Solomon, the noted English pianist, will be the soloist in Brahms' D minor concerto. Other works on the program are Schumann's Overture to "Genoveva" and Bartok's Music For Strings, Percussion and Celesta.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JAN 7 - 1951

Pops Orchestra In Monday Night Music Programs

The world-renowned Boston Pops Orchestra will be heard on the NBC network on Monday starting on the 29th (NBC, 10 p. m.), it has been announced. Arthur Fiedler will direct the concerts, which will extend into the regular spring season of the Boston Pops while the brodcasts will be continued during the regular Symphony Hall public concerts.

Arturo Toscanini's return to the podium and the moving of the NBC Symphony Orchestra to a Saturday broadcast period have made it possible to add the Boston Pops program to NBC's music schedule. The Boston Symphony Orchestra also is heard weekly on NBC on Saturday mornings in the unusual "rehearsal" broadcasts directed by Charles Munch.

Evening of Music

The addition of the Boston Pops Orchestra to the weekly schedule of NBC will keep the Monday evening of music schedule intact. The programs which precede this on the air on Monday nights are "The Railroad Hour" at 8, "The Voice of Firestone" at 8.30, "The Telephone Hour" at 9 and "Cities Service Band of America" at 9.30.

The "Boston Pops Orchestra" will replace the NBC Symphony Orchestra in "Operation Tandem," the system under which several sponsors advertise on five programs. The other four programs on "Operation Tandem" are "Duffy's Tavern," a segment of the "The Big Show," "The Man Called X" and "Screen Directors' Playhouse."

The Boston Pops Orchestra, composed of members of the Boston Symphony, has been heard by millions all over the world through radio broadcasts and through their many RCA Victor recordings. The programs will originate in Boston's Symphony Hall through the facilities of station WBZ in Boston.

This Clipping From
ST. MARY'S, PA.
PRESS
JAN 8 - 1951

RADIO
DAY by DAY

NEW YORK, Jan. 8 (AP)—Despite last year's big boom in television, network radio was not standing still by any means. It continued to show a steady expansion.

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The NBC Symphony Orchestra returns to its Saturday night schedule when Arturo Toscanini comes back on the Podium but its vacated Monday night hours will continue in the concert category.

Selected to take over is the Boston Pops orchestra, which has appeared in many a broadcast on one network or the other in the past. Meanwhile the Boston Symphony is continuing its rehearsal broadcasts on Saturday mornings.

The Pops orchestra composed of members of the symphony group, opens the new series January 29.

Listening Tonight:

NBC 8—Gordon MacRae show "Carouse;" 9 Donald Voorhees concert; 9:30 Paul Lavalle Band of America; 10 NBC Symphony Hour.

CBS 8—Joan Bennett in Hollywood Playhouse; 9 Anny Blythe in Friend Irma; 9:30 Bob Hawk.

ABC 8—Inner Sanctum; 9 Martha Lou Harp; 9:30 Johnny Desmond; 10 United or Not, Dr. Charles

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This Clipping From
SAN FRANCISCO, CAL.
NEWS
JAN 10 1951

Koussevitsky Will Conduct Israel Philharmonic Here

The interest of San Francisco concert-goers in the appearance of the Israel Philharmonic Orchestra has been indicated by an immediate and heavy demand for tickets. Presented under the joint auspices of the Musical Association of San Francisco and the local Jewish Welfare Fund, the orchestra will be heard in two concerts at the Opera House on Feb. 27 and 28.

The conducting of the Israel Philharmonic in San Francisco will be shared by Serge Koussevitsky, who for 25 years was conductor of the Boston Symphony Orchestra, and his protege, Leonard Bernstein, one of the nation's outstanding musical figures.

The orchestra arrived in the United States Jan. 1 on a good will tour as an expression of gratitude to the American people for the assistance rendered to the infant state of Israel in encouraging the development of the arts.

Koussevitsky's appearance Feb. 27 will mark his San Francisco debut. He will conduct Two Anthems; the Andante and Scherzo from David Symphony by Avidom; Prokofieff's Fifth Symphony and the Fourth Symphony by Tchaikovsky.

Bernstein is already well known in San Francisco, both as a composer and a conductor. His program Feb. 28 lists Two Anthems; Linz Symphony No. 36 in C major, Mozart; Sinfonia India, Chavez, and Brahms' Fourth Symphony.

Tickets are on sale at the Opera-Symphony Box Office, Sherman Clay & Co.

This Clipping From
BOSTON, MASS.
AMERICAN
JAN 10 1951

Pop Concert Broadcasts

A new series of coast-to-coast broadcasts is announced by the National Broadcasting Co. to be given by the Boston Pops Orchestra. Arthur Fiedler will conduct. Beginning Jan. 29, the broadcasts will be given each Monday night from 10 to 11 p. m., EST.

The Boston Pops, the summer version of the Boston Symphony Orchestra, are America's original Pops concerts and date back to 1885. They have been conducted by Arthur Fiedler since 1930 and have been on the air on past occasions. The performances of the Pops Orchestra are known throughout the world on RCA Victor recordings. The new Pops broadcasts are jointly sponsored. John Wright will be the writer and producer and Ben Grauer the narrator.

The Boston Symphony Orchestra and its music director, Charles Munch, continue with their weekly broadcasts taken from the stage of Symphony Hall where they are rehearsing.

This program, heard on the National Broadcasting Company network and unique in radio, affords an opportunity to hear and study an orchestra in the actual course of preparation. The program is now in its third season, having started in the autumn of 1948.

This Clipping From
CHICAGO, ILL.
NEWS
JAN 10 1951

RECORD REVIEW

New Cuttings Of Classics

BY IRVING SABLOSKY

THE SYMPHONIC SIDE: Pierre Monteux and his San Francisco Symphony play Beethoven's merry Symphony No. 8 with bright buoyancy of both tone and spirit (Victor LM-43, 10-inch longplay).

Schubert's Symphony No. 2 in B-flat—a lovable little work full of wondrously fresh melody—has a nicely polished performance by the Boston Symphony under Charles Munch (Victor LM-41, 10-inch longplay).

The same performers are heard in a new recording of Brahms' 4th Symphony, but Munch's fervidly lyrical reading is marred by over-excitement in the finale (Victor LM-1086, 12-inch longplay).

All three symphonies are well recorded.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 10 1951

SOLOMON, famed British pianist, will make his first appearance as soloist with the Boston Symphony at this week's Friday and Saturday concerts.

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD
JAN 14 1951

MAJOR & MINOR

U. S. Conductors Pay Little Attention To Great Works by U. S. Composers

By GLENN DILLARD GUNN

AMERICANS will agree that the culture most important to this nation is our own.

It follows that the literature, the painting and sculpture and the music of this country mean more to its people than the contemporary art of other lands.

That probably is true of the drama and of literature generally. American sculptors have their share of memorials so liberally displayed in the nation's capital, among them Daniel French's great statue of Lincoln. Native portrait painters do as well as the aliens who visit us.

The art of music provides the exception to this reasonable rule. In this field the foreigner still has every advantage. In part this is due to the accumulated literature of music which derives most importantly from the 18th and 19th centuries during which Americans were too busy conquering the continent and confirming their political and economic institutions to be concerned with higher forms of music, though folksong and dance never ceased to be created.

♫

THE first artistic invaders were Italian and German musicians. The Italians were experienced exporters of their opera which still dominates this country's stages. The Germans had less to offer in opera but far more than any other nation in symphony.

Then came the Russians to challenge their symphonic supremacy with the result that Tschaikowsky soon pushed Bach, Beethoven and Brahms into secondary positions in the esteem of the multitude.

Tschaikowsky's symphonic art won its preeminence in America without the aid of the urgent propaganda that spread the fame of German music. The Germans were determined nationalists here as at home. They were sincerely convinced of the superior worth of German music. They were keenly aware of the value of prestige in any field and were expert at turning it to commercial advantage.

As the century opened, the Soviet propaganda machine built upon the popularity of Tschaikowsky to promote Prokofieff, Shostakovich, Kabalevsky, Miaskowsky and their present crop of geniuses. With German prestige gone, except in the classics and the Wagner-Strauss school, the Russians built so successfully through AMTORG that they became the dominant factors in modern music as exhibited in our concert halls.

♫

AMERICANS began to create importantly and in volume in this century though they still had to overcome the prejudice of their fellow countrymen whose taste had been formed by the Italians, the Germans, and the Russians with some slight assistance from the French. To be heard they were obliged to achieve expressions of a kind that paid no tribute to their clever Russian contemporaries or to other Europeans.

It cannot be said that the American composers have prospered in this struggle. The cards are stacked against them. Great alien artists control all but four of our major symphony orchestras, of which there now remain but 23.

During the 49-50 season these orchestras found places on their programs for only 59 native works. Who were these native composers? The Musical Courier lists them as follows, compiling its data from the survey of the National Music Council:

Claude Almand, George Antheil, Samuel Barber, Lionel Barrymore, Robert Russell Bennett, Leonard Bernstein, S. Thomas Beversdorf, Franz Bornschein, Radie Britain, Francis Buebendorf, Hoagland Carmichael, John Alden Carpenter, Abram Chasins, Philip Greeley Clapp, Aaron Copland, Paul Creston, Eric DeLamarter, Norman Dello Joio, David Diamond, Lehnman Engel, Carl Eppert, Alvin Ettler, George Gershwin, Don Gillis, Morton Gould, Emil Greenwald, Charles Griffes, Howard Harson, Roy Harris, John Heller, Alan Hovahness, Frederick Jacobi, Jack Kilpatrick, Edward MacDowell, Daniel Gregory Mason, Peter Mennin, Emerson Meyers, Harold Morris Arne Oldberg, Vincent Persichetti, Walter Piston, Wallingford Riegger, Richard Rodgers, Carl Ruggles, William Schuman, Roger Sessions, Harold Shapero, Arthur Shepherd, Alan Shulman, Alexander Steinert, Halsey Stevens, Deems Taylor, Randall Thompson, Virgil Thomson, Burnet Tuthill, Robert Ward, Paul White, Thomas Carl Whitmer, James C. Williams.

♫

THE five native conductors did as well by the native composer as the aliens, but no better in some instances. Howard Mitchell and the National Symphony played nine native works out of a total of 109. Thor Johnson, in Cincinnati, played eight out of a total of 94. Alfred Wallenstein, in Los Angeles, played five out of a total of 69. Saul Kaston, in Denver, played five out of a total of 85. Walter Handl, in Dallas, played seven out of a total of 75.

New York betters its showing under Mitropoulos with 16 native works out of a total of 168. Chicago, under Raphael Kubelik—son of the once famous violinist—has led the Chicago Symphony, which was first in this patriotic endeavor, to a miserable three out of 124. Kubelik is a Czech.

Charles Munch, Boston's French conductor, has not kept up Koussevitzky's fine record. He played seven American works out of a total of 89. San Francisco, under another Frenchman, Monteux, did worse. He found only three native works while playing 61 of other origin.

Ormandy, a Hungarian by birth, added 14 native works to the Philadelphia Orchestra's total of 110. Buffalo and Baltimore are tied for last place in this honor role. Reginald Stewart, a Scottish artists, played only one American composition. Buffalo, served by a conductor unknown to me, did the same.

In contrast to Baltimore's Scotsman, George Szell in Cleveland, a German musician, played 10 American works out of a total of 84. That's 10 to 1 in favor of Cleveland.

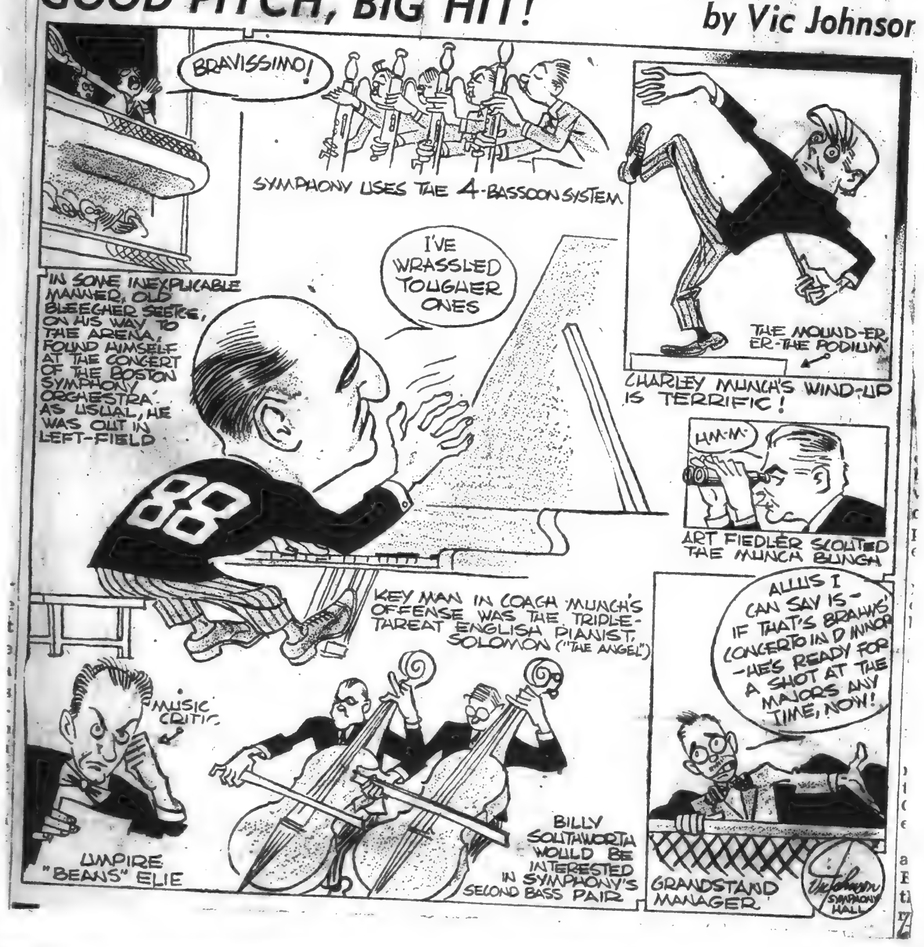
This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

A NEW series of coast-to-coast broadcasts is announced by the National Broadcasting Company to be given by the Boston Pops Orchestra. Arthur Fielder will conduct. Beginning January 29, the broadcasts will be given each Monday night from 9 to 10. The Boston Pops, summer version of the Boston Symphony Orchestra, is America's original Pops concert and dates back to 1885. It has been conducted by Arthur Fielder since 1930 and has been on the air on past occasions. The Boston Symphony Orchestra and its music director, Charles Munch, continues with the third season of weekly broadcasts taken from the stage of Symphony Hall.

E BOSTON HERALD, SATURDAY, JANUARY 13, 1951

GOOD PITCH, BIG HIT!

by Vic Johnsor



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TIGHT BINDING

ield House Albany Area alace of Fun

uditorium Capable of g Varied Entertainment

By C. R. ROSEBERRY

Times-Union Staff Writer

the top fancy skaters in the country will be their initials on the mirror-like floor of the House next week-end. The choice of this the eastern sectional championships of the tates Figure Skating association is one of the eathers yet in the cap of the immense audi- rena which is RPI's gift to the Albany Metro- rea.

Boston Symphony played there to a crowd of fail. The Don Cossacks sang last Friday night. e Autry show is coming Feb. 9 under sponsor- the Albany Variety club for the benefit of its und. And Mr. and Mrs. George Citizen and s can go there and skate on their own feet when like it.

WOULD BE STRETCHING a point to say that House—with all its versatility of uses and to the tri-city district—grew out of a certain that took place away back in 1930. But that had a bearing on the matter. Of course, World was what brought it to pass, in the final analysis. we were about to say, it was 1930 and the Hous- ily of Troy were reading the newspaper ac- of an event in Madison Square Garden. The igure skating championships were on—and that year when a blonde she-Viking, name of Sonja kated her way to fortune.

S WERE three lively s in the family circle, eir excitement was by what they read. is was Dr. Houston's giving them instruc- figure-skating as soon could stand on a pair s Livingston W. Hous- then president of the Valve Manufacturing and a skating en- ever since he played as an R. P. I. under- e.

way, one of the daught- isted they go down to York and see for them- Dr. Houston didn't e too hard. He got on one and next day he his skating daughters sitting in Madison e Garden. From then on, Houston girls were con- l and incurable skaters, heir father's interest in ort was revived to the where he quietly swung nfluence here and there ls getting some kind of lic arena for the Troy- nectady-Albany locality.

EW TENTATIVE moves hat direction came to t. The war intervened, e it was over, Dr. Hous- as persuaded to take the enery of his alma mater, I. Though he didn't fore- at the time, events were ng so that R. P. I. would enabled to do something ward solving the auditor- shortage.

mediately after the war, you recall, the colleges e full to busting with GI ans. R. P. I.'s registra- doubled, from 1,500 pre- to 3,000. A hasty student ing project went up on hill and was christened sselaerwyck.

NCLE SAM said he would what he could to help the eges. Scattered around the ntry were all kinds of mili- y structures which now e under the heading of r surplus". The colleges e invited to apply for them a project basis.

Well, the trustees of R. P. I. d become infected with the orts-arena idea from Presi- nt Houston, and they kept eir eyes peeled for some- ing in the way of a tremend- us metal-frame structure— aybe a big hangar. But the overnment wouldn't declare angars war-surplus. Then ey discovered this huge Navy warehouse at Davisville, R. I., and snared onto it. The gov- ernment moved it to Troy and set it up. Since then, R. P. I. has put more than $600,000 into redesigning and equip- ping it, and—viola! there's the Field House: size, 200 by 300 feet; total seating capacity, 8,000; ice-rink 185 feet by 85 feet, as large as Madison Square Garden's; and all sorts of facilities for running com- mencements, concerts, dances, conventions, and sports events.

ONE OF its potential values to the community, we don't like to think of— but it is none the less potential. When the area was struck by a ferocious gale not long ago, the Field House was standing by for possible use as a shelt- er in case of calamity. It will be available to the whole ter- ritory for any grave public emergency, whether from the elements or attack from the skies.

President Houston's empha- is over and over is upon the lfinition of the Field House s a place for "furthering the ducational, cultural and re- reational needs of this entire rea."

"We are not going into e amusement business", Dr. ouston insists. "We will not op to being a professional orts arena."

THE FIELD HOUSE isn't money-making proposition either. So far, with its $100,000 annual overhead, it hasn't broken even. The college hopes to get it on a keel where it will pay its own way, and that's all.

"Show business" is not in its line. Bob Hope and Horace Heidt recently put on their nation-wide broadcasts from the Field House, and Gene Autry is soon to come. But these were exceptions to the rule. Dr. Houston has no intention of throwing the Field House open to private promoters for enterprises of showmanship.

THE HEAD MAN up there is H. L. (Jack) Garren, who probably knows more about artificial ice-rinks than anyone in the country. While his speciality is winter sports, Garren is well qualified for the other manifold aspects of managing such a gigantic institution as he now has on his hands.

Jack Garren, a construction engineer, went to Lake Placid in 1930 to build a stadium, stayed on as construction superintendent and manager of facilities for the Olympic games. Before that, there was no such thing in the United States as a championship bobsled run, a full-scale ski center, or summer ice skating. Garren built and iced the now famous Mt. Von Hovenberg bob-run at Placid. He introduced summer skating at Lake Placid, and produced and directed the annual Figure-Skating Carnival.

THE FIRST YEAR the Field House was in use at R. P. I. (1948) its facilities were limited, and it was used only as an overflow gymnasium for track, baseball, lacrosse, and exercise of the surplus student population. The college invested a lot more money, widened it and made it versatile.

The big opening of the Field House as a semi-public facility came in October, 1949, with the celebration of R. P. I.'s 125th anniversary, when Canada's Prime Minister Louis St. Laurent spoke. Last January's commencement exercises were there, with General Omar Bradley, chief of the joint chiefs of staff speaking. Among other events have been an exposition by the Troy Junior Chamber of Commerce, two international ice revues, and a concert by the Polytechnic Chorus of Finland. The Boston symphony drew the largest audience yet—almost 6,000—and they came from as far away as Plattsburgh and Poughkeepsie. The music-shell at Tanglewood, Mass., the home grounds of the Boston orchestra, was copied in exact detail for this concert and kept as a permanent fixtxure.

The main floor was specially constructed for ice-rink purposes. Embedded in the concrete are coils of pipe totalling nine and one-half miles in length, and through them is pumped the brine that freezes the ice. When the skating season comes along in November, the ice is frozen by an expert process of spraying layer over layer on the concrete, to a thickness of one inch.

GARREN DEVELOPED his freezing technique by long trial-and-error. After each skating session, the ice is planed smooth and a new surface sprayed on it. This process has been repeated as many as three times a day at the Field House. Garren plans to do some of his artistic ice-painting for future events, engraving elaborate designs into the rink as is done at Lake Placid.

When a concert or basketball game or a dance is booked during the winter months, it is a matter of only two hours to cover the ice with a removable hardwood floor in sections. Then chairs are placed

4,000 seating capacity of the permanent concrete tiers on each side.

The Field House was the means of organizing last year the R. P. I. Figure-Skating Club, which has 75 members and is headed by William Berrigan of Schenectady.

AT SOME HOURS of almost every day and evening (according to what events are scheduled) the Field House rink is open to the public. More and more are taking advantage of it. A Junior Figure Skating Club, for children up to 14, is under way on Saturdays. Mary Lou Rolfson, a talented figure-skating professional, is attached to the Field House staff and available for private lessons. Prexy Houston is a frequent skater there. So is his attractive younger daughter, Carol.

The Field House, needless to say, has put the R. P. I. hockey team on the man. The Williams hockey team is using it as home base. Union College is considering a similar arrangement.

Indicative of the prestige which the Field House has attained almost overnight is this fact: the R. P. I. Figure Skating Club was admitted one day to membership in the U. S. Figure Skating Association; the next day it was awarded the championships to take place there Jan. 12-13-14.

AN AUDIENCE OF 6,000—That's how the Boston Symphony orchestra packed 'em in with the concert it gave last fall at the RPI Field House. It was the biggest crowd yet at the tremendous structure in Troy which is serving the Albany Metropolitan area as a combination auditorium and sports arena. The Field House seats up to 8,000.

THE PUBLIC MAY SKATE, TOO—Here is a Sunday view of just the plain garden variety of skaters who flock to the Field House in the intervals set apart for public admission to the rink.

THE SCENERY IS SUPERB—One of the most ardent habitues of the ice rink at the Field House is Miss Carol Houston, daughter of Dr. Livingston W. Houston, who is president of RPI. All three of his daughters are talented figure skaters. Carol, a recent Vassar graduate, is considered by experts to be of professional calibre.

This Clipping From
PASSAIC, N. J.
SUNDAY EAGLE
JAN 14 1951

Reviews of New Records

CONCERT MUSIC

NEW YORK (UP)—In its entirety Beethoven's "Prometheus" ballet music can't be described as much more than a curiosity, although it has flashes and even sustained illuminations, such as its magnificent overture.

For his devotees, however, a newly recorded complete performance by the Winterthur Symphony under Walter Goehr, will give much in pleasure and in understanding too. "Prometheus" contains pertinent clues to the genesis of latter works, particularly the "Eroica" (Concert Hall; two LPs.)

A new recording of Beethoven's C minor piano concerto, the third, has Wilhelm Backhaus as soloist and the resplendent Vienna Philharmonic under Karl Bohm. Very few pianists go as deeply into a Beethoven score as Backhaus, or bring forth as much. Bohm's insight is dependable (London: one LP.)

This reviewer's report on Mrs. Eleanor Roosevelt in her fortuitous role of narrator in Prokofieff's "Peter and the Wolf," with the Boston Symphony under Serge Koussevitzky, is that for him she is an entirely satisfactory narrator. She is simple and easily understood. She points the narrative always toward the music, never away from it. These are the requirements of the narrator (RCA Victor; one LP.)

SINCERE EFFORT

Some may feel music has been fitted to narrative to the point of strained silliness. Others will be impressed by the obvious sincereity, the skillful uses of resources of orchestra and piano, the sensitive gropings for both a delineation of and a remedy for our age of anxiety.

—DELOS SMITH

[218]

— Solomon Soloist in Brahms at Symphony

This Clipping From
HARTFORD, CONN.
TIMES
JAN 13 1951

Solomon Both Musical, Idealistic in Concerto

Special to The Hartford Times

Boston — The British pianist, Solomon, was soloist in the Brahms piano concerto in D minor, accompanied by Charles Munch and the Boston Symphony Orchestra. It was an especially fine performance which was well received by an audience who had, doubtless, a curiosity to see this much talked about plianist at first hand.

In actual performance, Solomon captures the stage from the very first instant that he appears. As a pianist he seems terribly sure of himself and, although he gives a business-like performance, his music is of a certain soulful quality more than it is academic. The pianist himself is more poet than he is technician. His approach is both musical and idealistic.

* * *

WITH THE ABLE accompaniment supplied by Mr. Munch, the Brahms was given a truly compelling performance. Sometimes it is rather difficult to take too much of Brahms' piano music at one sitting, but in capturing the depth which is Brahms, Solomon has only succeeded in deepening depth itself.

This was Solomon's first appearance with the Boston orchestra and it is hoped that he will be reengaged as soon as possible—they play so well together.

Mr. Munch opened the program with an energetic playing of Schumann's "Overture to Genoveva," and Bela Bartok's "Music for Strings and Percussion."

The Bartok piece is the sort of thing that wears well on you. It is extremely listenable music of the bourgeois type and it owns a vibrant and fascinating modern slant which is cleverly fashioned from the old school.

* * *

"MUSIC FOR Strings and Percussion" is an apt title for the piece. Mr. Bartok does not seem to have wanted to fashion a masterpiece and, consequently, his music is remarkably free of the bitter pretense which accompanies a contrived composition.

Yet Bartok's music is sure to stay with us long after the fad of it has worn off, which is really the important criterion of good music. It has punch and virility. Nor is it wholly devoid of poetry.

F. S.

Munch Performance of Bartók Music Hailed

By Harold Rogers

When Solomon gave his first Boston piano recital last season, Jordan Hall was moderately filled. When he returned to Jordan Hall in the spring, seats were placed on stage to accommodate the overflow audience. When he played in Symphony Hall early this season, another capacity audience was in attendance. Almost overnight Solomon had won a large and devoted following of Bostonians.

It is only natural, then, that Solomon's first appearance with the Boston Symphony Orchestra at its concerts this week end has been keenly anticipated. If listeners should find themselves disappointed with his performance of the Brahms First in D minor, there is reason for it, though Solomon should take none of the blame.

* * *

For Solomon is one of those rare interpreters who evoke a musical mood through a highly sensitive and subjective realization of the music's inner substance. He is at his best in projecting this mood when he is in complete control of the factors involved. This occurs in his solo recitals, of course, owing to his complete mastery of the piano. This does not occur in a concerto, however, because he has little control over the interpretive approach of the orchestra.

So in the Brahms yesterday afternoon we witnessed two mutually negating approaches—Solomon's subjectivity against the orchestra's objectivity. These two extremes drew into closer alignment during the serene Adagio; and in cadenza portions, of course, Solomon was free to soar to those poetic heights obtainable by only a royal few.

But by and large it was obvious that Solomon's forte is not the concerto—at least not this concerto. A pianist of mere technical brilliance is often more successful in captivating an audience by means of a concerto than one who plumbs for depths unknown by mere technique. The Brahms concerto was well performed; it was not superlatively performed. Mr. Solomon is a superb recitalist and is at his best when playing alone.

A booming bravissimo from the balcony led the barrage of applause that followed Charles Munch's refined reading of Bartók's Music for Strings, Percussion, and Celesta. This was its first hearing in Symphony Hall since Leonard Bernstein introduced the work to Boston in 1947. It is gratifying that Bartók's starkly original talent is no longer an enigma.

After an initial splash as an innovator, Stravinsky subsided into a neo-classicism that, however valuable and valid, is overshadowed by his former fire. Schönberg's innovations, which have left a strong impress on contemporary music, are still largely a closed book to the public. But Bartók was the innovator up to the last; that his music is widely enjoyed within only a few years after his passing is a tribute to his unique genius.

* * *

By conducting with great precision, Mr. Munch held the orchestra in the accurate ensemble necessary to express Bartók's rare tonal essences, his will-o'-the-wisp moods, his exquisitely-patterned noises, his machine-like momentums. This work is imbued with intelligence, not intellectuality; with emotion, not sentimentality. Mr. Munch gave it the intelligent rendering that it requires. He deserved the bravissimo from the balcony, and many more.

Mr. Munch opened the program with a dramatic performance of Schumann's overture to his defunct opera, "Genoveva," a piece filled with much plaintive sighing, longing, and operatic agitation. Schumann is seldom heard in this frankly theatrical vein.

BOSTON HERALD, SATURDAY, JANUARY 13, 1951

GOOD PITCH, BIG HIT!

by Vic Johnson

This Clipping From
BOSTON, MASS.
POST
JAN 13 1951

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The trouble with the current Symphony program is that it lacks a suitable close. Bartok's Music of Strings, Percussion and Celesta, which originally occupied the final spot, is a bit too rarefied. Sensing that, Mr. Munch put it in the middle, and placed at the end Brahms' First Piano Concerto, which is enjoying the distinguished services of Solomon, the English virtuoso, who made his Boston Symphony debut yesterday. But taken as a whole, the concerto is a solemn piece. Even the finale, which begins and ends with a show of exuberance, is sometimes labored, and Solomon's interpretation, magnificent in many ways, is not exactly an electrifying one—if any performance of this concerto could be that.

The remaining choice for the final position was Schumann's Overture to "Genoveva," revived after 33 years; and the traditional place for an overture is the beginning of a concert. It still would have made a better finish than either of the others. The opera, Schumann's only essay in the form, was a failure, but the overture is first-rate Schumann, and its neglect by every conductor since Muck seems hard to understand. There is a brooding introduction and the rest is passionate. It is not what you would call theatre music, and it suggests, of itself, why the opera never caught on. Herbert F. Peiser, who heard it that way in Germany, maintains that it is highly effective as a radio piece. Mr. Munch, who is always at his best in Schumann, gave it a stirring reading.

Curious that the Bartok should have followed so closely upon last Wednesday's Jordan Hall performance of the Sonata for two pianos and percussion. The latter is on the whole the more consistently absorbing piece of the two. Both abound in extraordinary effects of sound. Indeed, we are often more conscious of the sound of the music than of the music itself. In the piece heard yesterday, this is particularly true of the two slow divisions.

The second and fourth movements provide easier listening. The finale, in fact, is something of a thriller, and yesterday it provoked a noisy demonstration on the part of at least some members of the audience, if not of all of them. The performance in which the percussion section covered itself with glory was of remarkable quality. The work, first given here under Mr. Bernstein four years ago, was not repeated any too soon. Whether you like him or not, Bartok belongs in the repertory.

The uneveness of Brahms' early concerto was especially apparent yesterday. Solomon, with conductor and orchestra to aid, made the most of its romantic, poetic qualities, but did something less than full justice to the more vigorous episodes. Anyway, the audience rose to it.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 1

MUSIC

Pianist Solomon Plays Brahms Concerto in D Minor With Symphony

By CYRUS DURGIN

It was almost like the proverbial irresistible force meeting an immovable object, the first appearance of pianist Solomon with the Boston Symphony Orchestra, in the Brahms D minor Concerto. Individually each was a quantity well known; Solomon as a foremost keyboard virtuoso who plays with extraordinary clarity and "singing" tone; the Brahms as a huge work, intractable and granitic in its first movement and finale, a classic more respected than loved.

With the superlative collaboration of conductor Charles Munch and the Boston Symphony to serve as a sort of catalytic agent in this collision, the result was a stupendous performance. I had never heard the like of it, and perhaps older listeners never had, either. This result was a performance that mastered every problem of tonal balance in interpretive difficulty. Solomon is the man to make those big trills sound musical, to make the oftentimes thick Brahmsian piano texture inviting as velvet. Mr. Munch is the man to muster the right proportion of orchestral weight so that the piano does not have to roar or otherwise be submerged.

Every detail of keyboard writing and orchestral scoring was clear as mountain air, and for the first time within this chronicler's experience the D minor Concerto was real music in every measure. I should have preferred a faster tempo in the two outside movements, but pianist and conductor were thoroughly in agreement on the relatively slow pace they chose. As for the adagio which is the younger Brahms at his most delicate and sentimental, that was as near perfection as you are likely to hear. No wonder, then that cheers and applause broke in before the last chord of the whole work had ended.

Somewhat lost in the presence of this miracle was Bela Bartok's remarkable Music for Strings, Percussion and Celesta that Leonard Bernstein had introduced here in 1947. Elder people won't like it, for it is often dissonant, rhythmically arbitrary and bizarre in many of its melodic and harmonic details.

This sort of music, so personal and venturesome, doesn't make friends quickly. You have to give it a lot of careful listening. But if it does not prove a 20th century masterpiece, I shall have lost a bet with myself. Beneath the rough texture is real feeling and genuine vitality, a sense of true musical communication. It was fairly well received, and a balcony section of the audience, if I heard correctly, gave it an enthusiastic shout.

The program begins with Schumann's "Genoveva" Overture, a relic of the romantic past unheard at these concerts since 1918.

[219]

This Clipping From
BOSTON, MASS.
HERALD

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 12th concert of the season in Symphony Hall yesterday afternoon. Solomon, pianist, was the soloist. The program:

Overture to Genoveva ..... Schumann
Music for Strings, Percussion and Celesta ..... Bartok
Concerto No. 2 in D minor, Op. 15 ..... Brahms

By RUDOLPH ELIE

Solomon at the peak of his form, Bartok at the peak of his art, and Schumann unlike Schumann in anything else, made this one of the notable concerts in a notable season.

Taking things as they came there was first the overture to Schumann's forgotten opera "Genoveva" which is especially beautiful for the fact that while its melodic and harmonic substance is the maturest Schumann, its scoring for the orchestra is quite the best thing Schumann (whose scoring has often been rather unjustly criticised) ever did. Rather darker in color than the symphonies and more organic and "composed-through" in its orchestral language, it develops in a sustained and inevitable manner. Mr. Munch, who conducted it with devotion, is to be complimented for reviving this work, unheard here since 1918.

Quality of Vision

If the "Music for Stringed Instruments, Percussion and Celesta" is not Bartok's masterpiece, it certainly ranks as one of his most original works—and originality of an elemental quality characterizes all of this composer's music. For expressed in its drivin grhythmic power, its far-reaching tonalities and harmonic tensions ,its individuality of melodic content (drawn from Bartok's life-long absorption in the eastern European folk melos of Hungary), is a nearly messianic quality of vision.

It is as if Bartok, deaf to the sounds of western romanticism yet himself a passionate romantic, had to create this music out of an inner urgency he could not deny.

To make one case in point, consider the slow movement, which, from an eerie click of the xzylophone over glissandos in the pedal timpani, goes on to evoke a scene of other-worldly mystery and rapture, to subside again in the atmosphere of the opening bars. It is music, really, of another sphere and another time and when we all catch up with it —say in 2051—it will, I am sure, speak as directly, as personally and as profoundly as the adagio of the Ninth.

It might be added that Mr. Munch and the men of the orchestra traversed this fiendishly difficult work no less than magnificently, and it was gratifying indeed to note that the audience was sufficiently in contact with music and performance to call the condctor back for a fourth round of applause.

Big, Intimate

As far Solomon, his was the most elevated and inspired performance of Brahms' towering D minor Concerto we have heard since Rudolf Serkin did it here in 1938. Solomon, whose approach was at once big but intimate, brilliant but inward, conveyed all the sombre majesty of the first movement, all the profound melancholy of the slow movement (inspired by the attempted suicide of Schumann), and all the ingratiating energy of the rondo. It was, in fact, the Solomon of his first two memorable recitals in Jordan Hall last season, the Solomon who looks like The Angle but plays like an angel. Once again, too, Mr. Munch revealed his great stature as an accompanist, and although there were moments of rather rough tone in the woodwinds and brasses, the orchestra gave superb interpretative support.

The orchestra is out of town next week, returning on January 26 with Pierre Monteux making his first appearance as conductor of the orchestra in more than a generation. He will do the Overture to "The Flying Dutchman," Beethoven's Fourth Symphony and Stravinsky's "Le Sacre du Printemps," which he, to the accompaniment of a riot, introduced to the startled world.

This Clipping From
NEW YORK, N. Y.
COMPASS
JAN 11 1951

Premiere for Mennin

Peter Mennin's Fifth Symphony will be introduced here by the Boston Symphony, Charles Munch conducting, next Wednesday evening in Carnegie Hall.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 13 1951

MUSIC

Pianist Solomon Plays Brahms Concerto in D Minor With Symphony

By CYRUS DURGIN

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This Clipping From
TRENTON, N. J.
SUNDAY TIMES ADVERTISER
JAN 14 1951

New Records

Various persons will have various reactions to Leonard Bernstein's second symphony, titled "The Age of Anxiety" after a poem by W. H. Auden, which has been recorded by the New York Philharmonic - Symphony under the composer, with Lukas Foss playing the piano part (Columbia; one LP.)

Sincere Effort

Some may feel music has been fitted to narrative to the point of strained silliness. Others will be impressed by the obvious sincerity, the skillful uses of resources of orchestra and piano, the sensitive groupings for both a delineation of and a remedy for our age of anxiety.

This reviewer's report on Mrs. Eleanor Roosevelt in her fortuitous role of narrator in Prokofleff's "Peter and the Wolf," with the Boston Symphony under Serge Koussevitzky, is that for him she is an entirely satisfactory narrator. She is simple and easily understood. She points the narrative always toward the music, never away from it. These are the requirements of the narrator (RCA Victor; one LP.)

* * *

After years of listening to the swollen and feverish orchestral version of Schoenberg's "Verklaerte Nacht," its playing by the ensemble it was intended for—a string sextet—causes almost as much surprise as pleasure. Now it has the full sense of a transfigured night rather than a nocturnal calm pierced by nightmare.

The recording is by the Hollywood String Quartet plus Alvin Denkin, viola, and Kurt Reher, 'cello. It is loaded with stuff, this quartet made up of members of Southern California's impressive colony of top musicians.

* * *

The latest wax-from-film musical album by MGM, "Pagan Love Song," features Howard Keel and Esther Williams singing about all the romance of the South Pacific which the GIs of the last war was somehow missed. The album has some fine songs which already are climbing into the hit list, including "Pagan Love Song," "Home of Singing Bamboo," "Why is Love so Crazy," "Singing in the Sun," "Sea of the Moon" and "Tahiti."

* * *

New singles:

Lisa Kirk sings her best pair of songs in some time with "Gotta See Ya Once More" and "Ja-Da" (RCA Victor) . . . Artie Shaw's orchestra has a tuneful two instrumental sides with "Serenade in Blue" and "Autumn Leaves" (Decca) . . .

Jo Stafford adds to her catalogue the standard "Stardust" and the new "You Don't Remind Me"—both very listenable (Columbia) . . . Jack Fina has some good old-fashioned ragtime piano in the playing of "Baltimore Rag" (MGM) . . .

Other good ones include Margaret Whiting singing "A Man Ain't A-Nothin' But a Wolf" (Capitol) . . . Don Cornell singing with Hugo Winterhalter's Orchestra, "Sue Me" and "Velvet Lips" (RCA Victor) . . . "Who Cares" with Lionel Hampton's Orchestra (Decca) . . . Sarah Vaughn singing "The Nearness of You" and "You're Mine, You" (Columbia.)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD
JAN 13 1951

Boston To Take Over Toscanini's Spot

The N. B. C. Symphony Orchestra returns to its Saturday evening chedule when Arturo Toscanini comes back to the podium 2 weeks from now, but its vacated Monday night hours will continue in the concert category.

Selected to take over as the Boston Pops Orchestra, which has been on many a broadcast on one network or the other in the past. Meanwhile the Boston Symphony is continuing its rehearsal broadcasts Saturday mornings.

The Pops, composed of members of the symphony group, opens the new series January 29.

Arthur Fiedler will conduct. Beginning January 29, the broadcasts will be given each Monday night from 10 to 11 P. M. The Boston Pops, summer version of the Boston Symphony Orchestra, are America's original Pops concerts, and date back to 1885. They have been conducted by Arthur Fiedler since 1930.

As for the Boston Symphony broadcasts from the stage of Symphony Hall where they are rehearsing, this program, heard on the National Broadcasting Company network and unique in radio, affords an opportunity to hear and study an orchestra in the actual course of preparation. The program is now in its third season, having started in the autumn of 1948.

This Clipping From
BOSTON, MASS.
TRAVELER
JAN 15 1951

The Boston Symphony In N. Y. This Week

The Boston Symphony Orchestra makes its third visit of the season to New York this week. In the following week, Pierre Monteux will return to Boston to conduct the orchestra for the first time since he was its regular conductor in 1919-24. Mr. Monteux will conduct the third concert of the Cambridge series in Sanders Theater, the 13th pair of Friday and Saturday concerts on Jan. 26-27 and the third Sunday afternoon concert in Symphony Hall on Jan. 28.

On Friday, Saturday and Sunday the program will consist of Wagner's Overture to "The Flying Dutchman," Beethoven's Fourth Symphony and the Third Symphony by Brahms.

This Clipping From
NEW YORK, N. Y.
Journal American (B'klyn Sect.)
JAN 18 1951

Munch Leads 3rd Concert

The Boston Symphony Orchestra, under direction of Charles Munch, will return to the Brooklyn Academy of Music tomorrow evening for its third concert of the season. The program will open with Haydn's Symphony No. 103 in E-flat ("Drum Roll"), and will continue with Ravel's Rapsodie Espagnole.

The concert will be brought to a close with the Fantastic Symphony, Op. 14A, by Berlioz.

The Brooklyn performances by the Boston Symphony Orchestra are held under auspices of the Brooklyn Institute of Arts and Sciences, acting in cooperation with the Philharmonic Society of Brooklyn and the Brooklyn Committee for the Boston Symphony Orchestra Concerts.

This Clipping From
JERSEY CITY, N. J.
JERSEY JOURNAL
JAN 16 1951

FEATURE LIST:—This month the entire music world observes the 50th anniversary of the death of the great Italian composer Giuseppe Verdi, whose prolific pen produced 30 operas, 11 of which are today in the repertory of the world's greatest companies; seven choral works, including the great Requiem and the Stabat Mater; a number of works for voice and instrument and small instrumental groups, and one string quartet. RCA-Victor's commemorative offering is the issuance of three albums—two representative of Verdi's most universally known and loved operas, including "Highlights from La Traviata," and the third his little-known Quartet in E Minor, the great master's only work in chamber form. Previously available as single discs, the operatic excerpts and overtures are now compiled so that opera lovers may have them in unit form performed by leading soloists of the Metropolitan Opera with whom the roles have been popularly identified. . . . Another event of significance on the Red Seal feature list is the release of Samuel Barber's Sonata for Piano, by Vladimir Horowitz, who premiered the work in New York last January. Horowitz is also represented on the January list by a recording of the Chopin Sonata in B-Flat Minor, Op. 35. . . . The January feature list contains three single discs: a coupling of Paganini's "La Campanella" and "Moto Perpetuo," played by Thirty-four Violins of the Boston Pops Orchestra under Arthur Fiedler; a reading of the Overture to Berlioz' "Beatrice and Benedict," by Charles Munch and the Boston Symphony Orchestra, and, finally, two outstanding arias: Una furtiva lagrima from "L'Elisir d'Amore" and Lamento di Federico from "L'Arlesiana," sung by tenor Jussi Bjoerling.

M.G.MELODIES:—There are some top-notch records just released by MGM which make for very pleasant listening. For instance, there is an album, "Sentimental Journey with David Rose," which is very pleasing to the ears. Rose and orchestra offer the lovely tune title itself, "Sentimental Journey." They continue with seven other lush musical way-stations. Dave's musical group, the Rose-tones, are on hand to greet you at places marked: "When the Wind Was Green" and "Time and Time Again." Visits "Star Dust," "Moon of Manakoora," "Deep Purple," "Bewitched" and "How High the Moon" are in charge of the orchestra alone. . . . From the film "Royal Wedding" come two tunes that are sung by Fred Astaire and Jane Powell. The first is a number which has one of the longest titles on record, a hilarious ditty called "How Could You Believe Me When I Said I Loved You When You Know I've Been a Liar All My Life?" The coupler offers Jane alone in an outstanding new ballad, "Too Late Now." . . . If you like the mood nostalgic you get it in the latest Blue Barron recordings of "Till the End of the World with You" and "At a Perfume Counter (On the Rue de la Paix)." . . . From the musical production "Bless You All" Ted Straeter and orchestra offer "Take Off the Coat." The lyric is fine. Coupler is "Use Your Imagination," from "Out of This World." The Straeter Singers add charm to the number. . . . Two standard tunes, "I'm Gonna Sit Right Down and Write Myself a Letter" and "I'm Through with Love," are done well by Sarah Vaughan.

CAPITOL CLICKS:—Country singer Jimmie Skinner performs two of his own original songs with a strong beat and with guitar featured. Numbers are "There's Nothin' About You Special" and "It's My World." Skinner's singing is particularly well adapted to this fine coupling. . . . "The Great American Eagle" is a patriotic number by Leon Payne and with narration by Tex Ritter. Reverse side, "Fatal Letter," features the sensitive voice of Payne. . . . Polka king Steve Adamczyk socks across two sure-fire winners for his followers with "Ballroom Polka" and "Around and Around," the latter being strictly instrumental. . . . That hot number "Hot Rod Race" is well done by Jimmy Dolan. Flipside is "Walkin' the Blues."

[200]

E BOSTON HERALD, SATURDAY, JANUARY 13,

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 12th program of the 70th season in Symphony Hall yesterday afternoon. Solomon, pianist, was the soloist. The program:
Overture to "Genoveva" ..... Schumann
Music for Strings, Percussion and Celesta ..... Bartok
Concerto No. 1 in D minor, Op. 15 ..... Brahms

By RUDOLPH ELIE

Solomon at the peak of his form, Bartok at the peak of his art, and Schumann unlike Schumann in anything else, made this one of the notable concerts in a notable season.

Taking things as they came there was first the overture to Schumann's forgotten opera "Genoveva," which is especially beautiful for the fact that while its melodic and harmonic substance is the maturest Schumann, its scoring for the orchestra is quite the best thing Schumann (whose scoring has often been rather unjustly criticised) ever did. Rather darker in color than the symphonies and more organic and "composed-through" in its orchestral language, it develops in a sustained and inevitable manner. Mr. Munch, who conducted it with devotion, is to be complimented for reviving this work, unheard here since 1918.

Quality of Vision

If the "Music for Stringed Instruments, Percussion and Celesta" is not Bartok's masterpiece, it certainly ranks as one of his most original works—and originality of an elemental quality characterizes all of this composer's music. For expressed in its drivin grhythmic power, its far-reaching tonalities and harmonic tensions ,its individuality of melodic content (drawn from Bartok's life-long absorption in the eastern European folk melos of Hungary), is a nearly messianic quality of vision.

It is as if Bartok, deaf to the sounds of western romanticism yet himself a passionate romantic, had to create this music out of an inner urgency he could not deny.

To make one case in point, consider the slow movement, which, from an eerie click of the xzylophone over glissandos in the pedal timpani, goes on to evoke a scene of other-worldly mystery and rapture, to subside again in the atmosphere of the opening bars. It is music, really, of another sphere and another time and when we all catch up with it —say in 2051—it will, I am sure, speak as directly, as personally and as profoundly as the adagio of the Ninth.

It might be added that Mr. Munch and the men of the orchestra traversed this fiendishly difficult work no less than magnificently, and it was gratifying indeed to note that the audience was sufficiently in contact with music and performance to call the condctor back for a fourth round of applause.

Big, Intimate

As far Solomon, his was the most elevated and inspired performance of Brahms' towering D minor Concerto we have heard since Rudolf Serkin did it here in 1938. Solomon, whose approach was at once big but intimate, brilliant but inward, conveyed all the sombre majesty of the first movement, all the profound melancholy of the slow movement (inspired by the attempted suicide of Schumann), and all the ingratiating energy of the rondo. It was, in fact, the Solomon of his first two memorable recitals in Jordan Hall last season, the Solomon who looks like The Angle but plays like an angel. Once again, too, Mr. Münch revealed his great stature as an accompanist, and although there were moments of rather rough tone in the woodwinds and brasses, the orchestra gave superb interpretative support.

The orchestra is out of town next week, returning on January 26 with Pierre Monteux making his first appearance as conductor of the orchestra in more than a generation. He will do the Overture to "The Flying Dutchman," Beethoven's Fourth Symphony and Stravinsky's "Le Sacre du Printemps," which he, to the accompaniment of a riot, introduced to the startled world.

This Clipping From
NEW YORK, N. Y.
POST HOME NEWS
JAN 16 1951

Bostonians to Play Mennin Symphony

The Boston Symphony Orchestra under the direction of Charles Munch returns to Carnegie Hall tomorrow for its third visit of the season. Included will be the first local performance of the Fifth Symphony of the young American composer, Peter Mennin. Also scheduled are Ravel's "Rapsodie Espagnole" and Schumann's First Symphony.

On Saturday at 2:30, the orchestra, for its second Carnegie concert, will perform Haydn's Symphony No. 103, the "Drum Roll," and Berlioz's Fantastic Symphony. This same program will be performed Friday night at the Academy of Music in Brooklyn.

-SATURDAY, JANUARY 13, 1

MUSIC

Pianist Solomon Plays Brahms Concerto in D Minor With Symphony

By CYRUS DURGIN

It was almost like the proverbial irresistible force meeting an immovable object, the first appearance of pianist Solomon with the Boston Symphony Orchestra, in the Brahms D minor Concerto. Individually each was a quantity well known: Solomon as a foremost keyboard virtuoso who plays with extraordinary clarity and "singing" tone; the Brahms as a huge work, intractable and granitic in its first movement and finale, a classic more respected than loved.

With the superlative collaboration of conductor Charles Munch and the Boston Symphony to serve as a sort of catalytic agent in this collision, the result was a stupendous performance. I had never heard the like of it, and perhaps older listeners never had, either. This result was a performance that mastered every problem of tonal balance in interpretive difficulty. Solomon is the man to make those big trills sound musical, to make the oftentimes thick Brahmsian piano texture inviting as velvet. Mr. Munch is the man to muster the right proportion of orchestral weight so that the piano does not have to roar or otherwise be submerged.

Every detail of keyboard writing and orchestral scoring was clear as mountain air, and for the first time within this chronicler's experience, the D minor Concerto was real music in every measure. I should have preferred a faster tempo in the two outside movements, but pianist and conductor were thoroughly in agreement on the relatively slow pace they chose. As for the adagio, which is the younger Brahms at his most delicate and sentimental, that was as near perfection as you are likely to hear. No wonder, then, that cheers and applause broke in before the last chord of the whole work had ended.

Somewhat lost in the presence of this miracle was Bela Bartok's remarkable Music for Strings, Percussion and Celesta that Leonard Bernstein had introduced here in 1947. Elder people won't like it, for it is often dissonant, rhythmically arbitrary and bizarre in many of its melodic and harmonic details.

This sort of music, so personal and venturesome, doesn't make friends quickly. You have to give it a lot of careful listening. But if it does not prove a 20th century masterpiece, I shall have lost a bet with myself. Beneath the rough texture is real feeling and genuine vitality, a sense of true musical communication. It was fairly well received, and a balcony section of the audience, if I heard correctly, gave it an enthusiastic shout.

The program begins with Schumann's "Genoveva" Overture, a relic of the romantic past unheard at these concerts since 1918.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The trouble with the current Symphony program is that it lacks a suitable close. Bartok's Music of Strings, Percussion and Celesta, which originally occupied the final spot, is a bit too rarefied. Sensing that, Mr. Munch put it in the middle, and placed at the end Brahms' First Piano Concerto, which is enjoying the distinguished services of Solomon, the English virtuoso, who made his Boston Symphony debut yesterday. But taken as a whole, the concerto is a solemn piece. Even the finale, which begins and ends with a show of exuberance, is sometimes labored, and Solomon's interpretation, magnificent in many ways, is not exactly an electrifying one—if any performance of this concerto could be that.

The remaining choice for the final position was Schumann's Overture to "Genoveva," revived after 33 years; and the traditional place for an overture is the beginning of a concert. It still would have made a better finish than either of the others. The opera, Schumann's only essay in the form, was a failure, but the overture is first-rate Schumann, and its neglect by every conductor since Muck seems hard to understand. There is a brooding introduction and the rest is passionate. It is not what you would call theatre music, and it suggests, of itself, why the opera never caught on. Herbert F. Peiser, who heard it that way in Germany, maintains that it is highly effective as a radio piece. Mr. Munch, who is always at his best in Schumann, gave it a stirring reading.

Curious that the Bartok should have followed so closely upon last Wednesday's Jordan Hall performance of the Sonata for two pianos and percussion. The latter is on the whole the more consistently absorbing piece of the two. Both abound in extraordinary effects of sound. Indeed, we are often more conscious of the sound of the music than of the music itself. In the piece heard yesterday, this is particularly true of the two slow divisions.

The second and fourth movements provide easier listening. The finale, in fact, is something of a thriller, and yesterday it provoked a noisy demonstration on the part of at least some members of the audience, if not of all of them. The performance in which the percussion section covered itself with glory was of remarkable quality. The work, first given here under Mr. Bernstein four years ago, was not repeated any too soon. Whether you like him or not, Bartok belongs in the repertory.

The uneveness of Brahms' early concerto was especially apparent yesterday. Solomon, with conductor and orchestra to aid, made the most of its romantic, poetic qualities, but did something less than full justice to the more vigorous episodes. Anyway, the audience rose to it.

This Clipping From
NEW YORK, N. Y.
World-Telegram & The Sun
JAN 18 1951

Mennin Work Unveiled By Boston Symphony

A fresh and exciting Fifth Symphony by 26-year-old Peter Mennin of Erie, Pa., featured the visit of Charles Munch and the Boston Symphony in Carnegie Hall last night.

Mr. Mennin's latest score is sparing and eloquent, building the sustained power of each movement out of scant phrases and themes. The work has terrific "go" and communicates a vast sense of zest. One didn't mind the borrowed blessings of Shostakovich and Debussy.

Mr. Munch conducted the new work with a force and conviction that went out to the orchestra and from there to the audience. The same was true of readings of music by Saint-Saens, Ravel, and Schumann.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JAN 18 1951

CONCERT AND RECITAL

By Arthur Berger

BOSTON SYMPHONY
CARNEGIE HALL

Concert last night under the direction of Charles Munch. The program:
Overture to "La Princesse Jaune" ..... Saint-Saens
Rapsodie Espagnole ..... Ravel
Symphony No. 5 ..... Peter Mennin
(First New York performance)
Symphony No. 1 in B flat major ..... Schumann

The Bostonians

Charles Munch built a program for the Boston Symphony last night that started with the light and colorful pieces, proceeded to the novel offering of the evening, and then, after the intermission, settled down to the main musical substance, Schumann's First Symphony. The cumulative effect seemed satisfying and absorbing to the capacity house in Carnegie Hall. The glittering, playful devices of Ravel's "Rapsodie Espagnole" in no way prejudiced the ear against the more solemn, symphonic procedures of Peter Mennin or Schumann. For Mr. Munch's Ravel was neat and beautifully proportioned, and did not squander the colors about. For so familiar a work, it was surprisingly delightful to hear and the values he gave to it were fresh and revealing, and in every way a pleasure.

The Saint-Saens Overture to "La Princesse Jaune" is one of those many overtures the French conductors are in the habit of taking down from the shelves to give us a new twist on a familiar type of repertory material. As to the Mennin symphony, it gave gratifying evidence that Mr. Munch is keeping up the fine tradition of the Boston Symphony of giving its support to the best craftsmen among our younger composers and making available to them an orchestral virtuosity for which their symphonies seem almost specifically made. Mennin is a composer, a real composer, and one of fluency and force. Let there be no doubt about it. With five symphonies at the age of twenty-seven, he forces us to take account of this as a fact.

His knack of keeping the music moving at all costs would be so much more compelling if he paused in the composing process to make all the to-do concern itself with more striking material. He falls so easily into the patterns of an expert American idiom that has been developed in the last few decades with more than a brief nod to the insistent elements that have made Sibelius so immediately appealing to listeners. The music is rhythmically alive, but the rhythms fall into a category of set formulae. The climaxes may be anticipated. This may be Mr. Mennin's way of developing his extraordinary facility, and it may take him a few more symphonies to develop something in the way of unusual interest and arresting detail. The work and its textures are, however, well integrated and indicate decided growth.

A New Trio

The trio which played last night in Times Hall takes its title from the surnames of its members, Leopold Mannes, pianist; Bronislaw Gimpel, violinist, and Luigi Silva, cellist. They played two full-length works, Brahms's trio in C minor, Op. 101, and Ravel's trio in A, and also offered Beethoven's one-movement posthumously published eighth trio in B flat major and three nocturnes composed twenty-seven years ago by Ernest Bloch.

This new group can be regarded as the successor of the Mannes Trio, in which Vittorio Brero was the violinist. The playing of the three expert musicians was characterized by unity of execution, communicative devotion to the music and unity of interpretative outlook. Tonal balance was usually, if not invariably well maintained. Mr. Silva's playing was marked by subtlety of shading; Mr. Gimpel's by more pronounced dynamic contrast, but this did not cause expressive divergence; the violinist slightly overemphasized incisiveness in his tone in certain vigorous passages. There was an appropriate contrast between energy and lyricism in the first movement of the Brahms work; in the second part of the Ravel trio a lighter and more imaginative treatment might have been appropriate, but the work as a whole was interpretatively convincing. The unfamiliar Beethoven and Bloch works were appealing, while not among their composers' more memorable creations.

F. D. P.

This Clipping From
NEW YORK, N. Y.
TIMES
JAN 18 1951

MUNCH CONDUCTS MENNIN SYMPHONY

He Leads Boston Orchestra in First Performance Here of Young Composer's Fifth

Peter Mennin's Fifth Symphony, in its first New York performance, was the principal news of an uncommonly well organized and played program by the Boston Symphony Orchestra at Carnegie Hall last night. Charles Munch, the regular conductor, was very much in the vein last night and provided a series of incandescent and vibrant performances.

Mr. Mennin, who was born in Erie, Pa., in 1923, has the right attitude about composing. He sails in and composes. There is a sense of confidence in his music. Not yet 30 and the author of five symphonies, he looks as though he is going to be prolific. And remember that he took time out for service in the Air Force. Since 1945 he has won several impressive prizes, and this latest symphony was written on commission of the enterprising Dallas Symphony Orchestra, which played it in its première some weeks ago.

The Fifth Symphony reflects the young man's energy. It has drive, gusto and a fine assurance that it is —expressing the author's feelings. It would be easy to point out that it bears signs of certain influences—a touch of Wagner, a bit of Sibelius, some Howard Hanson and some Roy Harris. But that is not important. After all, music is a continuous stream; it would be surprising if the young men did not write music reminiscent of their elders and forebears.

The encouraging thing about Mr. Mennin's symphony is that it has an unmistakable profile of its own. It bespeaks a talent for the orchestra. In the busy passages of the first and third movements, Mr. Mennin shows that he can keep the whole apparatus going lickety-split in the most natural way. In the slow movement he indicates that he can sing, perhaps fulsomely at times and with sustained feeling at others, but sing he can. And that is what counts. Mr. Mennin's style may undergo changes, but the main thing is basic—he is a composer.

The audience gave Mr. Mennin a rousing salutation when he came out on the stage with Mr. Munch at the end of the symphony. With all his prizes and performances, it is to be hoped that he will not hesitate to be self-critical. In that direction lies growth.

This symphony, one felt, was a work for which Mr. Munch had high personal regard. He led the orchestra in a rousing performance. It had breadth and solidity. It was preceded by a gracefully articulated reading of Saint-Saëns' "Princesse Jaune" Overture and a fine-fibered, evocative performance of Ravel's delectable "Rapsodie Espagnole." The rewarding evening ended with Schumann's richly romantic Symphony No. 1.

H. T.

'Rite' at Rehearsal

At the open rehearsal of the Boston Symphony Orchestra, to be held in Symphony Hall Wednesday evening at 7:30, Pierre Monteux will rehearse Stravinsky's "Rite of Spring." Seats for this rehearsal are now on sale at the Symphony Hall box office.

[22]

This Clipping From
NEW LONDON, CONN.
DAY

Boston Symphony Concert Presents Romantic Mood; Menuhin Scores as Soloist

By DOROTHY BETHURUM

Whether by accident or design the concert of the Boston Symphony orchestra last night at the auditorium was in mood as far from a war-clouded world as music can get. It was romanticism in its most undiluted form, and nothing could be more eloquent proof of the superb powers of the orchestra and of the gallantry of Charles Munch's directing than the response of the audience to a reading of experience nobody could now give.

For New Londoners the appearance of the Boston Symphony is the high point of the musical year. Last night excellence was added to excellence in the appearance of Yehudi Menuhin as soloist in the G minor Violin concerto of Bruch. This piece carried the burden of the romantic statement, for its virtues are those of uncomplicated melody and single orchestration. Both soloist and orchestra accepted its qualities for what they are, though Menuhin in his precise and powerful playing almost gave it a depth it does not have. Both in the first movement and in the Adagio his flawless performance evoked the last measure of Bruch's sweetness, never over-sentimentalizing it but never denying its genuine dependence on sentiment. The close of the Adagio brought the nostalgic charm of a pre-war world to its high point.

Perfect Rapport

Throughout the concerto Menuhin's virtuosity had full play. There was perfect rapport between soloist and orchestra, beautifully revealed, for example, in the blending of violin and flute in the second movement. The clarity of the brasses in the first movement and Munch's broad directing almost concealed the meretricious elements in the music, and Menuhin's brilliance in the Allegro made one overlook the monotony of theme and treatment. If the audience occasionally regretted that this superb playing was not exhibited on the Beethoven concerto or on some other more substantial work, this is not to deny the grace of Bruch.

Schumann's First Symphony, the Spring Symphony, was the major work on the program, romanticism at its most satisfying. It is not necessary to accept Schumann's own first programmatic designation of its movements as descriptive of spring—a scheme he later abandoned—to see in the whole of the symphony joyous affirmation; and the clarity of the opening trumpets and horns to the triumphant coda at the end, the orchestra brought to the playing the same sort of vitality that went into the writing of the symphony. Munch's firm control of dynamics in the first movement was revealed in the rich variations of stress. Richness and delicacy marked the Largetto; flutes, oboes, cellos and violas emphasized the lyricism of the theme, in fine contrast to the virility of the scherzo and the humor of the second trio. The charming arabesque of the last movement, echoed amusingly by the double basses, was done with absolute precision. Most beautiful in the movement was the cadenza for the flute, the perfect expression of the lyricism of the symphony in fine contrast to the energetic coda at the end.

This is the place to remark upon the musicianship of Georges Laurent, the first flautist, who not only in his solo part in the symphony, but throughout the concert was in perfect control of this instrument, and contributed some of the best effects of the evening.

Saint-Saens' Overture

The concert opened with Saint-Saens' overture to La Princese Janue, an early romantic form of exoticism, though Parisian, not Japanese. It was one of the fine things about the orchestra that it needed no "warming up"; the first crisp notes of the overture were entirely in the right mood. The woodwinds were delicate and clear, the triangle vivid, and the whole done with the precision and brilliance which marked the entire concert. Ravel's Rapsodie Espagnole followed the overture, the only composition not entirely in the mood of simple romanticism. The Rapsodie exhibits a more complicated skill in orchestration and a more sophisticated sense of rhythm than quite belongs in that school. Munch's reading of the score was both careful and brilliant. The steady tempo of the first part of the Prelude a la Nuit reinforced the haunting statement of the theme given by the strings and woodwinds. In the Malaguena [illegible] theme given first by the double basses exhibited both Ravel's fine sense of contrast and the accuracy of the strings. The transition to the melody of flute and oboe was handled with a sure sense of delicacy and style. The third movement, Habanera, perhaps the slightest of the four, gave the orchestra an admirable opportunity for variety in rhythm and tonal qualities which Munch exploited to the full. In the fourth movement, the Feria, all the color of the composition appears, in variations of melody and movement handled with the flexibility of assured mastery. Full justice was done to every statement of the theme—by flute, English horn, and clarinet—and the full and rich tone of the trumpets with the controlled movement of the whole orchestra brought the Rapsodie to a brilliant close.

Unity of Feeling

The program last night was remarkable for its unity of feeling throughout. Nowhere were the depths touched. We missed both the grandeur of the great masters and the complexities of modern music. Yet Munch revealed to us the possibilities of this clear and uninhibited romanticism, re-invoking the powers of the late nineteenth century to savor experience and accept it. Perhaps he could have played no timelier music. When the problems of our present world become too much for us, it is well to recall the attitudes of a more forthright time. And the flawless playing of the orchestra, moulded into a single instrument, complex but unified and the sheer beauty of Menuhin's tone astonish us again with the power of artistry to transcend most human evils.

It is not often that one can hear in New London a combination of such distinction as the Boston Symphony and Yehudi Menuhin. The concert will long remain one of the favors of fortune and of the Connecticut College series.

This review of the concert should not end without remarking upon the rare cooperation of the elements. Usually the Boston Symphony concert is accompanied by the worst that January winter can produce. Last night was atmospherically as clear and beautiful as the music, and perhaps we can take that for a good omen.

This Clipping From
BROOKLYN, N. Y.
EAGLE
JAN 20 1951

MUSIC

by PAUL AFFELDER

Boston Symphony Excitingly 'French' Under Munch's Baton at Academy

The Boston Symphony Orchestra has been maintaining a high average of excellence during its Brooklyn concerts this season, and last night's program at the Academy of Music, under the direction of Charles Munch, was one of the most exciting that this conductor has given us—at least as far as the French music was concerned.

The only non-French work was Haydn's Symphony No. 103 in E flat Major ("With the Drum Roll"), which opened the program. It was cleanly played throughout its four movements, but only in the last two did we feel that the conductor had grasped the spirit of the music. The first two movements were rather too straightforward and lacking in expression—in fact, they almost sounded perfunctory. The robust Menuetto and vivacious Finale, however, were infused with more of the lightness, charm and good humor which this music demands.

Then came Ravel's iridescent "Rapsodie Espagnole," which was given one of the most exquisite performances we can remember ever having heard. Being a Frenchman himself, M. Munch remembered that this suite was a Frenchman's impression of Spanish music, even though that Frenchman was born almost on the Spanish border. His reading had a Gallic transparency and logic from beginning to end. There was ample sensuousness, but the interpretation was never allowed to become cheaply sentimental. Most of the excitement was appropriately saved for the final section in which the conductor whipped up an exciting climax.

But most of the excitement was saved for the "Fantastic Symphony" of Hector Berlioz, the work with which the concert concluded. As we stated earlier this season, this intensely romantic symphony, important though it may be historically, has now become somewhat "old hat," and it is difficult for a conductor to make it breathe as it must have in days gone by. M. Munch is the exception. The very first season he appeared in this country, he established a name for himself with his interpretation of this work, and his reading has never lost its punch.

Last night he caused everyone to sit up and take notice as he made every phrase vibrate with new life and new interest. We noted numerous variations in tempi and other liberties with the score. Few symphonies can withstand such treatment; but once again, this is the exception. Perhaps the most notable example of his flexibility was in the slow movement—the "Scene in the Fields"—with its effective dialogue between the two shepherds, portrayed by the oboe and English horn.

But this dialogue occurs only at the beginning of the movement, while at the end, the song of the English horn is answered, not by the oboe, but by an unremitting roll of thunder. In between these two sections is some fine lyrical writing which, by its length, can cause the listener's attention to wander. By injecting a note of tension in nearly every passage, however, the conductor was able to sustain the interest throughout, even making the movement seem almost too short. It takes a master interpreter to do that.

Another startling and effective feature of the performance was the use of large brass or iron bells in the last movement instead of the conventional orchestral chimes. We haven't checked Berlioz' original instructions, and it may be that it was for such bells that this imaginative orchestrator scored this section. Be that as it may, we have never heard them used in performances of the symphony before, but we shall miss them if they are not used in the future.

An experiment was tried at last evening's concert of having the orchestra seated on a flat stage instead of being elevated on risers. On the whole, we would say that, so far as the Academy is concerned, this is a wise move. Though the woodwinds did not come through as clearly as they might, the brasses were not blaring at us with such force, and the overall balance seemed better.

The usual capacity audience was on hand, and it showed by its enthusiasm that it thoroughly enjoyed the concert. So did we.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JAN 21 1951

Boston Symphony Heard In 3 Familiar Works

Three familiar works, one of them Ravel's "Rapsodie Espagnole," held over from Wednesday's program, were performed by the Boston Symphony Orchestra under the direction of Charles Munch yesterday afternoon in Carnegie Hall. The Ravel composition was preceded by Haydn's Symphony No. 103 in E flat, "The Drum Roll," and followed by Berlioz's "Symphonie Fantastique."

The Berlioz Symphony for which Mr. Munch is justly celebrated as an extraordinary interpreter, was again discoursed in stirring fashion. The impassioned disclosure of the first movement, the grace and verve with which the waltz of the second movement were conveyed, the poetry with which the "Scene in the Meadows" was imbued and the sweeping imagination and incandescence which pervaded the concluding "Dream of a Witch's Sabbath" along with the Orchestra's virtuosity in realizing Mr. Munch's desires, were the principal attributes of this exciting unfolding of the French master's creation.

In Haydn's "Drum Roll" Symphony there was much to admire in the flawless adjustment of dynamic values and in the unerring taste with which this classic product was played. But it was in the French works that the conductor's gifts were most tellingly evidenced.

J. D. B.

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This Clipping From
NEW LONDON, CONN.
DAY
JAN 1951

Boston Symphony Concert Presents Romantic Mood; Menuhin Scores as Soloist

By DOROTHY BETHURUM

Whether by accident or design the concert of the Boston Symphony orchestra last night at Palmer Auditorium was in mood and tone as far from a war-clouded world as music can get. It was Romanticism in its most undiluted form, and nothing could be more eloquent proof of the superb powers of the orchestra and of the gallantry of Charles Munch's directing than the response of the audience to a reading of experience nobody could now give.

For New London, the appearance of the Boston Symphony is the high point of the musical year. Last night excellence was added to excellence in the appearance of Yehudi Menuhin as soloist in the G minor Violin concerto of Bruch. This piece carried the burden of the romantic statement, for its virtues are those of uncomplicated melody and single orchestration. Both soloist and orchestra accepted its qualities for what they are, though Menuhin in his precise and powerful playing almost gave it a depth it does not have. Both in the first movement and in the Adagio his flawless performance evoked the last measure of Bruch's sweetness, never over-sentimentalizing it but never denying its genuine dependence on sentiment. The close of the Adagio brought the nostalgic charm of a pre-war world to its high point.

Perfect Rapport

Throughout the concerto Menuhin's virtuosity had full play. There was perfect rapport between soloist and orchestra, beautifully revealed, for example, in the blending of violin and flute in the second movement. The clarity of the brasses in the first movement and Munch's broad directing almost concealed the meretricious elements in the music, and Menuhin's brilliance in the Allegro made one overlook the monotony of theme and treatment. If the audience occasionally regretted that this superb playing was not exhibited on the Beethoven concerto or on some other more substantial work, this is not to deny the grace of Bruch.

Schumann's First Symphony, the Spring Symphony, was the major work on the program, romanticism at its most satisfying. It is not necessary to accept Schumann's own first programmatic designation of its movements as descriptive of spring—a scheme he later abandoned—to see in the whole of the symphony joyous affirmation; and the clarity of the opening trumpets and horns to the triumphant coda at the end, the orchestra brought to the playing the same sort of vitality that went into the writing of the symphony. Munch's firm control of dynamics in the first movement was revealed in the rich variations of stress. Richness and delicacy marked the Largetto; flutes, oboes, cellos and violas emphasized the lyricism of the theme, in fine contrast to the virility of the scherzo and the humor of the second trio. The charming arabesque of the last movement, echoed amusingly by the double basses, was done with absolute precision. Most beautiful in the movement was the cadenza for the flute, the perfect expression of the lyricism of the symphony in fine contrast to the energetic coda at the end.

This is the place to remark upon the musicianship of Georges Laurent, the first flautist, who not only in his solo part in the symphony, but throughout the concert was in perfect control of this instrument, and contributed some of the best effects of the evening.

Saint-Saens' Overture

The concert opened with Saint-Saens' overture to La Princese Janue, an early romantic form of exoticism, though Parisian, not Japanese. It was one of the fine things about the orchestra that it needed no "warming up"; the first crisp notes of the overture were entirely in the right mood. The woodwinds were delicate and clear, the triangle vivid, and the whole done with the precision and brilliance which marked the entire concert. Ravel's Rapsodie Espagnole followed the overture, the only composition not entirely in the mood of simple romanticism. The Rapsodie exhibits a more complicated skill in orchestration and a more sophisticated sense of rhythm than quite belongs in that school. Munch's reading of the score was both careful and brilliant. The steady tempo of the first part of the Prelude a la Nuit reinforced the haunting statement of the theme given by the strings and woodwinds. In the Malaguena [illegible] theme given first by the double basses exhibited both Ravel's fine sense of contrast and the accuracy of the strings. The transition to the melody of flute and oboe was handled with a sure sense of delicacy and style. The third movement, Habanera, perhaps the slightest of the four, gave the orchestra an admirable opportunity for variety in rhythm and tonal qualities which Munch exploited to the full. In the fourth movement, the Feria, all the color of the composition appears, in variations of melody and movement handled with the flexibility of assured mastery. Full justice was done to every statement of the theme—by flute, English horn, and clarinet—and the full and rich tone of the trumpets, with the controlled movement of the whole orchestra brought the Rapsodie to a brilliant close.

Unity of Feeling

The program last night was remarkable for its unity of feeling throughout. Nowhere were the depths touched. We missed both the grandeur of the great masters and the complexities of modern music. Yet Munch revealed to us the possibilities of this clear and uninhibited romanticism, re-invoking the powers of the late nineteenth century to savor experience and accept it. Perhaps he could have played no timelier music. When the problems of our present world become too much for us, it is well to recall the attitudes of a more forthright time. And the flawless playing of the orchestra, moulded into a single instrument, complex but unified, and the sheer beauty of Menuhin's tone astonish us again with the power of artistry to transcend most human evils.

It is not often that one can hear in New London a combination of such distinction as the Boston Symphony and Yehudi Menuhin. The concert will long remain one of the favors of fortune and of the Connecticut College series.

This review of the concert should not end without remarking upon the rare cooperation of the elements. Usually the Boston Symphony concert is accompanied by the worst that January winter can produce. Last night was atmospherically as clear and beautiful as the music, and perhaps we can take that for a good omen.

This Clipping From
BROOKLYN, N. Y.
EAGLE
JAN 20 1951

MUSIC

by PAUL AFFELDER

Boston Symphony Excitingly 'French' Under Munch's Baton at Academy

The Boston Symphony Orchestra has been maintaining a high average of excellence during its Brooklyn concerts this season, and last night's program at the Academy of Music, under the direction of Charles Munch, was one of the most exciting that this conductor has given us—at least as far as the French music was concerned.

The only non-French work was Haydn's Symphony No. 103 in E flat Major ("With the Drum Roll"), which opened the program. It was cleanly played throughout its four movements, but only in the last two did we feel that the conductor had grasped the spirit of the music. The first two movements were rather too straightforward and lacking in expression—in fact, they almost sounded perfunctory. The robust Menuetto and vivacious Finale, however, were infused with more of the lightness, charm and good humor which this music demands.

Then came Ravel's iridescent "Rapsodie Espagnole," which was given one of the most exquisite performances we can remember ever having heard. Being a Frenchman himself, M. Munch remembered that this suite was a Frenchman's impression of Spanish music, even though that Frenchman was born almost on the Spanish border. His reading had a Gallic transparency and logic from beginning to end. There was ample sensuousness, but the interpretation was never allowed to become cheaply sentimental. Most of the excitement was appropriately saved for the final section in which the conductor whipped up an exciting climax.

But most of the excitement was saved for the "Fantastic Symphony" of Hector Berlioz, the work with which the concert concluded. As we stated earlier this season, this intensely romantic symphony, important though it may be historically, has now become somewhat "old hat," and it is difficult for a conductor to make it breathe as it must have in days gone by. M. Munch is the exception. The very first season he appeared in this country, he established a name for himself with his interpretation of this work, and his reading has never lost its punch.

Last night he caused everyone to sit up and take notice as he made every phrase vibrate with new life and new interest. We noted numerous variations in tempi and other liberties with the score. Few symphonies can withstand such treatment; but once again, this is the exception. Perhaps the most notable example of his flexibility was in the slow movement—the "Scene in the Fields"—with its effective dialogue between the two shepherds, portrayed by the oboe and English horn.

But this dialogue occurs only at the beginning of the movement, while at the end, the song of the English horn is answered, not by the oboe, but by an unremitting roll of thunder. In between these two sections is some fine lyrical writing which, by its length, can cause the listener's attention to wander. By injecting a note of tension in nearly every passage, however, the conductor was able to sustain the interest throughout, even making the movement seem almost too short. It takes a master interpreter to do that.

Another startling and effective feature of the performance was the use of large brass or iron bells in the last movement instead of the conventional orchestral chimes. We haven't checked Berlioz' original instructions, and it may be that it was for such bells that this imaginative orchestrator scored this section. Be that as it may, we have never heard them used in performances of the symphony before, but we shall miss them if they are not used in the future.

An experiment was tried at last evening's concert of having the orchestra seated on a flat stage instead of being elevated on risers. On the whole, we would say that, so far as the Academy is concerned, this is a wise move. Though the woodwinds did not come through as clearly as they might, the brasses were not blaring at us with such force, and the overall balance seemed better.

The usual capacity audience was on hand, and it showed by its enthusiasm that it thoroughly enjoyed the concert. So did we.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JAN 21 1951

Boston Symphony Heard In 3 Familiar Works

Three familiar works, one of them Ravel's "Rapsodie Espagnole," held over from Wednesday's program, were performed by the Boston Symphony Orchestra under the direction of Charles Munch yesterday afternoon in Carnegie Hall. The Ravel composition was preceded by Haydn's Symphony No. 103 in E flat, "The Drum Roll," and followed by Berlioz's "Symphonie Fantastique."

The Berlioz Symphony for which Mr. Munch is justly celebrated as an extraordinary interpreter, was again discoursed in stirring fashion. The impassioned disclosure of the first movement, the grace and verve with which the waltz of the second movement were conveyed, the poetry with which the "Scene in the Meadows" was imbued and the sweeping imagination and incandescence which pervaded the concluding "Dream of a Witch's Sabbath" along with the Orchestra's virtuosity in realizing Mr. Munch's desires, were the principal attributes of this exciting unfolding of the French master's creation.

In Haydn's "Drum Roll" Symphony there was much to admire in the flawless adjustment of dynamic values and in the unerring taste with which this classic product was played. But it was in the French works that the conductor's gifts were most tellingly evidenced.

J. D. B.

[222]

This Clipping From
BOSTON, MASS.
Christian Science Monitor
JAN 16 1951

First American Appearance of Michèle Auclair

By Margaret Taylor

When Michèle Auclair, pretty, 21-year-old French violinist, made her first American appearance recently at Symphony Hall, Boston, she had on stage with her a past master at première performances. Tucked firmly under her chin was the famous "Brodsky" violin on which Adolf Brodsky played the world première of the Tschaikowsky Violin Concerto in Vienna in 1881, and later the American première at Carnegie Hall, New York.

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On this occasion, with the Boston Symphony Orchestra, Charles Munch conducting, Miss Auclair put this same violin through the difficult paces of that same concerto. But audience reaction was certainly not the same as at that first performance in Vienna. Outright antagonism and disapproval in Vienna (directed toward the too "new" music rather than the performer) gave way in Boston to real enthusiasm and very evident approval. As far as her first American audience is concerned (and incidentally her first American critics), Miss Auclair has a bright future ahead of her and a right to carry on the tradition of "firsts" with the "Brodsky" violin.

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A slight, blonde-haired girl, Miss Auclair looks, off-stage, like anything but a serious artist, if the notion that artists must be gloomy-browed and intense is still popular. On stage, however, she is all concentration and music is the primary factor of her being.

This was not Miss Auclair's first performance with Mr. Munch, for in Paris, where she studied at the Conservatory, she played with him at the time he was Director of the Société Concert. Into her short span of years she has already crowded numerous recitals and performances with leading orchestras throughout Europe and more recently in South America. In Geneva, after receiving First Prize in the International Music Contest, she was soloist with Ernest Ansermet and L'Orchestre Philharmonic.

Miss Auclair comes by her artistic ability legitimately, though becoming a musician was apparently her own idea. Her father is a well-known painter in Paris and her grandfather a collector of paintings. However, she herself, at the age of six, who decided to become a violinist and she has devoted herself to serious study ever since.

Michèle Auclair

* * *

Although Miss Auclair has been in this country for only two months, studying in New York and concertizing whenever she has had the opportunity, she finds America very much to her liking and this despite a still rather shaky knowledge of English.

She says she came to the United States with a preconceived idea of its size, the tall buildings and large cities (which must have seemed doubly so to a diminutive French girl). But she has been greatly impressed by cultural advantages in the United States, the number of schools and teachers, the fine symphony orchestras, the opportunities for young people. While her plans are to return to her home in Paris in the spring, she hopes to come back to this country again soon.

* * *

Since 1949, Miss Auclair has been under the artistic guidance of Theodore Pashkus, who "discovered" her (at Miss Auclair's insistence) when he was in Paris with Yehudi Menuhin. Miss Auclair heard he was in Paris and determined to obtain an interview with Mr. Pashkus in order to hear his opinion of her playing. Proof of his confidence in her ability lies in the fact that she has been studying with him ever since.

It's not often that a person so young has been able to accomplish as much as has Miss Auclair. Concerts, recordings, radio programs all are neatly interspersed throughout her experience. A rare combination of talent, ambition and a propensity for good hard work, nicely augmented by true charm and graciousness, answer for her past success. And the future promises to be even brighter.

This Clipping From
NEW YORK, N. Y.
TIMES
JAN 21 1951

FROM THE MAIL POUCH

Koussevitzky Appeals for New Approach To Musical Fare on the Radio

To the Music Editor:

IT was heartening to read Olin Downes' article "Music and the Networks" and see the wide response it received from the radio audience.

Personally, I experienced the acute musical aridity of the radio; this was while vacationing in Arizona at Christmas time, and I could well join in the plea for a Christmas gift of good music and improved broadcast programs in the new year.

Formerly, even a year ago, I followed and felt the pulse of our musical life from my winter retreat in the Southwest, listening in to broadcasts by the Boston Symphony, the New York Philharmonic, the Philadelphia and the N.B.C. Orchestras. Now, with the one and only exception of a twenty-minute broadcast by the N. B. C. Orchestra, I searched vainly for a symphony concert on my dial for a period of three weeks, and I lived isolated from music, exasperated by the programs presented hour after hour and day after day by our leading radio stations.

Mr. Downes, in his admirable article, defines this deplorable situation and exposes the live nerve that not alone torments the ears, minds and hearts of thousands, if not millions of Americans, but also affects and undermines our cultural standing and standards.

In the past decades, we musicians put our hopes in the radio as the far-reaching means of contact and cultural communication between our big centers and the widespread population of America. We expected radio to bring important symphony concerts and great masterpieces of music to the homes of the people and, through music, to improve the taste, knowledge and general artistic level of the public.

It is profoundly disappointing to witness that the progress of the radio, if any, has been merely technical, that radio has become an industry, that its mechanical and commercial ends have outweighed its educational and artistic destination, and that its cultural significance is shockingly regressing. The responsibility for this incapacity of radio to fill the demands of life, time and the public rests on those who control and direct its policies, as Mr. Downes justly points out.

Europe

It may be enlightening to review the radio activities in Europe. With lesser financial and technical means, some European countries exploit radio possibilities extensively and far more effectively. Thus the Government-sponsored "Radio Diffusion" in Paris, directed by means of fine intellect, though strictly limited by budget, carries on a carefully prepared plan on an educational and artistic basis.

In England an outstanding example is given by the so-called Third Program of the B. B. C. This program introduces all that is important, new, stimulating and educational in the world of music, drama, lectures, etc. Its evolutionary approach has proved to be rewarding: the Third Program is not only the most progressive in England but also most popular with the British audiences.

May the effort and achievement of our European neighbors serve as an encouragement to us to correct our methods and to re-discover the value of cultural dissemination and radiation through a medium that becomes dangerous when misused, but which possesses vital and superior powers yet to be used for the benefit of men.

We still believe in the radio as the unsurpassed miracle of the captured waves of sound.

SERGE KOUSSEVITZKY.

New York.

NEW YORK, N. Y.
TIMES
JAN 21 1951

MUNCH CONDUCTS BERLIOZ SYMPHONY

Directs Boston Orchestra in 'Fantastique' and Works by Ravel and Haydn

By OLIN DOWNES

Charles Munch, conducting the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall, concluded the program with his famous interpretation of Berlioz' "Symphonie Fantastique," in which, in this writer's opinion, he is unmatched among present-day orchestra leaders. By so much, alone, would the concert have been emphatically a success. But Mr. Munch reached exceptional heights in two other works, the one by a classic master, the other by a composer of the modern period, though he has only recently gone to his rest. The first composer was Haydn of the "drum-roll" symphony. The second was Maurice Ravel, in the instance of his "Rhapsodie Espagnole."

To go backwards step by step along the program's progress, the playing of Ravel's famous masterpiece was something specifically Mr. Munch's own, and most imaginative and distinguished. The "Spanish Rhapsody" is one of the masterpieces of modern instrumentation and Spanish color. Interpreted by a skillful virtuoso leader, it is certain to sound effective and unusual. But Mr. Munch does much more, when he conducts this work, than exploit the virtuoso capacities of one of the greatest orchestras in the world. He plays not the glittering, coruscating outside of the music. He interprets it from inside; he finds its soul.

Colors Appropriate to Spain

This music is brutal and sensuous, among other things. It can confront us, on the one hand, with the flaring explosive brilliancy of the music of the Fair, or it can give, incomparably, the spectral atmosphere of the "Prelude à la nuit," and the ghost-ridden "Habanera." The colors are amazing—as spiritually appropriate for Ravel's fantasy of Spain, as Ravel's transcription of Mussorgsky "Pictures from the Exposition," is of the completely Russian quality of Mussorgsky. And these tone colors, in the "Spanish Rhapsody," are not merely exotic impressions of a distant clime; they have, as it were, a different psychological twist.

The music is stately and sad, or intensely amorous, or desperately gay, as the case may be. Its happiness, as Nietzsche said of Bizet's music for "Carmen," is "short, sudden, and without forgiveness." And Mr. Munch conveyed this, powerfully, subtly, in a way for which we believe Ravel, had he been alive, and who with all his popularity is none too thoroughly understood, would have profoundly rendered thanks. This was virtuoso performance of another kind than just sounding the notes. What said the good gray poet? Something to the effect, that it is not the sounds alone which move you, but that of which you are reminded by the instruments.

No Formalist in Symphony

It was good, very good, also, to hear the familiar Haydn symphony done with such feeling for its classic style and instrumental proportions, but also for its inwardness. For Haydn is by no means a mere formalist in this symphony. It seems to contrast two different emotional states, almost throughout, and to observe unusual emotional as well as thematic correspondences.

The dark brooding phrase, which is heard at once in the introduction, does not only return, most dramatically and portentously, in the midst of the fast main body of the movement, but it enters into the texture and the development of the entire section. The gay dance tune affords contrasts but does not dismiss this fundamentally foreboding nature of the music.

The slow movement also has a Janus face. The theme or themes, which are varied, appear first in major, then in minor, and so all in alternation through the whole movement, ending poetically in the major. Here, too, is music which is not simply melodious pattern-making in masterful style.

The whole concert was on the highest level and done with all the resources of a great orchestra and the afflatus of a great artist inspired in his task.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 22 1951

Boston Symphony Rehearsal Wednesday

The next "open rehearsal" of the Boston Symphony will be held on Wednesday night, this week, instead of the customary Thursday night. The conductor will be Pierre Monteux, once music director of the Boston Symphony, who will rehearse Stravinsky's "Rite of Spring," a work which is introduced in Paris. The rehearsal, open to college and high school subscribers, and to the general public so long as the tickets last, will begin at 7:30.

Boston Symphony Rehearsal Wednesday (1/22/51)

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Pierre Monteux Returns as Guest Conductor of Symphony

Pierre Monteux, returning to Boston to lead the orchestra which was his in the years 1919-1924, will take the Boston Symphony concerts next Tuesday evening, Sanders Theatre, Cambridge, Friday afternoon, Saturday evening and next Sunday afternoon in Symphony Hall.

His program for Cambridge will consist of Wagner's Overture to "The Flying Dutchman," Beethoven's's Fourth Symphony and the Third Symphony of Brahms. For the remaining three concerts, he will present the Overture of Wagner, Beethoven Fourth Symphony and Stravinsky's "Le Sacre du Printemps."

Mr. Monteux gave the world premiere of this historic piece in Paris in 1913 and introduced it to Boston and New York in 1924. He has also conducted it in San Francisco where he has been the notable leader of the orchestra for many years. Immediately after his week of concerts here he will return to San Francisco to resume his duties with his own orchestra.

A week from Tuesday, Jan. 30, Charles Munch will return to conduct the fifth concert of the Tuesday evening series in Symphony Hall. His program will consist of Schumann's Overture to "Genoveva," Strauss' "Don Juan" and Bruckner's Seventh Symphony.

PIERRE MONTEUX, once the Boston Symphony's regular conductor, returns to Boston to conduct four concerts this week.

This Clipping From
BOSTON, MASS.
POST
JAN 21 51

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

A musical event of more than usual interest will be the appearances this week, and part of next, of Pierre Monteux as guest-conductor of the Boston Symphony. To be sure, we had him with us in May, 1947, as leader of his own orchestra, the San Francisco Symphony, which he has directed since 1935. But he has not led ours since he concluded his five-year term as its conductor, nearly 27 years ago.

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When he took leave of us there were those who thought he might return, as did Gericke and Muck, both of whom had two terms. But they were unaware of the nature of his successor and of the hold that he was to have over the public, the bulk of the press and those practical men of affairs, the trustees, who were to give him a contract without a date line. Symphony conductors had come and gone; five years was an average term. But Koussevitzky changed all that. Had he felt equal to conducting even a bare majority of the concerts he would still be with us.

* * *

There were also those who felt that Monteux had been gypped, that he was entitled to an extension of his term of service, then and there. He had guided the orchestra, already crippled by a war that found it full of "enemy aliens," through a crisis, the strike of 1920, that deprived it of even more of its members. Yet starting afresh with a two-thirds membership he filled up the ranks, largely with local players, and before he was through had the satisfaction of hearing out-of-town critics describe the orchestra as being its old self again. To these protesters it seemed, and with good reason, that he, not a newcomer, should be the one to enjoy the fruits of these labors. I am afraid they were right. Monteux did not get a square deal.

* * *

More than that, the propaganda that marked Koussevitzky's final years tended to rob Monteux of the credit that was rightfully his: The orchestra, it maintained, that Koussevitzky took over was no orchestra at all, nor had it ever amounted to very much. He alone among its conductors was really hospitable to new music or gave any substantial encouragement to the native muse. The falsity of these claims has been demonstrated in these columns, with thorough documentation, and there is no need of going into it all over again. It is a matter, not of opinion, but of record.

* * *

Mr. Monteux will conduct the regular Friday-Saturday pair and the concert of next Sunday afternoon, offering at all three Wagner's Overture to "The Flying Dutchman," Beethoven's Fourth Symphony and Stravinsky's "Rite of Spring." He will also conduct the concert in Sanders Theatre, Cambridge, a week from Tuesday, repeating the Wagner and Beethoven items but substituting Brahms' Third Symphony for Stravinsky's "Rite." Wagner's Overture, unheard at the regular concerts since 1941, is the one part of his early opera with which Boston is at all familiar. The Metropolitan has given the work an elaborate revival this year and the recent broadcast revealed a wealth of attractive music. Unfortunately, we are not to hear it when the Met comes to us in April so must accept Monteux' version of the overture as a consolation prize.

* * *

The high point of the Boston program is Stravinsky's revolutionary ballet of Pagan Russia. It was Monteux who introduced it here, in its concert form, in 1924. More than that, it was he who conducted the Paris premiere of 1913, one of the stormiest "first times" in the entire history of music. "The public," wrote Jean Cocteau 13 years later, "played the role that it had to play. It laughed, spat, hissed, imitated animal cries. They might have eventually tired themselves of that had it not been for the crowd of esthetes and a few musicians, who, carried away by excess of zeal, insulted and even pushed the public off the boxes. The riot degenerated into a fight. Standing in her box, her diadem askew, the old Countess de Pourtales brandished her fan and shouted, all red in the face: 'It is the first time in 60 years that anyone has dared to make a fool of me!'"

Jan Peerce, Metropolitan Opera tenor, who sings in Jordan Hall next Sunday.

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You will find all that, and more, in Slonimsky's "Music Since 1900." You will also find a poem written by an outraged Bostonian that begins, "Who wrote this hendish 'Rite of Spring,' What right had he to write the thing," and that ends, "He who could write the 'Rite of Spring' If I be right, by right should swing." The Boston audience, by the way, did not hiss; it even applauded. In his last month Mr. Monteux repeated the piece, but after the concert-proper had run its course, thereby pleasing those who wished to hear it again and placating those who threatened to discontinue their subscriptions if another performance occurred. Though it ushered in a new epoch in music, and a formidable one, "Le Sacre" seems harmless enough today. It even accompanied the cavortings of Walt Disney's prehistoric reptiles in "Fantasia," a movie designed for popular consumption. While Monteux is in town he and the orchestra will record it for Victor.

* * *

The Israel Philharmonic will give a second concert in Symphony Hall this afternoon, under the direction of Eleazar de Carvalho. With Madeleine Meredith as accompanist, Madeleine Brooks Norcross, mezzo-soprano, will give a recital in Brown Hall this afternoon. The entire program will be sung in English.

* * *

The Griller Quartet will play at Jordan Hall on Wednesday evening and Jan Pearce, tenor, will sing there next Sunday afternoon.

This Clipping From
BOSTON, MASS.
HERALD
JAN 23 1951

(AP Photo)
BOSTON SYMPHONY CONDUCTOR WITH PREDECESSORS — Conductor Charles Munch (right), chats with Serge Koussevitzky (center), and Pierre Monteux as the three met at a concert by the Israel Philharmonic at Symphony Hall, conducted by Koussevitzky. Monteux led the famed Symphony from 1919 to 1924 with Koussevitzky taking over until 1949 when Munch took over.

(AP Photo)
BOSTON SYMPHONY CONDUCTOR WITH PREDECESSORS — Conductor Charles Munch (right), chats with Serge Koussevitzky (center), and Pierre Monteux as the three met at a concert by the Israel Philharmonic at Symphony Hall, conducted by Koussevitzky. Monteux led the famed Symphony from 1919 to 1924 with Koussevitzky taking over until 1949 when Munch took over.

Jan. 22, 1951
Boston Globe

ISRAEL SYMPHONY ORCHESTRA was honored at a supper following their second appearance in Boston last night. Seated are Charles Munch, conductor of the Boston Symphony Orchestra, and Serge Koussevitzky, conductor emeritus of the Boston orchestra. Both men have been guest conducters of the Israel Orchestra. Standing, left to right, are four composers and Israel orchestra members Menahem Avidom, Josef Kaminski, H. U. Boskevich, and Odeon Partos.

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N. Y. STAATS-ZEITUNG UND HEROLD, DIENSTAG, den 23. JANUAR 1951

AUS DER MUSIKWELT

Von FRED LOW

Charles Munch dirigiert Boston Symphony

Charles Munch dirigierte die Konzertserie des Boston Symphonie-Orchesters Mittwoch abend und Samstag nachmittag in der Carnegie Hall. Er brachte im Mittwoch-Konzert die New Yorker Erstaufführung der fünften Symphonie des amerikanischen Komponisten Peter Mennin, die Ouvertüre zu "La Princesse Jaune" von Saint-Saens, "Rapsodie Espagnole" von Ravel und Schumanns erste Symphonie.

Peter Mennin kommt aus Erie, Pennsylvania, er ist dort 1923 geboren und zeigt in seinen Werken trotz seiner Jugend die sichere Hand des erfahrenen Komponisten. Er hat zahlreiche Wettbewerbe gewonnen und die fünfte Symphonie im Auftrag des Dallas Symphonie-Orchesters geschrieben, das auch vor wenigen Wochen die Premiere des Werkes veranstaltete. Die Partitur läßt Sinn für Orchesterklang, Erfindung und Geschmack erkennen; an einigen Stellen ist der Einfluß der Musik Wagners auf den jungen Komponisten zu bemerken, der Charakter des Werkes bleibt aber immer originell und die Symphonie ist mehr als eine Talentprobe, sie ist bereits Erfüllung. Die Passagen des ersten und dritten Satzes sind flüssig geschrieben, die Melodien des langsamen Satzes gesangsvoll. Charles Munch lieh dem Werk seine liebevolle Unterstützung, er war sorgfältig bemüht, alle Nuancen zu bester Geltung zu bringen.

In der brillanten Ouvertüre zur "Princesse Jaune" von Saint-Saens und der "Rapsodie Espagnole" von Ravel ist die Interpretation des Dirigenten geistvoll und wird den Schönheiten und der Farbenpracht der Musik in jeder Hinsicht gerecht. Das Orchester spielte hervorragend, der Streicherklang kam in Schumanns romantischer Symphonie No. 1 zu allerbester Geltung.

Der Höhepunkt der Konzertserie war aber die Wiedergabe der "Symphonie Fantastique" von Berlioz Samstag nachmittag. Das Werk wurde erst vor kurzem in einer Veranstaltung des Philadelphia Orchesters gespielt, der Vergleich der Interpretation ist interessant. Charles Munch läßt die grandiosen Effekte in den Bläserstellen noch mehr hervortreten, die Kontraste zu den pastoralen Melodien erscheinen prachtvoll, der Walzer des zweiten Satzes ist rhythmisch und dynamisch glanzvoll und der "Marche des Supplices" läßt die Feierlichkeit und Wildheit, die Brillanz und Gewalt der Themen in hellstem Licht erstrahlen. Wenn sich im Finale ("Traum vom Hexensabbath") die parodierten Klänge des "Dies Irae" mit dem Tanz der Hexen vereinen und Charles Munch das Orchester zu leidenschaftlichem Spiel aufpeitscht, wird die Spannung beim Hörer auf den Gipfelpunkt getrieben. Die Musiker folgen jeder gewollten Nuance des Dirigenten, das Spiel ist in den Streichern und Bläsern von einer Einheitlichkeit, die nur sehr selten in diesem Grade wiederzufinden ist. — Im Programm war die Wiederholung der "Rapsodie Espagnole" aus dem Mittwoch-Konzert und eine prächtige Wiedergabe der Haydn Symphonie No. 103. Das Publikum feierte den Dirigenten und die Musiker begeistert.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 22 1951

Munch Gives Brilliant Concert

By MILES KASTENDIECK

If conductors have an affinity for certain works, then Charles Munch has completely taken over Berlioz's "Fantastic Symphony." I doubt whether any other conductor in the first half of this century ever created anything to equal his interpretation with the Boston Symphony in Carnegie Hall on Saturday afternoon. In a word, it was fantastic.

All the adjectives of moviedom might be corralled to describe the intensity with which it was played. Yet however theatrical the performance, it was always artistic.

The musician never let the virtuoso get the upper hand though every bit of virtuosity that the Bostonians can boast was called into operation. No wonder the performance was "super-colossal."

The most impressive moments came in the subtle handling of places like the end of the "Scene in the Meadows," the hollow of "A Witches' Sabbath," the terrifying quality of the "March to the Scaffold." The work was beautifully and admirably played. The music more than came alive: it burst into full bloom.

That ability to mold the comprehension of detail into beautiful expression suffused Ravel's "Rhapsodie Espagnole." The performance was a revelation of loveliness of tone, projection of mood, and mastery of orchestration. And the piece had meaning as Ravel's "diary" of a Spanish journey.

The same mastery which illumined Ravel and Berlioz shone through a performance of Haydn's "Drum Roll' Symphony No. 103, its classic line and its fine proportion perhaps disclosed where Munch derives his strength.

Without such superb control, he could not conduct with such impassioned intensity and emerge triumphant. That the orchestra responded so wonderfully is a tribute to their technical and musical achievement.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 23 1951

SERGE KOUSSEVITZKY, conductor emeritus of Boston Symphony Orchestra (center), chats with two predecessors—Pierre Monteux, guest conductor of Boston Symphony (left) and Dr. Charles Munch, present conductor. Reunion was at banquet given by Boston Symphony for 100-piece Israel Philharmonic Orchestra after second Boston concert.

This Clipping From
BOSTON, MASS.
POST
JAN 22 1951

ORCHESTRA OF ISRAEL ENDS STAY

Philharmonic Makes Fine Impression in Hub Visit

BY WARREN STOREY SMITH

With Izler Solomon conducting, the Israel Philharmonic Orchestra gave at Symphony Hall yesterday afternoon, the second and final concert of this, it's first Boston visit.

FINE IMPRESSION

Mr. Solomon, whose own orchestra is (or lately was) the Columbus (O.) Philharmonic, had not previously appeared here and he made an excellent impression, particularly with his reading of the Second Symphony of Brahms, one of the finest expositions of the work in this reviewer's recollection.

Mr. Solomon, born in St. Paul, Minn., 41 years ago, is American trained, if the expression is applicable to one who is said to have been self-taught in the conducting art. Be that as it may, he knows his business.

First U. S. Director

A note in the program stated that he was the first American to direct the Israel Orchestra and was its permanent conductor throughout the war liberation. Mr. Solomon is short and slight of build with a shock of black hair.

He is a dynamic leader who uses a score but no baton, and, to judge from yesterday's concert, and particularly the Brahms, he has the gift of making music vital without distortion, without tampering with what we may presume to be the composer's intentions.

It was in the Symphony that Mr. Solomon had his first real opportunity yesterday, as it was also in the Symphony that the orchestra for the first time confirmed the excellent impression that it made under Koussevitzky the night before.

Mr. Solomon chose to start off the afternoon with two works which did not enlist the full strength of the band, C. P. E. Bach's D major Concerto, as arranged by Steinberg, an old Koussevitzky favorite, and Mozart's "Kleine Nachtmusik" for strings.

Attractively Played

Attractively set forth, these two 18th century pieces were a bit too much alike to afford suitable contrast, and the next number, Marc Lavri's "Emek," proved entertaining enough but rather slight of substance.

Lavri has used what are plainly Palestinian themes and his music is reminiscent of other Near Eastern scores from Ippolitov-Ivanov to Khatchaturian. This is not such distinguished music as the two movements of Avidom's "David" Symphony that Koussevitzky showed us the night before.

These Palestinian composers, most of them of European origin, are forming a new school that should some day make its mark.

Unlike the preceding concert, that of yesterday, was not sold out and in the audience, which was large if not of capacity s... both Dr. Koussevitzky and ... cessor in Boston, Charl... This audience was pleased with the first part of the program, but ... performance of the Brahms evok... as well it might, real enthus... The visit of this admirable or... tra, like that of the London P... harmonic, has helped to mak... present season an eventful on...

BOSTON, MASS.
RECORD
JAN 23 1951

Charles Munch, right, Boston Symphony Orchestra conductor, with former conductors of the famed Hub musical organization; Serge Koussevitsky, center, and Pierre Monteux. They met at Symphony Hall Israeli Philharmonic, conducted by Koussevitsky, in U. S.-Canada tour. Monteux conducted from '19-'24, then Koussevitsky took over until '49, when Munch became conductor.

INFORMATION OBSCURED

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 24 1951

Wonderful to Be Back, Monteux Says, but It's 10 Years Too Late

By CYRUS DURGIN

Pierre Monteux is back on the spot where he spent five years of his illustrious career. That is the conductor's stand of the Boston Symphony Orchestra, to which he has returned as guest director for a week, upon the invitation of Charles Munch.

Nearly 27 years have passed since the French musician, small, stocky and bright-eyed, said goodby to his Boston public as the orchestra's regular conductor. Since then he has spent a decade in Holland and France, and for the past 15 years he has been conductor of the San Francisco Symphony.

When Mr. Monteux left here he was 49; today he is 75. His walrus mustache is nearly white, but his curly hair, brushed straight back, is black as ever. And so in his spirit as quick and amiable as ever.

"Do you want to ask me how I feel to be back with the Boston Symphony?" he asked as I entered the conductor's room at Symphony Hall after rehearsal yesterday morning. "I will tell you. It feels wonderful, but I think it is 10 years too late. But 10 years ago Mr. Munch was not here to invite me.

"You know, I built this orchestra twice. The first time was in the Fall of 1918, after Dr. Muck had been arrested and the German players had been dismissed. Henri Rabaud was coming as regular conductor, but I was invited to conduct until he arrived. It took two months to rebuild the orchestra then. Later on, after I had become regular conductor, there was the strike, and 45 men did not return. Then I had to rebuild the orchestra a second time."

On his program for next Friday, Saturday and Sunday, Mr. Monteux will include a score with whose history he has had an intimate relationship: "The Rite of Spring," by Stravinsky.

"You know, I conducted the premiere of 'The Rite of Spring,' as a ballet, in Paris. I shall never forget the date of that premiere, which was May 29, 1913, because there was a famous scandal. People hooted, hissed and yelled. Some left the theatre. We gave four more performances, and then it was obvious that the people still did not like it.

"I said to Stravinsky: 'I don't know whether it is your music, or the dancing, or the scenery they didn't like. But how about playing it as pure concert music?' Stravinsky said: 'Yes, of course, it is really a concert piece!' So one year later, on April 5, 1914, I conducted 'The Rite of Spring' at a concert in the Casino de Paris. That time, far from a scandal, the people liked it.

"I am sure that if I had not persisted that way, 'The Rite' would have been finished. Now it has become a modern classic, for certainly anything that lasts 40 years is a classic. I later introduced 'The Rite' to Boston and New York, and although there was something of a lesser scandal, the public eventually accepted it. Now, for all its dissonance and its hard, driving rhythms, 'The Rite' is truly a classic."

PIERRE MONTEUX

Maine Wife Tells of School

Although Mr. Monteux regards most of his career as behind him, he is active in running a school for conductors every Summer on the family estate of his wife, (nee Doris Hodgkins), at Hancock, Me.

"Let me tell it, Pierre," interposed Mrs. Monteux, "because I run the school."

"Yes, she runs it. Let her tell the story," assented Mr. Monteux with a smile.

"It began in Paris in 1931, when I got the idea that all that Pierre had learned as a viola player under such conductors as Nikisch, Mottl, Richter, Levi and Mahler, and all that he had developed himself as a conductor should be passed on to young musicians. So we advertised for young musicians who wanted to learn conducting, and had an immediate response.

"When the war came and we could not return to Europe, the obvious thing was to transfer our school to our home in Hancock. For the past eight years we have had 55 student conductors, Mr. Monteux teaches 12 of them, and the rest study with his assistant, Joseph Barone.

"All these musicians play orchestral instruments themselves, so there is a practical orchestra to work with. They conduct each other, so to speak. Today we have two concert halls, one seating 600, the other 200."

"Yes, you see, my career is behind me. But I do feel that we must do everything we can to help along the younger man," added Mr. Monteux.

Monteux Returns to Symphony Hall—N

Conductor Recalls Première Of 'Le Sacre du Printemps'

Twenty-seven years ago today Pierre Monteux conducted the Boston Symphony Orchestra in the first Boston performance of Stravinsky's "Rite of Spring." While the first American performance did not fall to Mr. Monteux (Leopold Stokowski gave the American première with the Philadelphia Orchestra on March 3, 1922), it is well known that Mr. Monteux conducted the world première in Paris in 1913.

"Le Sacre du Printemps"—at the outset a cause scandaleuse which has long since become a cause célèbre—has been chosen by Mr. Monteux to highlight his guest appearances with the Boston Symphony this week end—on Friday afternoon, Saturday evening, and Sunday afternoon. This engagement is Mr. Monteux's first with the Boston Symphony since he was its regular conductor from 1919 to 1924. For many years he has been and still is regular conductor of the San Francisco Symphony.

Last night Mr. Monteux rehearsed the "Rite" in Symphony Hall for the third open rehearsal of the season.

A famous array of anecdotes have been up about the first performance of the "Rite" in Paris. In Mr. Monteux is able to straighten some points.

While chatting with John Burk in Symphony Hall earlier this week, Mr. Monteux said that the musicians who came to him afterwards, excited by the strange sound of instrument at the beginning of the work, which he could not identify (the bassoon at the top of its register), were not Saint-Saëns but Alfred Bruneau. The venerable Saint-Saëns, arriving at the last moment, had been placed by Diaghilev in the exact chair in his box, sat hunched with his head in his hands, murmuring: "This is not music—it is madness!"

Mr. Monteux's recollections of the historic performance, published in the Dance Index for 1947, are as follows:

"My first meeting with Stravinsky took place in 1911 when I was guest conductor of the Diaghilev Ballet Russe. Stravinsky, outstanding among the new composers of the modern school, had just achieved his first success with 'L'Oiseau de Feu.' We met when I conducted the world première of his second ballet, 'Petrouchka.' 'Petrouchka' was an immense success. In the field of ballet many still consider it Stravinsky's masterpiece.

* * *

"One day in 1912, after I had become the regular conductor for the Ballet Russe, Diaghilev summoned me to a tiny rehearsal room in a theater of Monte Carlo where the Ballet was at that time appearing. We were to hear Stravinsky run through the score of his new work, 'Le Sacre du Printemps.'

"With only Diaghilev and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its great distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis.

"I was more astounded by Stravinsky's performance than shocked by the score itself. My only comment at the end was that such music would surely cause a scandal. However, the same instinct that had prompted me to recognize his genius made me realize that in this ballet he was far, far in advance of his time and that while the public might not accept it, musicians would delight in the new, weird, though logical expression of dissonance.

"'Le Sacre du Printemps' was presented in 1913 at the Théâtre des Champs Elysées in Paris, and cause a scandal it certainly did. The audience remained quiet for the first two minutes. Then came boos and cat-calls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes, or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of the gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolate along the streets of Paris.

Lenscraft

Pierre Monteux opens the original edition of Stravinsky's "Le Sacre du Printemps" at a rehearsal of the Boston Symphony Orchestra. He will conduct this work Friday afternoon, Saturday evening, and Sunday afternoon.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
JAN 24 1951

Conductor and 'Alumni'

—Associated Press Wirephoto

Boston Symphony Orchestra conductor Charles Munch, right, chats with former conductors of the orchestra, Serge Koussevitzky, center, and Pierre Monteux as the three met at a concert by the Israel Philharmonic conducted by Koussevitzky at Symphony Hall in Boston. Monteux led the famed Boston Symphony from 1919 to 1924 with Koussevitzky taking over until 1949 when Munch took over. Koussevitzky will conduct several concerts by the Israel group while they are on tour in this country and Canada.

re Monteux and 'The Rite of Spring'

Conductor Acclaimed for Performance of Stravinsky Work

By Harold Rogers

What conductor could be better qualified to give the definitive reading of Stravinsky's "Rite of Spring" than Pierre Monteux? He conducted the world première in Paris in 1913. The initial performances in Boston, New York, and San Francisco were also under his conservative baton. The studied dissonances and asymmetric rhythms of the work have long since become part of his musical being. When Monteux conducts the "Rite," the listener can rest assured that the manifold problems have been solved.

Mr. Monteux's guest appearances this week mark the first time he has faced the Boston Symphony Orchestra since he was its regular conductor from 1919 to 1924. Besides the "Rite," his Symphony Hall program yesterday afternoon (to be repeated tonight and tomorrow afternoon) included Wagner's Overture to "The Flying Dutchman" and Beethoven's Fourth Symphony.

* * *

The idea of the "Rite" came to Stravinsky while in St. Petersburg some time in 1910. After he composed "Pétrouchka," also introduced by Monteux, he brought this idea into a realization that, considered as a single work, has been without equal as an influence over the subsequent course of contemporary music.

As Leonard Bernstein pointed out some time ago while analyzing the score of the "Rite" in his conducting class at Tanglewood, its appearance in 1913 was a signal to composers that the lid was off, the sky was the limit, that anything went. Many of these composers, intoxicated by what they thought was a new freedom, jumped on their horses and rode off in all directions. But Stravinsky's startling score was deceptive. "This was not the beginning of modern music," Mr. Bernstein said, "it was the end of impressionism."

* * *

For contrary to the initial impression made by the score—that Stravinsky had ignored all rules and broken all laws—there was an intuitive, creative intelligence at work in the music as logically and as formally as in a Debussy tone poem or a Ravel ballet.

Consider, for instance, some of Stravinsky's materials for the "Rite"—the pentatonic scale, the modes, the tritone—or some of his methods—fugal entries of individual melodies, bitonal harmonies, and rhythmic counterpoints. Many of these things go back to musical antiquity; hence their apt choice to express the elemental paganism of the story.

Stravinsky simply pursued the aims of impressionism to a logical ultimate. The effect is often that of chaos, but it is an ordered chaos, a chaos that happenstance could never produce. For if there were no intelligence manifest in the "Rite" it would long since have fallen from the repertoire. Whatever important place a piece may hold in history, that place alone is not sufficient to give it active life.

As Alexandre Tansman put it in his recent biography of Stravinsky: "It took some time to realize how little the 'Rite' tried to break laws, how small a place caprice occupied in a lucid and masterly realization, rigorously uncompromising in its application of a definite method.

"The composer, like an engineer or a magician, had created a universe of stone, which sang and moved of its own accord, but whose functioning he merely supervised and ordered with presence of mind and an infallible sense of logic."

* * *

Conducting as he did with no score, Mr. Monteux gave a performance yesterday that was not only a staggering feat of memory. As the panoramic sections passed before us, there was such a completely satisfying wholeness to his conception of the work, such a sense of rightness in every detail of a macrocosm of details, that we could justly call his reading definitive.

Mr. Monteux never resorts to acrobatics to achieve his effects. Like Fritz Reiner, his impassive face and torso give no indication of the wealth of emotion that pours from the music. It is a rare technique. All we saw was the conductor solidly fixed to the podium, taking each time-change coolly with a mathematically certain baton. We heard music of potency, sensuously moving, sharply defined. It was not smeared, mauled, twisted, or otherwise misshapen. This was a great performance.

Mr. Monteux conducted Wagner's rousing overture and Beethoven's lyrical symphony with the same clarity, imagination, and vigor. The reunion of Mr. Monteux with the Boston Symphony has indeed been auspicious and fruitful.

This Clipping From
BOSTON, MASS.
POST
JA

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Historic is the word for yesterday afternoon's concert and its forthcoming repetitions tonight and tomorrow afternoon. Pierre Monteux, whose five-year term as conductor of the Boston Symphony preceded the 25-year one of Serge Koussevitzky, has returned at the invitation of Charles Munch, to lead the orchestra as guest in this its 70th season.

How many of those who faced Mr. Monteux yesterday and rose spontaneously when he appeared on the platform remember him of yore may not be said. And only those whose attendance at the concerts goes back to the beginning of his term of service can be fully aware of what he did for the orchestra. In his own recent words, he built it twice. When he took it over its ranks had been depleted by a war and in his first year they were further and more seriously depleted by a strike. Though the latter has not always admitted it, the instrument he turned over to Koussevitzky was a splendid one.

Some of those players sat before Mr. Monteux yesterday but most of the faces in the present band could be described as new to him. In the course of four days of rehearsal he had them completely subservient to his will. Mr. Monteux, who looks very much as he did when he left us, conducts as he used to. Compared with his successors he is sparing of gesture. There can be plenty of excitement in the music, and in the playing of it, but it does not register in his outward demeanor.

His ear for tone and for tonal balance is as fine as it ever was—probably finer. And it may be remarked that he seated the orchestra as it has not been seated since his day, with the second violins on his right and the violas behind them. The sound of it yesterday was gratifying to the ear. Everything could be heard and in the right relationship to everything else.

The afternoon began with Wagner's Overture to "The Flying Dutchman," and continued with the Fourth Symphony of Beethoven. Both works were set forth with the utmost lucidity. The Overture was stirring, the Symphony classic in the truest sense. In both scores there could also have been a little more poetizing. The climax of the concert, and of the Symphony season to date, came with the performance of Stravinsky's "Rite of Spring," which Mr. Monteux conducted in its stormy Paris premiere of 1913, and introduced to Boston 11 years later. This once-revolutionary score has itself become a classic, one of the landmarks of music. Its imitators have been legion but it towers above their efforts, as such musical milestones always do. Here in a nutshell was the whole gospel of modernity. Mr. Monteux's grasp of this music is profound, his power to communicate it absolute. This was a performance never to be forgotten, and it aroused the enthusiasm that was its due.

This Clipping From
BANGOR, ME.
NEWS
JAN 25 1951

BOSTON SYMPHONY CONDUCTOR WITH PREDECESSORS — Boston Symphony Orchestra Conductor Charles Munch (right), chats with former conductors of the orchestra. Serge Koussevitzky (center) and Pierre Monteux as the three met at a concert by The Israel Philharmonic at Symphony Hall, Boston, recently conducted by Koussevitzky Monteux led the famed Boston Symphony from 1919 to 1924 with Koussevitzky taking over until 1949 when Munch took over. Koussevitzky will conduct several concerts by the Israel group while they are on tour in this country and Canada. Monteux is a summer resident of Hancock. (Associated Press photo.)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
JAN 27 1951

MUSIC

Pierre Monteux, Guest Conductor of Symphony, Plays "Rite of Spring"

By CYRUS DURGIN

Pierre Monteux returned to Symphony Hall yesterday afternoon as guest conductor of the Boston Symphony Orchestra. Nearly 27 years had passed since he had left that stage as the orchestra's regular conductor, but in the audience were many who had sat before him then. They promptly rose in greeting and stood applauding, as Mr. Monteux first appeared. Others soon followed and a graceful gesture on the part of old friends became a general tribute to one of the first-rank technicians among all conductors.

The program, which Mr. Monteux will repeat tonight and tomorrow afternoon, contained music by two of his three favorite composers: "The Flying Dutchman" Overture, by Wagner, and Beethoven's Fourth Symphony. (His third favorite is Brahms). But what some of us younger ones were waiting for was that huge and cruelly difficult score of Stravinsky, "The Rite of Spring." This Mr. Monteux had introduced to Boston exactly 27 years and one day before, and 11 years previous to Jan. 25, 1924, he had given the premiere of the work as a ballet in Paris.

Everyone knows the scandal it caused in 1913, and the considerable amount of disapproval it raised when new here (although there were a good many who liked it at first hearing.) Yesterday a few elderly people walked out between the two sections, and some others vented their ire in more or lesss harsh words. But for the big majority, "The Rite" was enormously satisfying, and especially so in Mr. Monteux' performance. There was round after round of cheers.

I doubt that anyone can conduct "The Rite" so well as Mr. Monteux. He has the whole score in his head (the Wagner and Beethoven, too, for that matter) and he makes it sound like music. I have heard Mr. Koussevitzky's more tonally opulent version, and Leonard Bernstein's more nervous and jumpy version, but never had I heard those driving rhythms, with their complicated accents, come out with such controlled but powerful effect. Nor had I ever heard so many details so clearly in "The Rite."

Mr. Monteux could have played it faster and louder, as others have done, but his special knowledge of this score, and his fabulous accuracy with the changing rhythmic meters, count for much more than speed and ardor. This performance was a long double crescendo of tension released only by the final crisp chords at the end of each section. Such a reading is not only a triumph of the conducting art, but it also helps to reinforce one's conviction that Stravinsky never wrote a finer or more distinctive work than "The Rite."

With Beethoven as with Stravinsky, Mr. Monteux was completely in the vein. Nothing too fast, nothing too slow, no extreme of dynamics. The "long line" of Beethoven's structure was there, and although no detail was slighted, everything was subordinated to proper style and a conception of the Symphony as a whole. If Mr. Monteux' gestures were relaxed, so was his interpretation. Wagner's Overture received the same treatment. Thus out of thorough understanding, out of technical authority and an instinct for good taste came eloquence moving, unflawed and stirring.

Incidentally, Mr. Monteux has changed the seating of the orchestra back to the classical plan, of first violins at the left, front, and seconds on the right; cellos behind first violins, and violas on the other side.

[827]

BOSTON, MASS.
Christian Science Monitor
JAN 26 1951

JAN 26 1951

Open Rehearsal — a Symphony of Informality

All photos, Edward P. Harding

Charles Munch, Music Director of the Boston Symphony Orchestra, Conducts an Open Rehearsal in Symphony Hall

Boston Orchestra Brings World of Music to People

By a Staff Writer of The Christian Science Monitor

Since the Boston Symphony Orchestra is one of the few American ensembles—if not the only one—whose concerts are fully subscribed well in advance of the season, it was almost impossible in years past for large numbers of students to obtain seats.

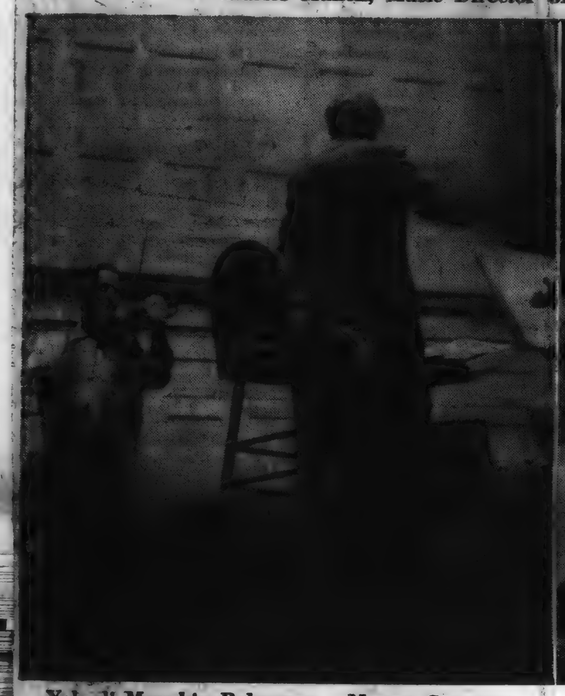
But this season Charles Munch, the orchestra's music director, corrected this dilemma by inaugurating a new series primarily for students, though the general public is invited to attend. The series consists of five midweek evening rehearsals, three of which already have been held with great success. Tickets are moderately priced; proceeds go to the orchestra's pension fund.

For these open rehearsals listeners gather informally (there are no reserved seats) for an evening of music that generally runs longer than an actual concert. There are interruptions when Mr. Munch corrects a part or improves a passage. His humor adds zest to the occasion, as when he sometimes identifies the instruments to the audience by shouting over his shoulder.

The candid photographs on this page were taken at the inaugural program of the series. Yehudi Menuhin appeared in casual sport clothes to rehearse Mozart's Concerto in D major, K. 271A. For the second open rehearsal Aldo Ciccolini, young Italian pianist now making his first tour of America, was heard in Tchaikovsky's First Concerto in B-flat minor.

Pierre Monteux, regular conductor of the San Francisco Symphony Orchestra, is in Boston this week to make four guest appearances with the Boston Symphony. It will be remembered that Mr. Monteux headed the Boston Symphony from 1919 to 1924.

H. R.



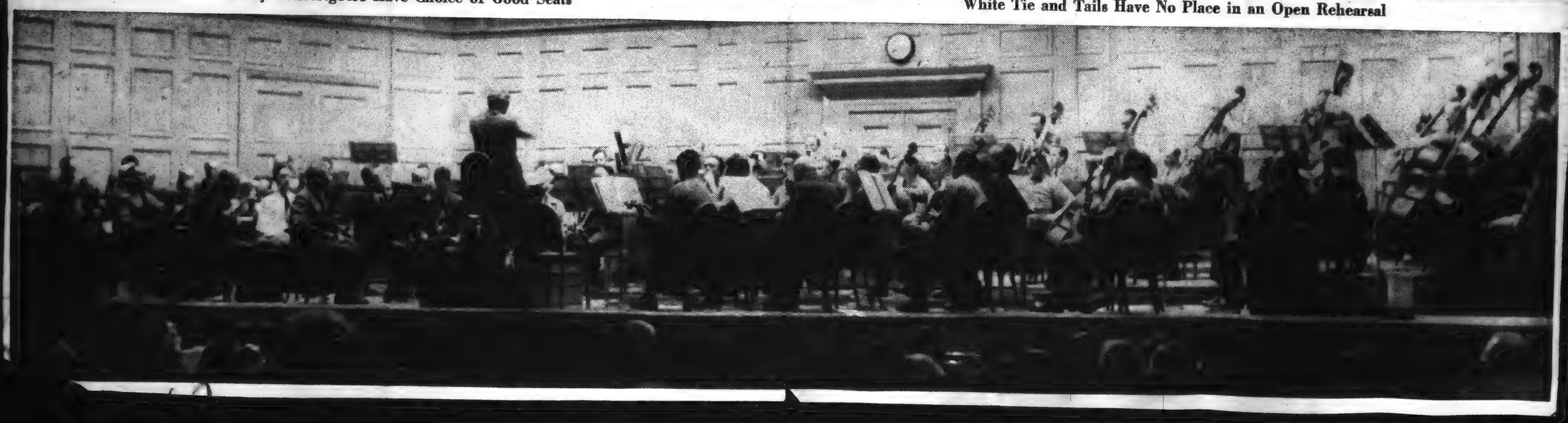
Yehudi Menuhin Rehearses a Mozart Concerto

Student Audience Looks and Listens With Close Attention

Informal Portrait of an Informal Conductor

Early Concertgoers Have Choice of Good Seats

White Tie and Tails Have No Place in an Open Rehearsal



This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 27 1951

MUSIC

Pierre Monteux, Guest Conductor of Symphony, Plays "Rite of Spring"

By CYRUS DURGIN

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The program, which Mr. Monteux will repeat tonight and tomorrow afternoon, contained music by two of his three favorite composers: "The Flying Dutchman" Overture, by Wagner, and Beethoven's Fourth Symphony. (His third favorite is Brahms). But what some of us younger ones were waiting for was that huge and cruelly difficult score of Stravinsky, "The Rite of Spring." This Mr. Monteux had introduced to Boston exactly 27 years and one day before, and 11 years previous to Jan. 25, 1924, he had given the premiere of the work as a ballet in Paris.

Everyone knows the scandal it caused in 1913, and the considerable amount of disapproval it raised when new here (although there were a good many who liked it at first hearing.) Yesterday a few elderly people walked out between the two sections, and some others vented their ire in more or lesss harsh words. But for the big majority, "The Rite" was enormously satisfying, and especially so in Mr. Monteux' performance. There was sound after round of cheers.

I doubt that anyone can conduct "The Rite" so well as Mr. Monteux. He has the whole score in his head (the Wagner and Beethoven, too, for that matter) and he makes it sound like music. I have heard Mr. Koussevitzky's more tonally opulent version, and Leonard Bernstein's more nervous and jumpy version, but never had I heard those driving rhythms, with their complicated accents, come out with such controlled but powerful effect. Nor had I ever heard so many details so clearly in "The Rite."

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This Clipping From
BOSTON, MASS.
HERALD
JAN 27 1951

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 14th program of the 70th season in Symphony Hall. The program:

Overture to "The Flying Dutchman" ..... Wagner
Symphony No. 4 in B flat, Op. 60 ..... Beethoven
Le Sacre du Printemps ..... Stravinsky

By RUDOLPH ELIE

What a superb musician, what a master is this Pierre Monteux!

He made an outrageously belated return to Boston yesterday afternoon to demonstrate beyond a question of a doubt, that he ranks with the very greatest conductors of our time. He demonstrated also why this distinction has been denied him by the public at large all these years, but no matter: his true stature in the world of music is the special comprehension of the truly musical, and he need have no concern for history's final judgment.

The reason this man, who for five years ending in 1924 was conductor of the Boston Symphony orchestra, is not fully appreciated is that he can conduct an orchestra and make it sound gloriously without disturbing a lock of his shaggy mane. As it happens this sort of conducting went out of fashion with the button shoe. Whole generations have been reared on virtuoso conductors who combine the beauty of a collar model with the athletic prowess of a pole vaulter.

Here to Stay

This is not to say the virtuoso conductors are on the wrong tack; on the contrary they have doubtless done more to catch the imagination of the general public—and swell the box office receipts—than the time beaters ever could. No; the virtuoso is here to stay. He is the mirror of the times, and his achievements interpretatively are of incalculable significance. Yet how refreshing, how stimulating, how interesting to have in Monteux a man who lets the composer do all the talking!

In the Fourth Symphony it was Beethoven who spoke. Monteux, who stood immobile on the conductor's stand and traced, with exquisite sensitivity, the measures and nuances of the music, merely preserved the meaning and the intentions of that voice. It was, in such circumstances, a voice from the past; not as powerful and compelling a voice as we have heard it on other occasions, but of the greatest substance.

With Stravinsky's "Sacre du Printemps," which Monteux introduced to a stupefied Paris in 1913 to the accompaniment of a riot, there was absolute evidence of the conductor's mastery. When he appeared on the stand without a score to this, perhaps the most complex and formidable composition in the repertoire, I could hardly believe my eyes. He has lived with it for 38 years, to be sure, but I venture to say it took him all of those years to commit this work to memory. Be that as it may, he gave it the ultimate, definitive performance, one of the most sensational performances of any music to be heard in my memory.

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Top of Form

The orchestra, which obviously adores him, was in the very top of its form. Relaxed and secure in the knowledge Monteux knew every note, every split-second cue, every rhythmic and dynamic contrast, and working together in the marvelous esprit de corps that

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Historic is the word for yesterday afternoon's concert and its forthcoming repetitions tonight and tomorrow afternoon. Pierre Monteux, whose five-year term as conductor of the Boston Symphony preceded the 25-year one of Serge Koussevitzky, has returned at the invitation of Charles Munch, to lead the orchestra as guest in this its 70th season.

How many of those who faced Mr. Monteux yesterday and rose spontaneously when he appeared on the platform remember him of yore may not be said. And only those whose attendance at the concerts goes back to the beginning of his term of service can be fully aware of what he did for the orchestra. In his own recent words, he built it twice. When he took it over its ranks had been depleted by a war and in his first year they were further and more seriously depleted by a strike. Though the latter has not always admitted it, the instrument he turned over to Koussevitzky was a splendid one.

Some of those players sat before Mr. Monteux yesterday but most of the faces in the present band could be described as new to him. In the course of four days of rehearsal he had them completely subservient to his will. Mr. Monteux, who looks very much as he did when he left us, conducts as he used to. Compared with his successors he is sparing of gesture. There can be plenty of excitement in the music, and in the playing of it, but it does not register in his outward demeanor.

His ear for tone and for tonal balance is as fine as it ever was—probably finer. And it may be remarked that he seated the orchestra as it has not been seated since his day, with the second violins on his right and the violas behind them. The sound of it yesterday was gratifying to the ear. Everything could be heard and in the right relationship to everything else.

The afternoon began with Wagner's Overture to "The Flying Dutchman," and continued with the Fourth Symphony of Beethoven. Both works were set forth with the utmost lucidity. The Overture was stirring, the Symphony classic in the truest sense. In both scores there could also have been a little more poetizing. The climax of the concert, and of the Symphony season to date, came with the performance of Stravinsky's "Rite of Spring," which Mr. Monteux conducted in its stormy Paris premiere of 1913, and introduced to Boston 11 years later. This once-revolutionary score has itself become a classic, one of the landmarks of music. Its imitators have been legion but it towers above their efforts, as such musical milestones always do. Here in a nutshell was the whole gospel of modernity. Mr. Monteux's grasp of this music is profound, his power to communicate it absolute. This was a performance never to be forgotten, and it aroused the enthusiasm that was its due.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 27 1951

There's Music in the Air

BOSTON SYMPHONY Conductor Charles Munch (right) and his predecessors, Serge Koussevitzky (center) and Pierre Monteux discuss Israel Philharmonic's concert at Symphony Hall, Boston. Koussevitzky conducted Israel group in Hartford concert and others.—[AP Photo.

[229]

MUSIC

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By CYRUS DURGIN

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MORNING GLOBE
JAN 28 1951

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JOHN N. BURK, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wagner," which he has edited and for which he has supplied the essential connecting material. But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography" and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston Symphony.

This Clipping From
GREENVILLE, S. C.
NEWS
JAN 28 1951

ARTHUR FIEDLER TO BE DIRECTOR

World-Renowned Musical Organization Booked For NBC Network

The world-renowned Boston Pops Orchestra will be heard on the NBC network on Monday evenings starting tomorrow (10 p. m., WFBC) Charles C. Barry, vice president in charge of radio programming, announced today.

Arthur Fiedler will direct the concerts.

Negotiations were completed by Barry, and George [illegible], manager of the Boston Symphony [illegible] ton, Pops Orchestra. Barry said the concerts would extend into the regular Spring season of the Boston Pops, and the broadcasts would be continued during the regular Symphony Hall public concerts.

MONDAY SCHEDULE INTACT

Arturo Toscanini's return to the podium and the moving of the NBC Symphony Orchestra to a Saturday broadcast period have made it possible to add the Boston Pops program [illegible] NBC's music schedule, Barry pointed out.

The addition of the Boston Pops Orchestra to the weekly schedule of NBC will keep the Monday evening of music schedule intact. The programs which precede this on the air on Monday nights are "The Railroad Hour" at 8 p. m., "The Voice of Firestone" at 8:30 p. m., "The Telephone Hour" at 9 p. m. and Cities Service Band of America" at 9:30 p. m., [illegible] all heard over WFBC.

The Boston Pops Orchestra, composed of members of the Boston Symphony, has been heard by millions all over the world through radio broadcasts and through their many RCA Victor recordings. Fiedler became conductor of the Boston Pops in 1930, and has held that post ever since then. Fiedler was born in Boston and received his musical training in Europe and the U. S. He joined the Boston Symphony Orchestra as a violinist in 1915.

The Boston Pops Orchestra has become an institution in its home city. Its concerts in Symphony Hall are sold out every season. Fiedler also has achieved wide renown as guest conductor of other orchestras, including the NBC Symphony.

The series on Monday nights will offer the music that has made the orchestra so popular. The shorter classics, novelties and new works will be heard in the hour-long concerts each week.

This Clipping From
LAWRENCE, MASS.
EAGLE
FEB 2 - 1951

To Present Boston Pops Orchestra

April 19, Patriot's Day, has been selected as the date for the second annual appearance here of Arthur Fiedler and 60 members of the Boston Symphony orchestra who will present a pops concert sponsored by Rev. James F. O'Reilly division, Ancient Order of Hibernians, and its auxiliary.

Last April 12, under similar auspices, the Fiedler-led musicians attracted an audience of 1,400 persons at Central Catholic High School Auditorium where the second program will be presented.

When the curtain goes up at 8:30 p. m., Greater Lawrence patrons of music will be seated at 142 tables. The committee has arranged for ten guests to each table. Light refreshments will be served.

Heading the committee are Trial Justice Charles W. Twombly, general chairman; Mrs. William O'Neil, co-chairman; Thomas F. Galvin, executive manager; Eugene Sullivan, program chairman; Clement J. Connor, treasurer; Elizabeth A. Murphy, ticket chairman; Atty. Donald H. Sullivan, secretary.

This Clipping From
BOSTON, MASS.
HERALD
FEB 3 - 1951

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 14th program of [illegible] Symphony Hall yesterday afternoon. The soloist was Ruth Posselt, violin. The program:

Suite from "Dardanus"	Rameau
Violin Concerto	Rivier
Baal Shem	Bloch
Symphony No. 4 in G, Op. 88	Dvorak

By RUDOLPH ELIE

It was Ruth Posselt Day at the Symphony yesterday afternoon as Miss Posselt, clearly one of our foremost women violin virtuosi, played two widely contrasted works on the same program. It was also Dvorak's day, too, but of that later.

As it happened Miss Posselt, who was in the top of her form, chose for one of her concertos a work of rather slim merit. This was the Concerto of Jean Rivier, a contemporary French composer who appears to have taken his cue, from the point of view of economy of means, from Satie. No doubt it is the way he wanted it, but few concertos enjoy such meager a background for the solo instrument.

Nor, to my way of hearing, was the musical substance related by the solo violin of any particular urgency. It was neither forward, nor backward-looking, merely neutral and abstract. The first movement, light in character, offered some interesting textural contrasts between violin and the skimpy but amusing orchestral support; the slow movement seemed often tenuous and prolonged, and the finale, properly vivacious in quality, called upon the full range of the virtuoso violinist. It was well received, but I think more as a performance than as a valuable addition to the repertoire.

Different Matter

Bloch's "Baal Shem" is quite a different matter. It is not perhaps so expressive as his "Schelomo" in the same vein, but it is nonetheless an utterance at once profound and beautiful, exploiting throughout the most sombre, most eloquent tones of the violin. Even in its moments of animation it is deeply colored with emotional stress. Although Miss Posselt, in the Rivier, had a tendency to attack the G string with some roughness, she was superb in the Bloch. Here her virtuosity was unleashed but under control, and she produced singing tones of great radiance. She was given, incidentally, a very warm reception by the audience.

Mr. Munch, whose taste in unearthing long neglected music is becoming increasingly notable, began the concert with a suite by Rameau that cannot be described as anything but enchanting. Although taken from an opera by this early 18th century French composer, it was interesting to note most of the movements derive from his keyboard pieces. The Rondeau gai is if I recall (and spell) aright, known as "Les Niais de Sologne;" I can't remember the others. In any case they were exquisite, and exquisitely done, too.

While Arthur Fiedler and the Macdowell Club performed the Fourth Symphony of Dvorak as recently as 1938, it doesn't seem possible this splendid symphony hasn't been done at these concerts since 1892. To be sure, it is not quite the equal to the threadbare Fifth in the inevitability of its structure and the cogency of its thematic material, but it is nonetheless a symphony informed with virility, nobility of spirit, and poetic imagination of a very high order.

Contrast of Mood

Listening to Mr. Munch recreate this work, it occurred to me that perhaps even Dvorak himself, when he directed the first performance, had failed to find in it the power of expression, the contrast of mood, and the sonorous climaxes Mr. Munich did. At any rate, the work, which contains melodic inspirations, rhythmic fancies, and orchestral textures of an extremely persuasive character, suddenly came alive and gave us all, I am sure, a most gratifying experience. Save for some over-driven climaxes and a rough spot at the very end (not the orchestra's fault, I think), it was a marvelous performance, with a special mention here for the solo flute playing of Georges Laurent.

The program next week offers Prokofieff's Sixth Symphony and Brahms' 2d Piano Concerto, with Nicolle Henroit as the soloist.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
FEB 3 - 1951

MUSIC

Munch Revives Dvorak Fourth at Symphony; Ruth Posselt is Soloist

By CYRUS DURGIN

The notable facts about the Boston Symphony concerts this week are quickly told: Conductor Charles Munch revives the Fourth Symphony of Dvorak, and Ruth Posselt is violin soloist in a new and wearisome Concerto by Jean Rivier, and Bloch's "Baal Shem." The program begins with a Suite from Rameau's opera "Dardanus."

One can only admire Miss Posselt's courage and enterprise in working up this Concerto by Rivier, a composer little known here. As someone in the audience dubiously asked: "How often can she hope to play it?" It is not that the solo part is dry and mechanistic in the two outside movements; it is not that the slow movement, though sustained melodic writing, is on the cold side; it is not that the orchestration is frequently coarse.

It is just that, for my money, here is music which has nothing to say, and, apart from the slow movement, is not at all effective for the solo instrument. If a violin is made to caper rather than to sing, its caperings ought to have color and be spectacular. Here they are merely strenuous, even in the formidable cadenza of the finale. It is not often that one derives absolutely nothing from a new composition, but here is one case where the score (pun intended) is zero to zero.

Bloch's "Baal Shem," performed in the orchestral version the composer made 12 years ago, is an entirely different matter. Here you have sustained beauty, an abundance of color, spirit and feeling; in short, music. Miss Posselt played it in superb fashion; her phrasing was a marvel of delicate grace, and here her fine sense of rhythm counted for something. As usual, Miss Posselt, gowned in a beautiful, striking blue, was most cordially received.

It is little wonder that Dvorak's Fourth Symphony should have gone unplayed at these concerts since 1892. It is not only old-fashioned, but it is far from the best and most distinctive Dvorak. But it does have its moments, in all four movements, and when it is played in so vital and passionate a manner as Mr. Munch did it, revival is justified.

From time to time you sense a full Czech flavor, melodically and in the dancing rhythms. In fact my companion, a compatriot of Dvorak, sensibly observed: "Just as noisy as a Czech inn on Sunday, when the people are 'round drinking beer. That's where Dvorak got his inspiration."

The substance of this G major Symphony is genuine and pure. What is lacking is the mature sense of proportion and form; the direct, expert treatment that you find in the "New World" Symphony. In the Fourth, Dvorak was still influenced by Brahms.

MUSIC

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The program, which Mr. Monteux will repeat tonight and tomorrow afternoon, contained music by two of his three favorite composers: "The Flying Dutchman" Overture, by Wagner, and Beethoven's Fourth Symphony. His third favorite is Brahms. But what some of us younger ones were waiting for was that huge and cruelly difficult score of Stravinsky, "The Rite of Spring." Mr. Monteux had introduced it to Boston exactly 27 years and one day before, and 11 years previous to that—25, 1924, he had given the premiere of the work as a ballet in Paris.

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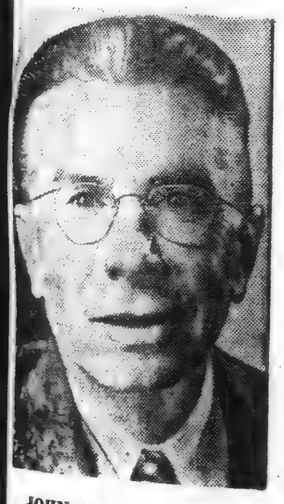
ST. PETERSBURG, FLA
TIMES
1/28/51



JOHN N. BURK, who divides his time between study and studio, is a combination editor-author of the week for the "Letters of Richard Wagner," which he has edited and for which he has supplied the essential connecting material. But he has been exclusively an author on previous occasions, when he wrote "Clara Schumann: A Romantic Biography" and "The Life and Works of Beethoven." Born in California, a graduate of Harvard in 1916, he has been for 15 years program annotator of the Boston Symphony.

This Clipping From
GREENVILLE, S. C.
NEWS
JAN 28 1951

ARTHUR FIEDLER TO BE DIRECTOR

World-Renowned Musical Organization Booked For NBC Network

The world-renowned Boston Pops Orchestra will be heard on the NBC network on Monday evenings starting tomorrow. (10 p. m., WFBC) Charles C. Barry, vice president in charge of radio programming, announced today.

Arthur Fiedler will direct the concerts.

Negotiations were completed by Barry, and George [redacted] manager of the Boston Symphony [redacted] Boston Pops Orchestra. Barry said the concerts would extend from the regular Spring season of the Boston Pops, and the broadcasts would be continued during the regular Symphony Hall public concerts.

MONDAY SCHEDULE INTACT

Arturo Toscanini's return to the podium and the moving of the NBC Symphony Orchestra to a Saturday broadcast period have made it possible to add the Boston Pops program [redacted] music scheduled Barry announced.

The addition of the Boston Pops Orchestra to the weekly schedule of NBC will keep the Monday evening of radio schedule intact. The programs which precede this on the air on Monday nights are "The Railroad Hour" at 8 p. m., "The Voice of Firestone" at 8:30 p. m., "The Telephone Hour" at 9 p. m., and "Cities Service Band of America" at 9:30 p. m., all heard over WBBC.

The Boston Pops Orchestra, composed of members of the Boston Symphony, has been heard by millions all over the world through radio broadcasts and through their many RCA Victor recordings. Fiedler became conductor of the Boston Pops in 1930, and has held that post ever since then. Fiedler was born in Boston and received his musical training in Europe and the U. S. He joined the Boston Symphony Orchestra as a violinist in 1915.

The Boston Pops Orchestra has become an institution in its home city. Its concerts in Symphony Hall are sold out every season. Fiedler also has achieved wide renown as guest conductor of other orchestras, including the NBC Symphony.

The series on Monday nights will offer the music that has made the orchestra so popular. The shorter classics, novelties and new works will be heard in the hour-long concerts each week.

This Clipping From
LAWRENCE, MASS.
EAGLE
FEB 2 - 1951

To Present Boston Pops Orchestra

April 19, Patriot's Day, has been selected as the date for the second annual appearance here of Arthur Fiedler and 60 members of the Boston Symphony orchestra who will present a pops concert sponsored by Rev. James T. O'Reilly division, Ancient Order of Hibernians, and its auxiliary.

Last April 12, under similar auspices, the Fiedler-led musicians attracted an audience of 1,400 persons at Central Catholic High School Auditorium where the second program will be presented.

When the curtain goes up at 8:30 p. m., Greater Lawrence patrons of music will be seated at 142 tables. The committee has arranged for ten guests to each table. Light refreshments will be served.

Heading the committee are Trial Justice Charles W. Twombly, general chairman; Mrs. William O'Neil, co-chairman; Thomas F. Galvin, executive manager; Eugene Sullivan, program chairman; Clement J. Connor, treasurer; Elizabeth A. Murphy, ticket chairman; Atty. Donald H. Sullivan, secretary.

This Clipping From
BOSTON, MASS.
HERALD
FEB 3 - 1951

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 14th program of [redacted] Symphony Hall yesterday afternoon. The soloist was Ruth Posselt, violin. The program:

Suite from "Dardanus" ..... Rameau
Violin Concerto ..... Rivier
Baal Shem ..... Bloch
Symphony No. 4 in G, Op. 88 ..... Dvorak

By RUDOLPH ELIE

It was Ruth Posselt Day at the Symphony yesterday afternoon as Miss Posselt, clearly one of our foremost women violin virtuosi, played two widely contrasted works on the same program. It was also Dvorak's day, too, but of that later.

As it happened Miss Posselt, who was in the top of her form, chose for one of her concertos a work of rather slim merit. This was the Concerto of Jean Rivier, a contemporary French composer who appears to have taken his cue, from the point of view of economy of means, from Satie. No doubt it is the way he wanted it, but few concertos enjoy such meager a background for the solo instrument.

Nor, to my way of hearing, was the musical substance related by the solo violin of any particular urgency. It was neither forward, nor backward-looking, merely neutral and abstract. The first movement, light in character, offered some interesting textural contrasts between violin and the skimpy but amusing orchestral support; the slow movement seemed often tenuous and prolonged, and the finale, properly vivacious in quality, called upon the full range of the virtuoso violinist. It was well received, but I think more as a performance than as a valuable addition to the repertoire.

Different Matter

Bloch's "Baal Shem" is quite a different matter. It is not perhaps so expressive as his "Schelomo" in the same vein, but it is nonetheless an utterance at once profound and beautiful, exploiting throughout the most sombre, most eloquent tones of the violin. Even in its moments of animation it is deeply colored with emotional stress. Although Miss Posselt, in the Rivier, had a tendency to attack the G string with some roughness, she was superb in the Bloch. Here her virtuosity was unleashed but under control, and she produced singing tones of great radiance. She was given, incidentally, a very warm reception by the audience.

Mr. Munch, whose taste in unearthing long neglected music is becoming increasingly notable, began the concert with a suite by Rameau that cannot be described as anything but enchanting. Although taken from an opera by this early 18th century French composer, it was interesting to note most of the movements derive from his keyboard pieces. The Rondeau gai is, if I recall (and spell) aright, known as "Les Niais de Sologne;" I can't remember the others. In any case they were exquisite, and exquisitely done, too.

While Arthur Fiedler and the Macdowell Club, performed the Fourth Symphony of Dvorak as recently as 1938, it doesn't seem possible this splendid symphony hasn't been done at these concerts since 1892. To be sure, it is not quite the equal to the threadbare Fifth in the inevitability of its structure and the cogency of its thematic material, but it is nonetheless a symphony informed with virility, nobility of spirit, and poetic imagination of a very high order.

Contrast of Mood

Listening to Mr. Munch recreate this work, it occurred to me that perhaps even Dvorak himself, when he directed the first performance, had failed to find in it the power of expression, the contrast of mood, and the sonorous climaxes Mr. Munich did. At any rate, the work, which contains melodic inspirations, rhythmic fancies, and orchestral textures of an extremely persuasive character, suddenly came alive and gave us all, I am sure, a most gratifying experience. Save for some over-driven climaxes and a rough spot at the very end (not the orchestra's fault, I think), it was a marvelous performance, with a special mention here for the solo flute playing of Georges Laurent.

The program next week offers Prokofieff's Sixth Symphony and Brahms' 2d Piano Concerto, with Nicolle Henroit as the soloist.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
FEB 3 - 1951

MUSIC

Munch Revives Dvorak Fourth at Symphony; Ruth Posselt is Soloist

By CYRUS DURGIN

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One can only admire Miss Posselt's courage and enterprise in working up this Concerto by Rivier, a composer little known here. As someone in the audience dubiously asked: "How often can she hope to play it?" It is not that the solo part is dry and mechanistic in the two outside movements; it is not that the slow movement, though sustained melodic writing, is on the cold side; it is not that the orchestration is frequently coarse.

It is just that, for my money, here is music which has nothing to say, and, apart from the slow movement, is not at all effective for the solo instrument. If a violin is made to caper rather than to sing, its caperings ought to have color and be spectacular. Here they are merely strenuous, even in the formidable cadenza of the finale. It is not often that one derives absolutely nothing from a new composition, but here is one case where the score (pun intended) is zero to zero.

Bloch's "Baal Shem," performed in the orchestral version the composer made 12 years ago, is an entirely different matter. Here you have sustained beauty, an abundance of color, spirit and feeling; in short, music. Miss Posselt played it in superb fashion; her phrasing was a marvel of delicate grace, and here her fine sense of rhythm counted for something. As usual, Miss Posselt, gowned in a beautiful, striking blue, was most cordially received.

It is little wonder that Dvorak's Fourth Symphony should have gone unplayed at these concerts since 1892. It is not only old-fashioned, but it is far from the best and most distinctive Dvorak. But it does have its moments, in all four movements, and when it is played in so vital and passionate a manner as Mr. Munch did it, revival is justified.

From time to time you sense a full Czech flavor, melodically and in the dancing rhythms. In fact my companion, a compatriot of Dvorak, sensibly observed: "Just as noisy as a Czech inn on Sunday, when the people are 'round drinking beer. That's where Dvorak got his inspiration."

The substance of this G major Symphony is genuine and pure. What is lacking is the mature sense of proportion and form; the direct, expert treatment that you find in the "New World" Symphony. In the Fourth, Dvorak was still influenced by Brahms.

[230]

FRANCE AMERIQUE

ONI
FRANC

OBERS 535 FIFTH AVENUE, NEW YORK 17, N. Y.

NUMERO DU 4 FEVRIER 1951

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This Clipping From
VOGUE
GREENWICH, CONN.
FEB 1 - 1951

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MORNING GLOBE
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The substance of this G major Symphony is genuine and pure. What is lacking is the mature sense of proportion and form; the direct, expert treatment that you find in the "New World" Symphony. In the Fourth, Dvorak was still influenced by Brahms.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The current Symphony list might be described as a program of unfamiliar music, and the initial presentation of it yesterday afternoon suggested the summary: Minor music in major performance. On the issue of unfamiliarity there are two trifling exceptions, the Rigaudon from Rameau's "Dardanus," the third of a set of four excerpts from that ancient opera with which this program begins, and the "Nigun," of Ernest Bloch.

As to the last-named, Ruth Posselt is playing at these concerts in its entirety the Swiss composer's "Baal Shem," Three Pictures of Chassidic Life for violin and orchestra. With piano accompaniment the "Nigun," subtitled Improvisation, is not infrequently heard in recital. The other two are "Vidui" (Contrition) and "Simchas Torah" (Rejoicing), and the present performances of the set are the first at these concerts.

Even more of a novelty is Miss Posselt's other number, the Violin Concerto of Jean Rivier. This 54-year-old French composer is little known in this country but has nevertheless, appeared on a Boston Symphony program once before; in 1936, when Mr. Mitropoulos introduced him to us through an "Overture for a Don Quixote." And for the piece de resistance, Mr. Munch has resurrected the Fourth Symphony of Dvorak, which had the curious fate of being performed at the Symphony Concerts in 1892, the year after it was published and neglected there ever since.

A little more than three years ago Mr. Munch showed us the "Dardanus" Suite and the first impression of it was renewed yesterday, namely, of music that is slight but charming.

It was tastefully performed yesterday by a small body of players. Following it, the Rivier suggested a continuous tradition in French music, though Rivier's means are different from those of his great predecessor. The Concerto proved a pleasing, if not profound work that gave Miss Posselt ample opportunity to display her superb virtuosity and musicianship. The orchestral form of the Bloch pieces was actually an afterthought, but a happy one, since their characteristic Jewish color is thereby enhanced. They might be said, however, to stand midway between salon music and the true symphonic variety.

Of course, the glowing performance of Dvorak's Symphony proved how unjust its long neglect had been. But we are used to that sort of thing. Once the "New World" Symphony appeared, conductors found it difficult to remember that Dvorak had written any other. There are in this G major many anticipations of its famous successor, even of the supposed Negro and Indian idiom of the latter, thus backing up those who maintain that the "New World" is far more Czech than American. There are suggestions of other composers, including Mahler, who had himself hardly got going when this Symphony was written, but in the main, it is true Dvorak, both thematically and in its orchestral coloring, now luminous, now brilliant. That the audience liked it was plain to be seen.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

FEB 7 - 19

Music

Boston Symphony Directed by Munch Presents Concert

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch directing, presented the fourth concert of the current season here at the Veteran's Memorial Auditorium in Providence last night. The program was brilliantly constructed, featuring an unusual work by the Hungarian composer Bela Bartok and a seldom heard symphony by Dvorak. A Strauss tone poem opened the concert.

The complete program outline:

Strauss ..... "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20
Bartok ..... Music for Strings, Percussion and Celesta
I. Andante tranquillo
II. Allegro
III. Adagio
IV. Allegro molto

INTERMISSION

Dvorak ..... Symphony No. 4 in G major, Op. 88
I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non Troppo

The Bartok "Music for strings, percussion and celesta" proved to be one of those rare works where "the friends and enemies of modern music" get together on some sort of common ground. Judging by the audience applause, it was the most popular work of the evening. It was so complex that nobody understood all of it, but most people managed to find at least something worthwhile in it.

To begin with, it used an intriguing orchestra plan, with a grouping of strings on either side of the conductor and the percussion and celesta in front of him. In the first movement the string groups merged, but in the other movements they played against one another or in dialogue most of the time. The work divided itself into halves formally, with a fugue in the first movement and a fughetta in the second. Then the Adagio was lyric and the final Allegro used a peasant theme for melodic material. One could go on groping for ways to indicate the extent of the integration of the work, which even included social implications — merging eastern folk-art material with western orchestral tone color.

The rhythmic patterns were almost unbelievably involved, and in his handling of these and all the other items, Charles Munch was superb. The ease of his directing was magnificent.

The Dvorak symphony which followed was an ideal closing number. Equally fresh in being seldom heard, it was distantly related to the Bartok, ending in a rousing movement suggestive of the familiar "Slavonic Dances" by Dvorak. Taken strictly as a piece of music, it is not a great symphony, but in this particular case, it was excellent after the Bartok. The applause it received did not equal that given the performance of the more modern work, however.

"Don Juan" was not so stirring as it has seemed on occasion, through no fault of the conductor. Mr. Munch gave a new emphasis to certain lines in the brass and took some other places at great speed, and the orchestra responded perfectly to every request of the conductor, but the final effect missed being electric by a slight margin for some reason which is not clear. It isn't important anyway.

What seems to us to be the point of this concert was the response to the modern work of Bartok, which should encourage more performances of new works [illegible]

[231]

ONE
FRANC

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OBERS 838 FIFTH AVENUE, NEW YORK 17, N. Y.

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MORNING GLOBE
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NITOR, BOSTON, SATURDAY, FEBRUARY 3, 1951

Ruth Posselt Soloist with the Symphony

Violinist Heard in Works by Jean Rivier and Ernest Bloch

By Harold Rogers

Strikingly gowned in royal blue, playing with a command that few violinists possess, Ruth Posselt introduced two works to the Boston Symphony concerts this week end —a new concerto by Jean Rivier and Ernest Bloch's "Baal Shem, Three Pictures of Chassidic Life."

The other two works on Charles Munch's program, while familiar in styles hoary with years, are not too familiar at Symphony Hall. The opener — Rameau's stately suite from his opera, "Dardanus"—was introduced to Boston by Mr. Munch in November, 1947, when he was guest conductor with the Boston Symphony. Yesterday's performance was its first hearing since. Dvořák's Symphony No. 4 in G major has not been played by the Boston Symphony since Arthur Nikisch conducted it in 1892, the year of its publication.

But there is nothing strange about any of these strangers. Even M. Rivier's concerto, which was published in 1948, taxes neither the imagination nor the ear. It is a thoroughly ingratiating piece — witty, inventive, tinkling, Frenchy, out-and-out easy entertainment. It's as suave as the latest Parisian frock—completely modern and properly provocative.

But its immediate appeal does not imply that it was easily constructed or easily executed. The ranging melodies do not lie in conventional patterns, and the doublestops employ fourths and fifths more often than the usual thirds and sixths. The intricate cadenza in the last of the three movements is one of those passages where the composer throws the book at the fiddler.

Miss Posselt, however, met the challenge with complete aplomb. To a musician of her mettle there are no obstacles. She caught the spirit of M. Rivier's lilting wit and contagiously imparted it to all.

♪ ♪ ♪

The soloist infused her performance of Bloch's "Baal Shem" with the vibrant Hebraic emotion it requires. Written originally for violin and piano, the three sections express the moods of contrition, improvisation, and rejoicing.

The metamorphosis into the orchestral version both loses and gains. There is something very moving about a solitary violin when it sings Bloch's oriental melodies with only a piano in support. With orchestral support the violin is also moving, but in order to be so it must run some competition with Bloch's rather brilliant orchestral colors. The gain or loss in either case is a matter of personal taste. Miss Posselt leaned on the bow, producing a dark, rich vibrance that pulls at the heart with eloquence.

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Apparently the only previous revival of the Dvořák symphony in Boston since its 1892 performance was by the MacDowell Club, Arthur Fiedler conducting, in 1938. Mr. Munch's revival this week end is interesting for several reasons. It raises the question of whether Dvořák has deserved the neglect accorded him in recent years. It provides us with material for a new appraisal. It gives us a symphonic work that is filled with much entertaining material.

Though it obviously is a very good symphony, it falls short of greatness owing to the extensive use of romantic clichés—the floric and bombastic statement, the supercharged emotion, the quilte orchestration.

The Adagio takes on humor—unintentionally, perhaps, which is all the worse—by balancing one dramatic conversational sectio against another of balletic triviality. The most captivating movement is the Allegretto grazioso, a waltz that unleashes the fire o the fiddles. The final Allegro presents the Slavonic dance in roya costume, announced by dignifie fanfares from the trumpets.

But whatever the value of this plushy music, it is a worthy revival. Mr. Munch's reading a usual with a score of this kinc was intense and enthusiastic.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
FEB 4 1951

PHILADELPHIA FORUM

Boston Symphony Coming; Munch to Wield Baton

PHILADELPHIA music lovers will be treated to an evening of enchanting music when the Boston Symphony comes to the Academy of Music on Monday evening, Feb. 12, under the direction of the Alsatian conductor, Charles Munch, to play again for subscribers of the Philadelphia Forum and other fortunate enough to obtain reservations.

The thrill still lingers from the time when Dr. Munch brought the Orchestra National de la Radiodiffusion Francaise here on a tour of this country in 1948, the season before he took over the conductorship of the Boston Symphony. Since that time he has made a distinctive record conducting the Boston Symphony which has emphasized and underscored the notable reputation which preceded his arrival in this country.

All-French Program

Dr. Munch's presentation of an all-French program at the forthcoming concert should be particularly felicitous in this music as he made his most striking impression in this work. And what he has done with the masterful organization since he first wielded the baton over its members has received wholehearted endorsement of both musicians and audience. As someone remarked, "he conducts like a medium, identifies himself with the orchestra members and they in turn are immersed in his mood. It is as if he were a hypnotist who communicates his will by his presence and by the enthusiasm which takes possession of him."

Perhaps the reason for his success lies in his understanding of people, especially musicians. He has been too long on the playing side of the orchestra not to know what is necessary to get the ultimate in cooperation from his men.

Receives Great Response

In reply to a criticism that he treats his men with too much respect, the director cited an instance where a fine conductor from a musical standpoint, in rehearsing demanded that his men repeat the same few bars over and over again as a point of discipline. "It isn't funny to be treated like a school boy, because I know. I have been playing in orchestras for years and I know what can make the work pleasant and what makes it unbearable."

There are two kinds of conductors. One presents a carefully prepared piece with the men sometimes near the exhaustion point after strenuous rehearsals, and the other offers a more spontaneous and exciting performance with musicians fresh and alert to every cue, though details might be glossed over somewhat. Dr. Munch belongs to the latter group, only he managed to take care of the details too.

At the Forum's presentation of the Boston Symphony Orchestra on Lincoln's birthday, slim blonde Parisienne Nicole Henriot will be piano soloist. Since making her American debut in 1948 and she is still in her early twenties, she has already appeared with 38 orchestras on three continents.

Soloist Is Veteran

Miss Henriot made her first appearance with the Boston Symphony two years ago playing the Liszt E-flat Concerto, receiving applause that was triumphant for a young pianist.

Nicole started studying piano at seven and entered the Paris Conservatoire. At 15 she made her debut with the Pasdeloup Orchestra and later appeared with the Brussels Philharmonic and at Liege and Anvers. After the fall of France she continued her career as an innocent cover for the Underground. She still bears the scars when the Gestapo knocked her unconscious in her home the morning after D-Day, but not before she disposed of incriminating papers hidden by her brother, an active member of the Resistance. For this bit of heroism she was decorated with the Badge of the Commandos d'Afrique given only to some three dozen civilians.

As soloist with the Forum's presentation of the Boston Symphony at the Academy she will play Ravel's sparkling Concerto.

Novelty in Selections

The symphonic program opens with a first hearing in Philadelphia of Saint-Saens Overture to the one-act opera "La Princesse Jaune." Next comes two numbers of Ravel, "Rhapsodie Espagnole" and the piano concerto.

Closing the interesting program will be Berlioz's "Symphonie Fantastique" Op. 14-A, an episode in the life of an artist.

A few choice seats are still available and can be obtained at the Academy of Music box-office.

FEBRUARY 8, 1951

—Preview of Prokofiev Sixth

Nicole Henriot, soloist at the Boston Symphony concerts this week end in Brahms Second Piano Concerto in B-flat major. Miss Henriot also will give a Jordan Hall recital on Feb. 25.

Munch to Give Symphony First Boston Performance

By Klaus G. Roy

The Sixth Symphony by the great contemporary Russian composer Serge Prokofiev, banned in his own country, comes to us as a phenomenon which is bound to unleash much political as well as musical comment. It would be inappropriate and perhaps ostrich-like to refrain at its first Boston Symphony performance this week end from discussing the implications of this work in both these spheres.

In his recently published book "Old Friends and New Music" Nicolas Nabokov writes of his good friend Prokofiev that he had always seemed to him "to be a kind of big baby who must tell the truth on all occasions, and for whom to conceal his personal opinions is the most difficult thing in the world."

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How meekly, albeit subtly, a composer of such forthright character had to react to the devastating reception that his Sixth Symphony and other late works received when the big musical purge began in January, 1948, only a few months after the première of the Sixth, we can gather from his letter to Tikhon Khrennikov (which may be found in Nicolas Slonimsky's "Music Since 1900"). Khrennikov, head of the Russian Composers' Union, had strongly echoed the decrees laid down by Andrei Zhdanov, who had castigated the works of Shostakovitch, Prokofiev, and others for their "formalistic distortions, the antidemocratic tendencies in music, alien to the Soviet taste," and had exhorted the composers to espouse the style of Tchaikovsky!

It is hardly possible to explain in a few words what "undemocratic and formalistic music" means to the Central Committee of the party. Anything that is not liked, or not immediately understood, can be simply branded in this fashion, and the rhythmical asymmetry of Prokofiev's Sixth, some of its uncompromisingly dissonant sections, may well have aroused ire.

♪ ♪ ♪

Its occasional complexity in the working out of themes and its use of traditional structures like the sonata form may have laid this highly emotionally conceived work open to charges of "formalism." This term is merely the opposite of "realism," which in its simplicity, mass appeal, use of folk-song and dance material is required to fulfill a social function in painting an optimistic picture of Soviet life.

In the process, "realism" may with impunity disregard most of the principles of musical aesthetics and formal logic which it has taken western civilization more than a thousand years to establish. It will be most fascinating to observe to what extent Prokofiev's Sixth has had to succumb and adapt itself stylistically to these dictates of the party, and whether its failure to please the Central Committee has weakened or improved it for western musical ears.

♪ ♪ ♪

Prokofiev himself described his symphony in these words, when he was writing it in 1945-46: "The first movement, of agitated character, is lyrical at times and austere at others. The second movement, Largo, is brighter and full of song. The finale, rapid and major, is near in character to my Fifth Symphony, but for the austere reminiscences of the first movement."

His restatement of an intensely serious section from the opening movement is perhaps the most striking feature of the work: it suddenly and perhaps symbolically breaks in on the Rossini-like dance themes of the finale and never allows them to gain dominance again.

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In the unusual and dark key of E-flat minor, the symphony takes about 45 minutes to play. Curiously, the very large orchestra it employs is exactly the same as in the Fifth, except that a celesta is now added to the piano, the harp, and the colorful battery of percussion which augment the full symphonic complement.

The work was first performed in this country by Leopold Stokowski and the New York Philharmonic in November of 1949, and it has recently been recorded by the Philadelphia Orchestra under Eugene Ormandy. After its initial New York hearings, Robert Sabin wrote in Musical America that "it should prove popular with audiences that do not have to keep a weather eye cocked at Central Committees."

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First Boston Performance Conducted by Charles Munch

By Harold Rogers

Many of those who hear the first Boston performances this week of Prokofiev's Sixth Symphony will doubtless wonder why, when it was first performed in Leningrad and later in Moscow in 1947, it offended the Central Committee of the Communist Party. Does it not have melody? Does it not have harmony? Is it not rather conventional when considered as a whole—even at times a bit trite?

In order to determine where the symphony missed the mark, it may be helpful to review briefly the main rules of Soviet musical dogma, enforced by a resolution of the Central Committee on Feb. 10, 1948:

1. Music must employ memorable melodies.

2. Music must be harmonic. It must not be atonal. It must not use "ear-splitting combination of sounds."

3. Music must not employ forms developed by the capitalistic bourgeoisie. These are considered decadent. Forms developed by the revolutionary bourgeoisie, however, are acceptable. Beethoven and Moussorgsky have been cited as acceptable examples. "Decadent bourgeois formalism" deals with sensual and pathologically erotic moods, mysticism, urbanism, and primitivism. These are taboo.

4. Music should propagandize "socialist realism" by taking advantage of the richness of folk melodies, songs, refrains, and dance airs.

5. Music should have an immediate appeal to the working masses.

6. Music should be of high quality.

* * *

Now let us see how Prokofiev fulfilled these demands and how he fell short of them. Charles Munch's brilliant reading of the Sixth with the Boston Symphony yesterday afternoon revealed certain facts and left some definite impressions:

1. The three-movement symphony is extremely melodic from first to last, even romantically so. These melodies, if heard as often as a popular song, would become fixed in memory.

2. The symphony is composed in the unusual key of E-flat minor. There is a sense of tonality throughout. The rhythms are conventional. Although a solid harmonic basis is always present, Prokofiev uses considerable dissonance as spice.

3. The form is not radically different from the sonata form used by Beethoven. There is no clear definition of "formalistic decadence," no sensual or erotic moods, no mysticism, no primitivism. In the first movement, however, there are touches of urbanism, or sound effects derived from city life.

4. The melodies are strongly stamped with folk character, thereby promoting "socialist realism."

5. The symphony may or may not have an immediate appeal to the working masses. But to the seasoned concertgoer it is decidedly old-fashioned.

6. The quality is high, but not so high as Prokofiev can attain. One cannot submit to the demands of popularization and maintain high quality.

* * *

According to the foregoing analysis, Prokofiev was only slightly more than 15 per cent disobedient in that he used some dissonance, some urbanism, and may not have appealed to the masses. It is obvious in the Sixth Symphony that Prokofiev was leaning over backward to produce a popular work, even to such an extent that there are strong reminders of Tchaikovsky and Sibelius. But if it has been hushed in Russia, we can be grateful that it is not hushed elsewhere. The melodies — whether sweeping, poignant, or trivial—were delineated by Mr. Munch with verve and power.

In the last half of the program Nicole Henriot carried off the honors as soloist in Brahms' magnificent Concerto for Pianoforte No. 2 in B-flat minor. While she is the same brilliant technician now that she was when she made her Boston debut about three years ago, a deeper quality is appearing in her work—a quality which, when fully developed, will place her in a class with the great interpreters. At present she is a brilliant concerto pianist whose incisive touch speaks with independence. She need never fear that her playing will be overpowered by either a heavy orchestral texture or too much volume. Miss Henriot's dynamic drive makes certain of that.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
FEB 10 1951

MUSIC

Prokofieff Sixth at Symphony; Henriot Plays Brahms B-Flat Concerto

By CYRUS DURGIN

Charles Munch introduced the Sixth Symphony of Prokofieff to Boston yesterday afternoon at the concert by the Boston Symphony Orchestra in Symphony Hall. There was but one other piece on the program, Brahms' B-flat Piano Concerto, the soloist for which was Nicole Henriot, the young French musician already much admired here. This was an absorbing and pleasurable concert, heard by an audience who left few seats vacant, and which aroused considerable enthusiastic applause, both after symphony and concerto.

To those who follow the current trends in phonograph records, the Sixth Symphony of Prokofieff already had been available. Between its preservation on discs and "live" concert performance there seemed to be only a difference of orchestral weight; that was more apparent, naturally, in the concert hall. This is a symphony structurally big, like its notable immediate predecessor, the Fifth. But where the Fifth was truly contemporary, the Sixth impresses me as looking backward. You could discern suggestions, if not actual reminiscences, of Prokofieff's own post, and even some echoes from a late romantic like Rachmaninoff.

Now this is no fault save that it is not the true, the pure Prokofieff, in all this other work that I know, a consistent modern. That orchestral weight aforementioned makes for a pretty thick texture, and obscures to some degree the spicy dissonance heretofore typical of the composer.

The Sixth Symphony, however, is not something to be assayed on brief acquaintance. It deserves repeated hearings, considering the stature of its creator and the large, rather formidable character of the score itself. Familiarity will tell us more than we now know about it.

Miss Henriot's appearance had been joyously anticipated, and her work yesterday aroused noisy approval. It may seem unfortunate, therefore, to spill some chilling rain into this tonal sunshine. But it seemed to me that the Brahms B-flat Concerto required a performance of broader style and more full-blown emotion than it received from either orchestra or soloist.

This was a decidedly pleasant performance, make no mistake, but episidic, and it seemed to reduce the work to miniature proportions, save in the slow movement, where Mr. Munch and Miss Henriot were at their best. In the other three movements, this seemed to be a concerto with, rather than for plane And to my ear, there were about two octaves upward from middle C, on the instrument Miss Henriot used, not of the best sonority.

These reservations are relative, however, and while neither Mr. Munch nor Miss Henriot realized their electrifying best, their work was by no means perfunctory or lacking vigor, Mr. Munch rightly singled out for applause the first cellist, Samuel Mayes, who had played the solo in the slow movement with absolute beauty of tone and phrasing.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 1 1951

MUSIC

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This Clipping From
BOSTON, MASS.
HERALD
FEB 10 1951

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 16th program of the 75th season in Symphony Hall yesterday afternoon. Nicolle Henriot, pianist, was the soloist. The program:

Symphony No. 6 in E flat minor, Op. 111 . . . . Prokofieff
Concerto No. 2 in B flat, Op. 83 . . Brahms

By RUDOLPH ELIE

Two masterworks made yesterday's program notable, one that after 70 years still retains its place among the greatest concertos for the piano, the other new to Boston but displaying every sign of enduring.

The new one was the Sixth Symphony of Serge Prokofieff, the symphony that brought down the axe of the Central Committee of the Communist Party upon the composer and resulted in his famous letter of apology to the party—a letter, incidentally, that failed to prevent the composer's fall from grace apparently for good. It appears that the Party wanted Prokofieff to write music the good comrades could whistle on their way to the salt mines. Unfortunately Prokofieff, who has turned out many a whistling tune in his time (Peter's tune in "Peter and the Wolf," for one), felt his talents went a little beyond jocose ditties for the Red Pioneers.

As it turns out this was, and evidently still is, his personal tragedy, but it has enriched the world's music beyond measure. Yet there is no question in my mind, reflecting on the direction Prokofieff's music has taken both in this and the Fifth Symphony, that a great measure of his personal tragedy has crept into his late works.

It is true that there are suggestions, in the Sixth, of the Prokofieff of a happier day; the humor, the irony, the sophistication, the inventiveness and lyrical quality and power of expression. In the Sixth, indeed, there are fleeting reminiscences of everything from "Alexander Nevsky" (composed when Prokofieff had gone whole-heartedly back into the fold) to the urbane modulatory freedom of the Classical Symphony. Yet over the whole there is clearly an atmosphere of deeply introspective melancholy.

The first movement is especially bleak in this respect, yet the slow movement with all its lyrical feeling is dark and brooding, too. Even after the finale has broken out into its syncopated march-like rhythmical impetus, the mood is often broken with disquietingly tragic stresses. The Iron Curtain being what it is we have no way of knowing whether Prokofieff, who is an ill man in any case, has further symphonic plans; it well could be that this will prove to be his last big work. In any case, it will take many hearings to be properly evaluated though it certainly achieved considerable popular success yesterday afternoon in a powerful and devoted performance by conductor and orchestra.

Brahms' Concerto

In the Brahms' B-flat Piano Concerto Nicole Henriot returned to demonstrate for good and all that she has few equals among the women pianists of the day and none at all among those of her generation. A work to exhaust the bodies and try the souls of most male pianists, the B-flat, like its perhaps greater predecessor the D-minor, is nothing to be trifled with. Brahms' keyboard style is peculiarly difficult even in the lesser things; in the B-flat, which is more a symphony for piano and orchestra than a concerto intended to display mere virtuosity, extreme technical security must be combined with great musicianship, too.

These two qualities Mlle. Henriot had beyond a question. She had great physical strength to achieve dash and bravura where needed (and where this diminutive creature gets it is beyond me), but she had poetry, too, and seriousness of purpose. It might be charged that her tone production was occasionally harsh, but this charge is more rightly levelled at the piano. We seem to be plagued around here with pianos that are either out of tune or harshly voiced. A word for the orchestral accompaniment, which was generally superb, and for the solo 'cello, in the slow movement, of Samuel Mayes, which was always superb. The orchestra is out of town next week, returning under Richard Burgin on Feb. 23 to do Wolf's Italian Serenade, Hindemith's Symphonic Dances, and Brahms' G minor Quintet set for orchestra by Schoenberg.

TUESDAY SYMPHONY

BY WARREN STOREY SMITH

Last evening's Symphony Concert introduced to America a young French violinist of remarkable attainments, 20-year-old Michele Auclair. Miss Auclair is an artist of the stature of those other young women of postwar France, the late Ginette Neveu, whose violin playing was of a more strenuous order than Miss Auclair's, and the pianist, Nicole Henriot.

Add to this list the cellist, Pierre Fournier, who made his Boston debut at last week's concerts and will shortly be heard here in recital, and our debt to France is considerable.

For some reason, the young Latins are turning to Tcaikovsky. Not long ago Aldo Ciccolini made his local bow in the First Piano Concerto and Miss Auclair chose the Violin Concerto for her debut. Their treatment of him is more refined, more subtle and elegant than that of Russian or Russian-trained artists, and the music undergoes a certain transformation.

The finale of the Violin Concerto, that prompted Vienna's Hanslick to exclamations about coarse faces, bad brandy and music that offended the ear, sounded last evening almost Mendelssohnian in its grace and fluency. This is partly the passage of time, but it was also Miss Auclair's approach, in which she was seconded throughout the work by Mr. Munch and the orchestra.

Anyway, the Concerto, which has become somewhat shopworn of late, was in their combined hands a thing of beauty and rare delight. The performance of the slow movement was especially notable. Miss Auclair, who is blonde and slender almost to the point of fragility, was received by last evening's audience with the enthusiasm she deserved.

The evening began with Saint-Saens' charming and clever Overture to "La Princesse Jaune," which Mr. Munch added to the orchestra's repertory only last week, and concluded with a work that he has made particularly his own, the Fantastic Symphony of Berlioz.

MUSIC

Michele Auclair Makes U. S. Debut at Symphony in Tchaikovsky Concerto

By CYRUS DURGIN

Michle Auclair made her American debut at Symphony Hall last night as soloist with the Boston Symphony Orchestra at the fourth concert of the Tuesday series. She played the Tchaikovsky Violin Concerto. Charles Munch began the evening with Saint-Saens' quaint old quasi-Oriental Overture to "La Princesse Jaune," and ended it with Berlioz' "Fantastic" Symjhony.

Mlle. Auclair is a blonde Parisian only 20 years old, and so slender that she looks hardly strong enough to stand up to such a large Concerto. But already she is known through Europe and South America, and already she plays with a maturity far beyond her years.

She bows well, with security and poise. Her finger technic is exact, and no matter how big the leap, she will always land on a high harmonic right in the center of the pitch. Her chromatic chords are accurately intoned, even though she slides a bit getting them. But best of all, she plays with high intelligence and understanding of what she is about.

She did not perform the Tchaikovsky Concerto with any emphasis upon its spectacular elements: in fact, she was a bit subdued. But the fireworks were there, all the same, and fell naturally into place. She really "sang" the slow movement and within the comparatively small frame of her interpretation the proportion was right, the balance correct and details were neat and clear.

Here, obviously, is an unusual talent and it promises as much for the future as it already has accomplished. It would be nice to hear her again in a concert of her own. Last night Mlle. Auclair reaped generous and enthusiastic applause.

The big moments of the evening, so far as excitement went, occurred in Berlioz' wonderfully passionate "Fantastic" Symphony. Mr Munch has played this before and Symphony goers know full well the clarity, ardor and rich color that characterizes his reading. But every so often—perhaps when the stars are just right or something—you will hear a super-performance larger than life and 10 times more exciting. That was what happened last night and the work seethed and glowed, and, finally in the finale, exploded in a marvelous display of orchestral virtuosity. If you heard it you'll never forget it.

This Clipping From
BOSTON, MASS.
Christian Science Monitor
FEB 10 1951

Lenscraft Photos

Charles Munch, conductor of the Boston Symphony Orchestra, and Pierre Monteux, former conductor, shake hands just before Monteux began rehearsals of Stravinsky's "Le Sacre du Printempts."

Up From Fiasco to Triumph

By Harold Rogers

"Le Sacre du Printemps," said Pierre Monteux recently, could easily have expired after he conducted its first performance at the Paris Théâtre de Champs Elysées on May 29, 1913, had it not been for one thing.

Following the fiasco (a riot too often described for repetition here) Monteux asked Stravinsky to prepare his score for performance as an orchestral piece so that the audience, undistracted by balletic action, could devote its attention to the music. Stravinsky agreed.

Monteux conducted this second performance on April 5, 1914, at the Casino de Paris—and with some success. Thus he rescued the "enfant terrible" and launched it on a career that was soon to establish it as a 20th-century musical giant, a stature it still possesses, after 38 years.

But as these first performances of "Le Sacre" are of historic importance, so also are the three recently conducted by Monteux in his triumphant return to Symphony Hall and the Boston Symphony Orchestra. How fitting that this conductor, whose first performance of the work was all but drowned in a riptide of disapproval, should be the same man to see it enthusiastically accepted and acclaimed.

American Première

It took some time, however, for public response to progress from cold disdain to warm approval. "Le Sacre" did not reach London until 1921. The first American performance (not received too kindly) took place in 1922 with Leopold Stokowski conducting the Philadelphia Orchestra. While Pierre Monteux was regular conductor of the Boston Symphony (1919-1924) he gave the Boston and New York premières in January of 1924.

But even though these readings by Monteux received the sunniest critical acclaim, Stravinsky's halting rhythms, asymmetric phrases, modalities, and bitonalities still fell strangely on many an ear.

John Burk, whose scholarly notes have graced the Boston Symphony programs for some years, told me that Monteux's first Boston performance stirred up a great deal of controversy. The conductor had scheduled "Le Sacre" as an extra—"by general request"—following compositions by Franck, Chopin, and Berlioz. Nearly everyone stayed to hear it. Some, however, left the hall while it was being played.

"The work had a reputation, of course, before a note was heard," Mr. Burk said. "People became very excited. It made some angry; it thrilled others. Many were stunned or puzzled—it seemed pretty crazy on first hearing. Yet you felt its strength and were impressed by its innovations and the technical skill by which it was put together. There was much applause afterwards, mostly because of the feat Monteux had accomplished in playing it. It was quite a stunt."

Critics' Comments

Here are some of the critics' reactions to "Le Sacre" when Monteux played it 27 years ago. Warren Storey Smith made the following observation in the Boston Post:

"... in Boston there was no audible protest against Stravinsky's music either on Friday afternoon or on Saturday evening, although many in both audiences did 'walk out on it,' not only in the pauses between the two parts, but even while the music was in progress.

be sure, a few ear-splitting effects still stabbed the tympanum. But the human ear is a marvelously adaptable mechanism; indeed, the whole history of music is summed up in the unescapable fact that the dissonances of one generation are the consonances of the next."

Lawrence Gilman, writing in the New York Tribune after Monteux's first New York performance, wrote:

"What Stravinsky has made of this conception is one of the marvelous things of art—and we fancy it will remain so—a thing of gigantic strength, of terrifying intensity, of overwhelming imaginative veracity. Stravinsky may transcend it, may outgrow it, may disown it; but it will remain a lonely and incomparable achievement, an authentic masterpiece."

And H. T. Parker observed (in the Boston Evening Transcript) that "only the future may decide with finality which among the compositions so far written in the twentieth century has most of genuine significance. But regarded in the light of present knowledge there appears little reason to doubt that Stravinsky's 'Le Sacre du Printemps' has the strongest claim to that distinction."

What these critics wrote in 1924, has been confirmed 27 years later. After Monteux's recent performance of "Le Sacre" in Boston, Warren Storey Smith exclaimed: "This is it! This is the way it should be played!"

Nicolas Slonimsky, after hearing it the following evening, said that it was the finest performance he had ever heard. "The clarity was simply amazing," he said. "That's the way Stravinsky should be conducted—like Mozart!".

Mr. Monteux's performance was not only a staggering feat of memory, conducting as he did with no score. There was a satisfying sense of rightness in every detail among a multitude of details; this was a definitive reading. The music was not mauled, smeared, or twisted, but sensuously moving, sharply defined, dynamic in impact.

There were few dissenting opinions after this performance. Nearly all of the listeners stood at their seats, applauding, cheering, stamping the floor, shouting bravos, and recalling Monteux again and again to the podium.

A Welcome, Plus

Some of the applause doubtless expressed a warm welcome to Monteux upon his return to Boston. But Boston's concertgoers have now heard "Le Sacre" enough to know when it is superlatively played. They are also better prepared to appreciate it through having heard scores by Milhaud, Shostakovitch, Prokofiev, Messiaen, and other composers whose works have sounded Stravinskian overtones. Then, too, the Boston Symphony has now played "Le Sacre" 38 times.

Monteux's 1913 performance in Paris was recorded only in the controversy which surrounded it. But his 1951 performance—the definitive reading—was recorded in a more useful and tangible way by RCA Victor before the conductor returned to San Francisco. It will therefore be available to present and future generations of music lovers.

This Clipping From
WASHINGTON, D. C.
STAR
FEB 11 1951

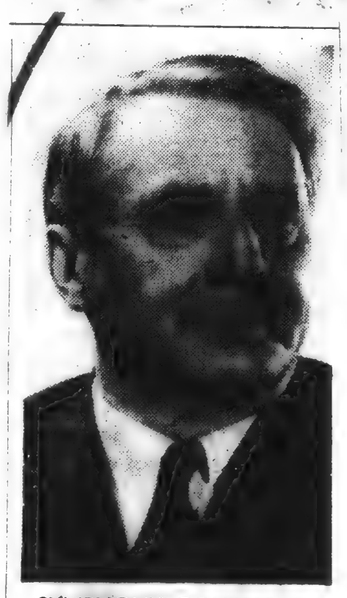
NICOLE HENRIOT,
Young French pianist, soloist with the Boston Symphony Tuesday night.

Nicole Henriot Symphony Soloist

The Boston Symphony Orchestra brings a young pianist, Nicole Henriot, as soloist Tuesday night at 8:30 to Constitution Hall. The artist, now in her 25th year, made her New York debut under Munch 10 years ago with the New York Philharmonic Symphony Orchestra. Since then she appeared in recital and as soloist with major orchestral groups in this country and Canada, Cuba and South America. For the past three years Munch had her as soloist with the Boston Symphony.

After the fall of France, Miss Henriot used concertizing as a cover for her work with the underground. She still bears scars from wounds received the morning after D-Day in 1944. At that time the Gestapo raided her home and knocked her unconscious. She had managed to dispose of incriminating papers hidden by her brother, an active member of the resistance. She was decorated by the French government with the badge of the Commandos d'Afrique, an award made to only a few dozen civilians.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
FEB 11 1951



SYMPHONY CONDUCTOR
Charles Munch with Boston Symphony, Forum, coming to Academy, tomorrow.

This Clipping From
RALEIGH, N. C.
TIMES
FEB 12 1951

Music Lovers Air Grievances

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Hayes later admitted that the National Symphony did not offer to play, "but neither was it invited," he added.

Hayes took up the cudgels after Paul Hume, music critic of the Washington Post, first brandished the cause of native pride.

Some concert - goers, however, felt it wasn't that bad. On April 4, the National Symphony will perform Beethoven's ninth (choral Symphony, Mitchell conducting, in honor of the foreign ministers.

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 173,817) (S 181,7[illegible])
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WASHINGTON, D.C.
POST
FEB 11 1951

The Blightmore Question:

Who'll Play for M. Auriol?

By Paul Hume

BY the time for my appointment with Citronella Blightmore, the weather outside was so bad I thought she might not show up.

I should have known that neither rain nor sleet nor howling wind could stay a Blightmore in her flight, if she was flying to discuss any aspect of Washington's musical life. Right on the hour, Miss B. hove in sight, well furred and blowing as she came.

Even a Blightmore makes the customary comments on the weather but it didn't take long.

"BUT I didn't come here to discuss the weather," ended the subject. "Here is my agenda for our little conversation this afternoon." And out came the most detailed list of subjects, all connected with the National Symphony.

"May I compare them with mine?" I asked, getting out my list. The points were similar. (1) The present financial campaign. (2) Next year's sale of subscription tickets. (3) Plans for the summer, if any. (4) Is Wednesday the best night in the week for concerts, and should they all be on Wednesdays?

"Those should keep us talking for hours," I suggested.

"Not if we don't get started," Citry snapped. (Citry was an old nickname I had been furnished by a lifetime friend who wrote me recently. He suggested I ought to meet Pruny, too. He said Prunella was a younger and somewhat more tractable member of the family. I don't see what tractability has to do with it at all.)

"WELL, before we get into these," I interrupted, "there is a matter which has recently come up that I'd like to ask you about."

"If the President of France were coming to the United States to visit the President here in Washington, as he is in March," I began. "And if they wanted a symphony orchestra concert for him during his short stay here, what orchestra do you think would do the playing in the Nation's Capital?"

Blightmores spend their lives not being surprised. But the look on Miss C's face was not a usual one.

"Why, the National Symphony Orchestra, of course. It's the only orchestra in Washington, and it can be proud of its American conductor. And what's she rushed ahead. "It's good enough for any visitor, American or European."

SHE STOPPED for second. Then, with a suspicious tone, she said, "Mr. Hume, what makes you ask such a question? Why, Mr. Hume, I know for a fact that the State Department has asked the National Symphony to play the final concert on its Wednesday series, on April 4, for the meeting of Foreign Ministers who will be here then. And that's the concert featuring the Beethoven ninth symphony. And the State Department asked Mr. Mitchell to include an important American work with the Beethoven. And he is arranging to do that."

"Mr. Hume! You don't mean to tell me in the face of that, that the National Symphony would not be the orchestra to play for the President of France when he is here!"

"NO IT WON'T," I said. "The way things look now, the Nation's Capital, with its own great orchestra, its own native conductor, and its own musical life are going to be passed over, incredible as it seems.

"If the French President were going to Philadelphia or Boston, or Chicago, you can bet that the orchestra of that city would play for him. But in Washington, the President of France has been invited to hear a program played by the Boston Symphony Orchestra which will be brought nearly 500 miles for the occasion. And the Boston Symphony Orchestra this year has not played one iota better than the National Symphony."

I had run out of breath, and my voice had risen too far for politeness. But I wish you could have seen Citronella Blightmore right then. She was a gorgeous purple.

"MR. HUME, I have never heard of such a thing. Who is responsible for that kind of ridiculous planning? Why the Boston Symphony? True, they have a French conductor, but if he is to be honored, why cannot he conduct a part of a program with the National Symphony? Or else let him come here and be decorated or whatever they want to do, and let him and the French President and our own President hear a concert by our own orchestra. But the idea of passing over the National Symphony when a foreign President comes to Washington is too unthinkable to allow it to stand!"

Miss Blightmore took out her State Department phone book and began looking up names. "I have a few friends I am going to call," she said. "I don't know that it will do any good at all, but I am going to tell them what I think."

"Oh, but Miss Blightmore, you mustn't blame it on the State Department," I said. "They have no official connection with it at all."

"Official stuff!" she shot at me. "I am so burned up about this that I want everyone to know about it. And I don't think it is a bit too late to do something about it."

"MR. HUME, it has stopped snowing outside," she announced. "I am going out to visit some friends of mine in various offices. I am far too upset to discuss those other things we were going to talk about. If all the people who believe in the National Symphony Orchestra, and are supporting it so well in its financial campaign, see something like this other business going on, I should think they would have every right to feel that they were being shoved around. It's high time the National Symphony was given the recognition it deserves, and I am going to do what I can to blow this thing sky high!"

And with that, Citronella Blightmore departed.

Having agreed with everything she said, I decided other matters could wait for a while.

What do you think?

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You had to rub your eyes at Symphony Hall yesterday afternoon to convince yourself that Charles Munch and not Serge Koussevitzky was conducting this 15th program of the current Symphony series. There are only two numbers on this list, a favorite Koussevitzky trick, and one of them is the Sixth Symphony of Prokofieff that Koussevitzky had once counted on introducing here. Not before had Mr. Munch conducted Prokofieff's music in Boston.

After Prokofieff came Brahms, as he will again tonight, by way of the Second Piano Concerto, with Nicole Henriot as the soloist. For the second time within a few weeks, a Brahms piano concerto has brought up the rear. It cannot happen again this season, since he wrote but two.

The Prokofieff Sixth, completed in 1947, is the work that incriminated Prokofieff in the eyes of Soviet officialdom and put his name at the head of the seven composers who were accused of concocting "confusing and neuropathic combinations of sounds." But do not get the idea that the Symphony fits this description. Quite the contrary.

There is a school of thought that holds that these composers were "purged," not because of their alleged devotion to "formalism" and decadent Western ideals, but because they were getting a bit too good, and the public was acquiring an affection for them that exceeded its love for its rulers. Be that as it may, the new Symphony proved melodious, easy to follow on a single hearing (though each of the movements is of considerable length) and, in the main, of a genuinely emotional content. The conspicuous and no doubt unintentional quoting of a motive associated with Amfortas in "Parsifal," in a recurring theme of the Largo, gives a clue to the general character of this movement, which is interrupted by a martial episode that suggests Shostakovitch. At first, the latter sometimes made you think of Prokofieff; and now it is getting to be the other way around.

The Symphony obviously pleased the audience, and Mr. Munch, who conducted it with devotion and understanding, could have felt well repaid. There was an even longer and noisier demonstration at the end, over Miss Henriot. But to tell the truth, the Brahms Concerto did not seem to be the dynamic French girl's particular dish. Nor Mr. Munch's for that matter. The first two movements just didn't ring true. The Andante, in which Miss Henriot was abetted by first cellist Samuel Mayes, went better and there was enough life and brilliance in the final Allegretto grazioso to precipitate the ovation mentioned above. One recalls more pleasantly Miss Henriot's performances of concertos by Liszt and Ravel.

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Just to make a good story out of it and to show how rich and varied our orchestral life is, I might add that we have also heard the Conservatory Orchestra under Malcolm Holmes, the Civic Symphony under Paul Cherkassky, and, across the Charles, the Harvard and Radcliffe Orchestra under a young conductor of great promise, Boston's Russell Stanger. That we can produce conductors as well as orchestras in this country is a most hopeful sign. We have owed much to the Europeans, but there is no reason why some day we should not be able to get along without them. If the supposedly unmusical English have brought forth a Halle, a Wood, a Coates, a Barbirolli, a Boult, a Sargent, a Goossens, and a Beecham, we ought to do as well. The point is that if England had insisted on Continental conductors, these men wouldn't have had a chance to prove their worth.

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The extraordinary clarity, the machine-like precision that the Boston Symphony exhibited in that historic performance would not have been possible under either of the temperamental leaders that succeeded Monteux. Truth to tell, he is not the most exciting of conductors. There was, at least on Friday, a certain lack of imagination in the projection of the "Flying Dutchman" Overture, while the Beethoven Fourth, the remaining number on the program, was if anything too classic in feeling. But even here it was good for once to be free of conductorial frenzies and to know that everything would come off, that everything would be heard and in the right relation to everything else, and that come what might, we would not be blasted out of our seats.

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Hayes later admitted that the National Symphony did not offer to play. "But neither was it invited," he added.

Hayes took up the cudgels after Paul Hume, music critic of the Washington Post, first brandished the cause of native pride.

Some concertgoers, however, felt it wasn't that bad. On April 4, the National Symphony will perform Beethoven's Ninth (Choral) Symphony, Mitchell conducting, in honor of the foreign ministers.

[235]

This Clipping From
CHICAGO, ILL.
TRIBUNE
FEB 12 1951

On the Aisle

Koussevitzky's Spirit Transfigures Israel Philharmonic

BY CLAUDIA CASSIDY

IF MUSIC is a colossus, it is a colossus of the spirit. Great conductors know this, their concerts communicate it. The discovery transfigures those who play and those who listen, and for a brief hour or two they meet in the shared glory of performance. To some, such music is the ultimate reality, to others it has the texture of a dream. It was such music we heard yesterday when Serge Koussevitzky conducted the Israel Philharmonic in Orchestra hall.

A great conductor is in his way a warrior who must wrest victory from possible defeat. It is not enough for Koussevitzky to show us the Israel Philharmonic as it is now is the urgent, passionate need and fierce desire to show us the Israel Philharmonic as it must be. Into that ardent quest he poured the vast wealth of his skill, his experience, his indomitable energy, his rare humanity, his unconquerable spirit. In response the orchestra offered freely and gladly every drop of its heart's blood.

Just how extraordinary a concert this was did not quite occur to me during its playing. That came when I realized with a shock that not once after it began had I given the Boston orchestra a thought. Yet always before in Chicago Koussevitzky had been synonymous with the orchestra he made the most splendid in the world. It is out of the question that the Israel Philharmonic could have rivaled those memories of incomparable tone. But it was not out of the question, it was a fact, that with Koussevitzky as inspiration the Israel Philharmonic could mesmerize attention with a brilliant concert of its own.

Whatever its intensity, there is in all superior music making a sense of repose, tho you are often aware of it only as power unleashed or power in reserve. It is a major adjunct to virtuosity, and Koussevitzky's rare gift for imparting its special reassurance is one of the reasons why he can turn an orchestra into a virtuoso instrument without insisting that it is the instrument of a virtuoso.

Among the other reasons are his precise economy of style, his eloquent exuberance of recreative spirit. With him you take for granted that an orchestra has pinpoint clarity of attack, purity of line, true resonance, supple subtlety, and glorious singing tone.

So it was with the Israel Philharmonic. 'Our anthem had majestical overtones, and "Hatikvah" again was thanksgiving in sorrow. The psalm from Paul Ben-Haim's First Symphony touched the spirit we who admire from afar believe may be that of Israel. But the Fifth Prokofieff and the Fourth Tschaikowsky were splendors of sound streaked with orchestral lightning. It may be that the orchestra outplayed itself—no matter, so it played. And at the end the audience surged to its feet, cheering.

If you attended both concerts, perhaps you observed that the orchestra of this new land shifts the occupants of its first section chairs. If this is another way of having music for everyone, it reminds me of Koussevitzky's story of the first time he played the Prokofieff Fifth in Israel. Next day he took a walk and passed two men working in a ditch. One of them scrambled out to ask him how to pronounce the name of the Russian composer whose music he had played the night before. Koussevitzky told him and asked if he had heard the concert. "O yes," said the man, smiling, "I may miss a meal now and then, but not the music."

This Clipping From
PHILADELPHIA, PA.
BULLETIN
FEB 13 1951

Munch, Boston Symphony Orchestra Heard in Top Form at Academy

By MAX de SCHAUENSEE

The Boston Symphony Orchestra, with its brilliant conductor, Charles Munch, was presented by the Philadelphia Forum in the Academy of music last night before a large and appreciative audience.

The occasion found the famous orchestra in top form, as Mr. Munch conducted an all-French program that included compositions by Saint-Saens, Ravel and Hector Berlioz.

As was to be expected, Mr. Munch found this program one that was immensely congenial to his considerable talents.

The evening began with what, as far as one knows, was a novelty for Philadelphia—the Overture to Saint-Saens' "La Princesse Jaune." This music is from an opera first performed at the Opera Comique in Paris on June 12, 1872, and it is charming. It also provided an attractive springboard for the rest of the concert.

Mr. Munch immediately demonstrated that conscientiousness, that dynamic quality and vitality, which have been characteristics of his previous appearances in this city.

Ravel's "Rapsodie Espagnole" was given a wonderfully well-integrated performance, the Iberian languors of the music being well considered by the conductor, who did not neglect to project the more exciting moments of the score, including a thrilling moment in the finale.

Ravel's Concerto for Piano and Orchestra had as its soloist Mlle. Nicole Henriot. This unheralded 26-year-old pianist played her difficult assignment with immense aplomb, a large, brilliant, percussive tone which well became the music, and a sense of free-swinging authority in the jazz idioms and other modern features of the composition.

The concerto, rarely heard in this city, is an arresting piece of work, especially in its first and third movements. The second movement, adagio assai, is a long-winded, rather unimaginative passage, though Miss Henriot played the lengthy unaccompanied piano passage with much style.

The program ended with Mr. Munch's authoritative and beautifully conceived account of Berlioz's massive and utterly individual "Symphonie Fantastique." This score may not be everybody's meat but it remains one of the towering and isolated compositions in the entire range of musical endeavor.

If one realizes that Beethoven had only been dead three years when the Fantastique was composed, the music emerges even more remarkable.

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD
FEB 12 1951

State Dept. Scored in Snubbing D.C. Symphony for Its Concert

Boston Orchestra Picked to Play Here At Event Honoring President of France

The State department yesterday was accused of committing an "incredible breach of the amenities" by snubbing the National Symphony in scheduling an orchestral concert here March 31 for French President Vincent Auriol.

Author of a strong verbal attack on what he termed "an affront to the people of metropolitan Washington" was J. Patrick Hayes, prominent music and civic figure. Hayes' statement was made in a broadcast over station WGMS.

Pick Boston Symphony

It followed an anouncement by the State department that the Boston Symphony will play in Constitution Hall under conductor Charles Munch in a special concert for President Auriol.

The French president will be in Washington for four days beginning March 28.

Hayes said the State department's action has caused a "good deal of unrestful talk in musical circles" and is an "incredible breach of the amenities in the world of music."

"Clearly, the visit of such a dignitary is a state occasion and, equally clearly, the State department of the government has the responsibility either to initiate arrangements or to pass on and approve any arrangements which others might initiate," Hayes said.

"And so it will come to pass that the concert . . . will be played by the Boston Symphony orchestra . . . with the French conductor Charles Munch on the podium.

"Face a Little Red"

"On the face of it, musically speaking, this is interesting and appropriate. The face of it gets a little red, however, when it is noted that resident orchestra was not invited to give such a program—that those concerned with the musical affairs of Washington were not consulted—and that therefore someone in the State department has set himself up as a musical arbiter for the nation.

"With the visit of the President of France, we had an opportunity to show that our city can hold its head high among the great capitals of the world in cultural as well as political fieds.

"Our State department has denied us the opportunity. I believe that this is an issue to be dealt with and that it would not be amiss if the subject were pursued further by letting the State department know your feelings."

This Clipping From
NEW YORK, N. Y.
TIMES
FEB 14 1951

Bostonians to Play for Auriol

Vincent Auriol, President of the French Republic, will be honored by a special visit to Washington on March 31 of the Boston Symphony Orchestra, conducted by Charles Munch. The concert, which will take place in Constitution Hall, will be in the nature of a welcome to President Auriol. President Truman and Mrs. Truman head the list of patrons of the concert.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 13 1951

State Department Denies Asking Boston Symphony to Washington

Washington, Feb. 12.—(AP)—The State Department said today it had nothing to do with arrangements for a Boston Symphony Orchestra concert in the capital during the forthcoming visit of French President Vincent Auriol.

The orchestra has scheduled a concert here Mar. 31. Auriol is due for a three-day state visit on Mar. 28.

The Boston orchestra arranged the concert with the visit in view. The arrangement was criticized yesterday by Patrick J. Hayes, local concert manager and former manager of Washington's National Symphony as a snub to the local group.

The State Department said it had advised the Boston orchestra that the department had "no objections" to the concert but that is as far as its connections went. Reporters were told by press officer Michael J. McDermott that this was true also of the French Embassy.

Hayes, in a broadcast, termed the arrangement "an incredible breach of the amenities in the world of music." He said, "Someone in the State Department has set himself up as the musical arbiter for the nation."

Charles Munch, Boston orchestra director, was described by McDermott as a distinguished French musician.

This Clipping From
ROCHESTER, N. Y.
TIMES-UNION
FEB 13 1951

Capitol Miffed By Orchestra 'Invasion'

Washington — (INS) — Washington music lovers are up in arms over the scheduled appearance of the Boston Symphony Orchestra at a concert [illegible] honor of French President Vincent Auriol.

Supporters of the National Symphony Orchestra insisted that the honor should have been given to the hometown musicians.

In a broadcast, Patrick Hayes, prominent music and civic figure, accused the State Department, which made the announcement, of "an affront to the people of metropolitan Washington."

• • •

BUT THE State Department denied any complicity in the matter. All arrangements, a spokesman said, were made by the French embassy.

Jean-Pierre Benard, embassy first secretary, said the initiative came from French-born Charles Munch, conductor of the Boston Orchestra.

"It was an open date at Constitutional Hall," he explained, "and the Boston Symphony decided to fill it. The National Symphony didn't make any offer."

Hayes later admitted that the National Symphony did not offer to play. "But neither was it invited," he added.

• • •

HAYES TOOK UP the cudgels after Paul Hume, music critic of the Washington Post, first brandished the cause of native pride.

The buck-passing left Hayes unconvinced.

"Now," he remarked, "we know where our friends are."

Some concert-goers, however, felt it wasn't that bad. On Apr. 4, the National Symphony will perform Beethoven's Ninth (Choral) Symphony in honor of the foreign ministers.

This Clipping From
WASHINGTON, D. C.
NEWS
FEB 14 1951

Nicole Henriot Was a Nice Antidote for Bela Bartok

The Boston Symphony program at Constitution Hall last night had the audience alternately bewildered and bewitched. But it certainly indicated by its applause that it wasn't bothered.

The bewilderment came when Charles Munch conducted the Bela Bartok music for strings, percussion and celesta. Was it music? Did it mean anything? It was generally agreed that this angular music that depended more on pulsations and rhythmic changes for effect than upon melodic (?) line was "interesting," anyway. And the slow movement encompassed some of the finest haunted house music ever written.

The Liszt E-flat major piano concerto that followed found the audience completely bewitched by Paris-born soloist, Nicole Henriot.

This slim, blond 25-year-old girl bit into the opening chords with a power worthy of husky Jorge Bolet. Her fingers are like well-tempered steel and they imparted to the concerto all the metallic brightness the work so richly deserves.

Judgment on whether the charming Miss Henriot is a really top-ranking pianist will have to wait until she is heard in something that demands more than fleet fingers and strong muscles.

MILTON BERLINER

This Clipping From
GLOUCESTER, MASS.
TIMES
FEB 15 1951

Boston Symphony Plays for French President

BOSTON, Feb. 15—A special visit to Washington by the Boston Symphony Orchestra to play in honor of Vincent Auriol, President of the French Republic, was announced in the program when this orchestra performed in the nation's capital. Charles Munch, the orchestra's music director, will lead the orchestra in Constitution hall on Saturday evening, March 31, and thus extend a welcome to his eminent countryman on his pending visit to the United States.

The list of distinguished patrons includes: The President and Mrs. Truman, The Ambassador of Norway and Madame Munthe de Morgenstierne, The Secretary of State and Mrs. Acheson, Hon. and Mrs. Robert Wood Bliss, Mr. and Mrs. John Nicholas Brown, Mr. and Mrs. Thomas Cabot, Mr. and Mrs. William R. Castle, Mr. and Mrs. Charles Dewey, Mrs. Reginald C. Foster, Justice and Mrs. Felix Frankfurter, Hon. and Mrs. Joseph C. Grew, Hon. and Mrs. Christian Herter, Hon. and Mrs. John W. McCormack, Mme. Charles Munch, Mr. and Mrs. George W. Perkins, Senator and Mrs. Leverett Saltonstall, Mr. and Mme. Pierre Paul Schweitzer, Mr. and Mrs. Jouett Shouse, Mr. and Mrs. John Simmons, John S. Thacher, Mr. and Mrs. Eliot Wadsworth, Mrs. Edwin M. Watson, Mrs. Matthew Whitehall, Hon. and Mrs. Richard B. Wigglesworth.

This Clipping From
WASHINGTON, D. C.
POST
FEB 14 1951

Boston Concert

Large Hall Difficult for Bartok Music

By Paul Hume

Bela Bartok's Music for strings, percussion and celesta has been heard twice in Washington in two and a half weeks.

Charles Munch and the Boston Symphony Orchestra played it last night on the final concert of the regular series in Constitution Hall. Several weeks earlier, Howard Mitchell and the National Symphony Orchestra played the great score in the Music Room of Dumbarton Oaks.

Many wondered if it would sound to advantage in large Constitution Hall.

Bartok designated the work as for small orchestras. Certainly it does not balance properly when you hear it with full orchestral strings against only one harp, one piano and one celesta. The strings help to give it needed sonority in our regular symphony halls. But the incredible magic and imagination of Bartok's coloring is lost when the celesta, piano and harp are lost in the maze of tone.

Not Designed for Music

True, Constitution Hall is a thousand seats larger than Boston's Symphony Hall, or New York's Carnegie Hall. And it is not designed for musical occasions.

We were grateful for the greater distance between our ears and the instruments in some of the fullest passages. But those who heard it there cannot yet be said to have heard the true shape or immaculate clarity of the piece.

You may or may not like it, but you will hear it more and more in the next decade.

Munch gave it a sound reading, though he speeds the first movement too much for its marking and for the character of the contrapuntal writing. The rest was of virtuoso stature.

Nicole Henriot was soloist in the E Flat Concerto of Liszt. Neither she nor the orchestra played this tired old piece in the only style it can bear. Miss Henriot frequently seriously misused the pedal.

Amazing Striking Power

The beautiful young French pianist has amazing striking power. Her tone is large, but forced. Her touch is brittle. These factors, coupled with the fact that for several measures in the middle of the concerto the piano and orchestra were not together and the general lack of true breadth in the piece, made it a trial in ways.

Nevertheless, it won a tremendous ovation. The concert opened with Schumann's overture to Genoveva. From its overture we can understand why Schumann's opera failed. It is one of the greatest bores we have ever heard.

Since the intermission did not begin until 9:50 we were unable to hear Dvorak's beautiful fourth symphony which ended the evening. Things did not used to be this way with the Boston Symphony.

This Clipping From
WASHINGTON, D. C.
STAR
FEB 14 1951

News of Music

Munch Directs Varied Program, With Gifted Nicole Henriot as Soloist

By Alice Eversman

Charles Munch arranged a varied program for the concert of the Boston Symphony Orchestra he directed in Constitution Hall last night. It cannot be said that it was completely satisfactory from the point of interest, although it introduced locally a gifted pianist, Nicole Henriot, as soloist. Nevertheless, there was the usual stormy applause from the capacity audience, with a special ovation for Miss Henriot after her performance of the Liszt "Concerto in E flat Major, No. 1."

The two novelties of the program, as far apart as the poles, were placed at the beginning. The Overture to Schumann's only opera, "Genoveva," cannot be counted among his best works, yet a great deal of his beautiful lyricism is present. The writing for the orchestra is awkward and it has little of the resume qualities and the dramatic highlights usually included in an overture. But it was music in a familiar vein, which Bartok's "Music for Strings, Percussion and Celesta" was not.

It is questionable whether "music" is the right term to apply to the Bartok selection, for with the exception of the last two movements, it supplies more for the musical mentality than for the ear. It is stern and barren with great complexities in its structure. Much of the latter lies in its rhythmic variations. The general tone of the work is set in a limited range, especially in the first two sections, and the gloom is enhanced by the almost constant use of muted strings. Often these are occupied with recurring scale passages, played pizzicato, one after the other.

Atmosphere is achieved in the Adagio and the finale expands under the influence of a dance motif to an enlivened climax. In these two movements some of the earlier Bartok is visible, although the severity and starkness is not entirely dissipated. On the whole, hard work and doggedness in accomplishing a task is more in evidence than inspiration. Perhaps other impressions would result from another type of reading. Mr. Munch gave an accurate delivery, which is saying a good deal of this difficult work, but the embellishment that comes from the vision the composer evidently left to his interpreters was not forthcoming.

In fact, accent on rhythmic precision was the keynote of the program. It was felt also in Miss Henriot's performance of the Liszt "Concerto." The charming young pianist won the interest of the audience immediately. Slender, blond and dressed in a simple, highnecked, long sleeved white gown, she moved to her place at the piano with swift grace. She proved her technical resources and control at once with the first measures and later, an astonishing fluency and power. Her carefree handling of the abounding difficulties of the work was of virtuoso character.

The presentation, however, was very literal. The quality of her tone is metallic, though clear, and as yet she does nothing to enrich it with warmth, or to color it further than what results from a careful observance of soft and loud. In spite of the almost metronomic exactness of her delivery, the continuity of idea was not sustained. What the performance disclosed was the extent of her talent, which from the mechanical side is highly developed but which needs the seasoning that maturity and thought brings. The acclaim was spontaneous and the young artist was called out time and again.

The program concluded with Dvorak's "Symphony No. 4" in which the Orchestra did some of its best playing. Mr. Munch is an energetic conductor but not a great stickler for finesse. While the massed sound of the group was of its customary richness and fullness, the strings were not always uniformly accurate in pitch. Nor does the conductor strive for the clarification of the orchestral sections but tends to stress the over-all effect. This cannot matter in works such as the Dvorak, where the music carries its own appeal, but it did affect the appreciation of the Schumann and an understanding of the Bartok works.

Munch, Boston Group Triumph In Bartok Work

By GLENN DILLARD GUNN

The most exciting orchestral composition brought to hearing this season is Bela Bartok's "Music for Strings, Percussion and Celesta," played last night in Constitution hall by the Boston Symphony under Charles Munch.

Also it is the most complicated modern page of many seasons, despite the limited means employed. Bartok has used a double string orchestra, various types of percussion, plus piano, sometimes involving two players, and harp. The richness of sound is further increased by ponte 'cello effects for which he has displayed a fondness in his string quartets.

Bewildering, Fascinating

The rhythms are vastly complicated. So is the contrapuntal texture which starts with a fughetta and continues with freer use of contrasting melodies. The resulting sound is bewildering but fascinating.

It made an immediate impression, at first, perhaps because of its evident difficulty, but finally by reason of its spiritual power. Conductor and orchestra, in the end, were given an ovation by the same public that had mildly applauded Schumann's unproblematical "Genoveva" overture.

One may doubt that even this great orchestra would have given so meaningful an interpretation of the Bartok work under another conductor. Munch is alert and alive and at ease, even when most vigorously engaged. His power, like that of the Bartok music, is spiritual and his sympathies are catholic so that the naive poetry of Schumann and of Dvorak's Fourth symphony is realized with complete sincerity and often with the greatest beauty of tone.

This great concert profited further by the art of the gifted French pianist, Nicole Henriot. Her assignment was the Liszt E flat Concerto, another great page.

Maintain Their Place

It, too, is a masterpiece of melodic inspiration and development. Its logic, its beauty, and its undeniable eloquence slowly have won and maintained their rightful place despite generations of anti-Liszt propaganda.

Miss Henriot is a typical French artist—competent, logical, incapable of a breach of taste and keenly alive to the poetic and dramatic values of this noble work.

Movies

'Of Men and Music' Stars Great Concert Artists

By ALTON COOK.

"Of Men and Music" is a series of informal visits with some of our greatest concert artists. For an hour and a half or so at the Park Avenue, your gracious hosts are Artur Rubinstein, Nadine Conner, Jan Peerce, Jascha Heifetz and Dmitri Mitropoulos.

Most of the time is devoted, of course, to their music. The programs have been kept light and fairly familiar without ever slipping into the hackneyed or banal.

We come across Rubinstein in a recording studio and with the camera accompany him home. He explains a mural that pictures all the houses he has lived in and then plays a brief concert of Mendelsohn's "Spinning Song," a Chopin Waltz and Polonaise and other works of similar caliber.

Sing for Watchman.

Jan Peerce and Nadine Conner return to the theater to pick up some forgotten music. Touched by the night watchman's devotion to music, they sing for him until plane time. They include arias from "L'Africanna" and "Don Pasquale" and a duet from Lucia.

After a brief visit with Heifetz and his family, in their California home, the camera follows him through the rigorous training regime in which he prepares for his annual concert tour. We hear several musical fragments and then a Bach Partita and Auer's "Paganini Caprice," among other things.

Pretentious Venture.

The Mitropoulos session is a rehearsal of the New York Philharmonic-Symphony playing the final movement of Liszt's "Faust" symphony. We are permitted to stare into the mobile and highly expressive face of the conductor as he leads the orchestra.

This is the most pretentious venture Hollywood ever has made into concert music. It is a completely successful one—with a special bow due the technicians responsible for the recording.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 15 1951

Bostonians Will Play For President Auriol

WASHINGTON—Vincent Auriol, president of the French Republic, will be honored by a special visit here on March 31 of the Boston Symphony Orchestra, conducted by Charles Munch. The concert, which will take place in Constitution Hall, will be in the nature of a welcome to President Auriol. President Truman and Mrs. Truman head the list of patrons of the concert.

This Clipping From
EL PASO, TEXAS
TIMES
FEB 18 1951

Boston Symphony To Honor Auriol

Special to EL PASO TIMES

Boston, Mass.—The Boston Symphony Orchestra will play a special concert on March 31 in Constitution Hall, Washington, in honor of Vincent Auriol, president of France.

Charles Munch will lead the orchestra.

This Clipping From
TACOMA, WASH.
NEWS-TRIBUNE
FEB 1[illegible]

Boston Ensemble Will Honor Auriol

BOSTON, Feb. 17.—A special visit to Washington by the Boston Symphony orchestra, to play in honor of Vincent Auriol, the president of the French republic, has been announced. Charles Munch, the orchestra's music director, will lead the orchestra in Constitution hall March 31, and thus extend a welcome to his eminent countryman on his pending visit to the United States.

Munch and Boston Orchestra Give Stimulating Concert

By MILES KASTENDIECK

QUITE an unusual program added an extra fillip to the usual stimulation of a Boston Symphony concert in Carnegie Hall last night.

Munch chose to begin unconventionally with Strauss' "Don Juan," to feature Bartok's "Music for Strings, Percussion, and Celesta," and to end with Dvorak's Fourth Symphony. Both the concert and the order aroused interest.

If Strauss prepared the way for Bartok through the kinship of orchestration Bartok became linked to Dvorak through their exposition of folk influence. This unity of succession was intensified by a series of virtuoso performances full of vitality and veracity.

It was an ardent Don Juan, definitely on the make, that Munch fashioned in his recreation of the Strauss score. He stamped his individuality on the performance with incandescent splendor, achieving almost unbelievable detail in the process of incendiary pursuit.

The orchestra responded magnificently so that the work gleamed with the freshness of a different approach.

Bartok's venture into the magical atmosphere of orchestrated sound generated an undercurrent of excitement in Munch's masterful exposition of its kaleidescopic coloring.

The changeable quality, rhythmic life, and fascinating texture of this music may still sound strange to ears unaccustomed to this work, but to those who have made its acquaintance it never ceases to be an extraordinary revelation of genius.

After these works the Dvorak symphony sounded naive and a bit old-fashioned. The charm of its simplicity and the vigor of its folk origins found understanding and lusty realization in performance.

The orchestra played brilliantly, persuasively, graciously, and vitally in most illuminating fashion, showing how alert it is to Munch's kindling intensity.

There was indeed no lack of stimulation at this concert.

[237]

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
1951

CONCERT AND RECITAL

* * *

The Bostonians

By Francis D. Perkins

Charles Munch, conducting the Boston Symphony Orchestra yesterday in the fourth concert of its evening series at Carnegie Hall, placed Bela Bartok's "Music for Strings, Percussion and Celesta" between two differing examples of late nineteenth century romanticism, Richard Strauss's "Don Juan" and Antonin Dvorak's fourth symphony, in G major. The Bartok work can not yet be regarded as familiar, although it has had several performances here during the five-and-a-half years since the composer's death; there were none in New York during his lifetime after its introduction by the Philharmonic-Symphony in 1937.

It is music, indeed, which deserves repetition, not only on account of Bartok's remarkable and masterly use of his chosen instrumental resources, but also for its imaginative content and expressive range; the contrast between the reflective first and third parts and the propulsive, strongly rhythmic second and fourth sections, which have their suggestions of Hungarian folk music. In the first movement, the reviewer's fourth hearing no longer gave the sense of aggressive dissonance which had marked his first acquaintance with the work; the initial germinative musical idea gradually spread through the string choir with remarkable subtle variations of harmonic color. The interpretation under Mr. Munch, telling of expressive understanding of the music, had an admirable and necessary lucidity, a thorough revelation of detail which had not always been present in the performance of "Don Juan."

Dvorak's symphony in G major, his fourth in order of publication and eighth in order of composition, is outspokenly melodious throughout; the Czech savor which marks most of its tunes gives it a freshness which offsets certain derivative impressions of the influence of earlier German romantic composers such as Mendelssohn and Schumann. This frank, straightforward music was presented in an appropriate vein by Mr. Munch's Bostonians, with lyric sweep, momentum and richness of instrumental color.

Columbia Student Composers

A program of first performances by student composers from Columbia University's Music Department was the fare at MacMillin Theater last night. The concert was part of the American Music Festival broadcast over Station WNYC.

Among the eight young composers were Roy Travis, represented by a Piano Sonata; Julius Epstein, by Fantasy for Violin and Piano, Alfred Grant Goodman, by a Divertimento for Three Saxophones; Russell Smith, by a Duo for Oboe and Bassoon, and Walter Blum and Ezra Laderman who contributed a Quartet for Woodwind and a Symphony for Ten Winds, respectively.

To judge by the works on this program, the two others, Judith Dvorkin and Donald Keats, are the two most gifted composers—the former presenting a Song Cycle of unusual charm and joyousness, and the latter a delicately and imaginatively written String Trio.

Goodman's saxophone piece was not without a certain rhythmic whimsy and wit, though for its more lyrically expressive content it leaned a bit far toward the cliches of the jazz saxophonic world.

Laderman, in his Symphony for Ten Winds, attempted the most—though his intentions were only partly realized, chiefly it seemed, because he had assembled an orchestral mass of instruments then proceeded to misuse their real potency by draining them out in solo driblets. The musical ideas clearly called for fuller attack and volume for their effective definition.

P. G-H.

Soprano at Town Hall

Charlotte Beit, soprano, gave a recital in Times Hall last night. Coenraad V. Bos was the pianist. The vocal list was confined to songs and arias with German texts. It included two arias by Handel, "Suesse Stille" and "Das zitternde Glaenzen," which had trio accompaniment, performed by Mr. Bos along with Stefan Frenkel, violinist, and Leo Rostal, cellist. The trio combination also assisted Miss Beit in four songs by Robert Kahn. Lieder of Mendelssohn, Grieg and Schumann completed the vocal list, which was supplemented by Boccherini's Sonata in A major, played by Messrs. Rostal and Bos.

A few traces of an inherent prettiness in Miss Beit's voice failed to redeem her singing, which had, on the whole, a rather unprofessional character. Her performance was tentative and insecure, and her tones lacked the breath support necessary to sustain and project them. A. B.

Eighth 'Faust'

Gounod's "Faust" had its eighth performance of the season at the Metropolitan Opera House last night, when Giuseppe Valdengo sang Valentin for the first time in this theater. Richard Tucker sang the title role, with Nadine Conner as Marguerite, Jerome Hines as Mephistopheles and Anne Bollinger as Siebel. Fausto Cleva conducted.

This Clipping From
NEWARK, N. J.
NEWS
FEB 16 1951

Boston Symphony

Orchestra Brilliant in Performance of Berlioz's 'Fantastic Symphony'

BY CHARLES HAUFLER

It was another high for the local music season at the Mosque last night, with the Boston Symphony seeming once more to outdo itself in its second visit to town this season under Griffith Foundation auspices. A large audience was on hand and loudly applauded the celebrated orchestra for one of its more brilliant performances here.

Under the baton of their regular conductor, Charles Munch, the Bostonians gave a display of virtuosity of an order not often seen hereabouts. Listeners were fairly startled by their tremendous power and crashing climaxes and fascinated by the unusual tonal effects they produced.

Skill, Fire

This took place for the most part in a performance of the featured number, Berlioz's "Fantastic Symphony." It is an offering that only the best orchestras have the temerity to essay, orchestrated in a scintillating manner and full of bizarre moments. But Dr. Munch and the orchestra, expanded even beyond its normal large number, were more than equal to the occasion, projecting the piece with incredible skill and a fire that almost bowled over the audience.

The composition outdoes most modern music in unusual coloring and provocative dynamics and it was a rare treat to hear it done with maximum effectiveness, its rushing crescendos, novel sounds and other intriguing features emerging clearly and impressively. It was, to be sure, mostly a technical feat, the music having no profound depth, but it was a performance to remember.

Particularly striking was its macabre March to the Gallows episode and its Witches' Sabbath, with the brass and tympani having a field day and its strings in breathtaking flights. Mr. Munch held things together with almost magical control and got every last ounce of effect out of the novel music.

For music of a more soul satisfying order the program offered Schumann's First Symphony, usually labelled the "Spring" Symphony, a work of his early and happy days. It is a composition every section of which is inspired, rich and bright, enjoyable to the full. Apparently sensitive to every sentiment and nuance, the conductor and his men gave the composition a performance that warmed the hearts of listeners.

The program contained another number, also by Schumann, the overture to his only opera, "Genoveva." It is doubtful if the piece ever has been heard in this section. It turned out to be of a dramatic cast, running to solid tonal effects and, opening the concert, brought to light at once the fine tone, compactness and perfect balance of the great Boston organization.

This Clipping From
WASHINGTON, D. C.
POST
FEB 17 1951

Symphony Rivalry

I did not believe that your eminent Music Critic Paul Hume and the celebrated Patrick Hayes could both be so stupid as to compare the great Boston Symphony Orchestra and its brilliant Conductor Munch with our own National Symphony Orchestra and its brand-new Conductor Mitchell! Isn't it true that we (the United States of America) as a Nation should exhibit our best to visiting Presidents, especially from foreign countries such as France, where there is such a wealth of music? And certainly that best is the Boston Symphony, next, of course, to Toscanini's orchestra.

THOMAS LYNCH.
Washington.

I sympathized with Paul Hume when he received the famous letter from the President. I am not sympathetic to his unsympathetic review of the Boston Symphony concert of last Tuesday. It seems distinctly biased against Charles Munch, the French conductor, and especially against the French soloist, Nicole Henriot.

Mr. Hume could not stay for the last number, "Dvorak's beautiful fourth symphony." This was the orchestral highlight of the evening.

Mr. Hume has been leading the hue and cry against the choice of Munch and the Boston Symphony, rather than the National Symphony, for the concert in honor of President Auriol of France. Perhaps music critics as well as Presidents sometimes write under the impulse of emotion rather than of true spirit of criticism.

SIDNEY S. ALDERMAN.
Washington.

This Clipping From
MORRISTOWN, N. J.
DAILY RECORD
FEB 17 1951

2nd Concert In Newark By Boston Group

NEWARK — The world famous Boston Symphony made its second appearance of the season here this week in the Mosque Theatre under the sponsorship of the Griffith Music Foundation.

Dr. Charles Munch the orchestra's regular conductor was on the podium and this great musical organization gave a fine rendition of music not often heard by any symphonic unit. The orchestra gave evidence of power plus the fascinating tonal effects that have made this unit internationally renowned.

The program included two works by Schumann, the "First Symphony" better known as "the Spring Symphony" and the overture to his only opera the "Genoveva". In both these works Dr. Munch and the orchestra brought out the inspired rich and bright effects as conceived by the composer.

The highlight of this delightful program of excellent music came when the "Fantastic Symphony" by Berlioz was heard. It was in this number that the orchestra brought forth the crescendos plus all the novel sounds that has made this "Fanatastic Symphony" a favorite the world over. The technique and the real interpretation by Dr. Munch and the orchestra was really evident by the applause of the audience.

That the conductor, Dr. Munch, was in complete command throughout was more conclusive by the ability and confidence of the orchestra as it played the entire program with brilliance and agility. The audience was very warm in its praise as it rose to its feet and applauded enthusiastically when the concert was finished. Dr. Munch was forced to come from the stage wing many many times in a truly great ovation to him by the music lovers in the theatre.

This Clipping From
NEW YORK, N. Y.
TIMES
FEB 15 1951

BOSTON SYMPHONY IN WORK BY BARTOK

Munch Leads the Orchestra in Concert at Carnegie Hall—Straus Tone Poem Heard

By OLIN DOWNES

The height of last night's concert of the Boston Symphony Orchestra at Carnegie Hall under the direction of Charles Munch was the performance of Bartok's "music for stringed instruments, percussion and celesta." Mr. Munch gave this richly colored and originally designed music the full measure of his own passionate temperament and responsiveness to Bartok's idiom. The idiom and style of this music are no longer strange to us, or less than eloquent, while the score appears as one of the strongest, closest knit and effectively instrumentated of all Bartok's orchestral works.

The curious instrumentation is no wanton experiment with special orchestral timbres. Rather it is an instrumental scheme of a character peculiarly representative of the composer's thought. With this orchestra of strings and percussive instruments, which include the piano and the harp (when was a harp a percussion instrument?), as well as the celesta, xylophone, drums, gong and cymbals, Bartok achieves a unique color scheme that is an outward token of the profoundly Hungarian spirit of the music.

There are four movements, but there is no orthodoxy. The opening movement consists of a single short lyrical phrase, developed fugally to a climax of singular intensity. The intensity is not only contrapuntal tension, but emotional experience. Between the movements that follow there is considerable thematic relation, though the subjects are so transformed in rhythm and harmonic treatment that the metamorphoses might easily escape attention.

The plucking of the strings in the scherzo movement, punctuated by the sharp brilliant asymetrical chord of the piano, and by the strange, rumbling fugato of the middle part is a strange business, belonging not to the West; and there could be no better characterization of the third movement than the late Lawrence Gilman's words, "a mystical nocturne, elemental and earthborn." The finale is a wild kermesse. The effective contrasts between the movements, which nevertheless balance and complete each other by their contents and their changing moods, make a symphonic fabric of a rarely original texture.

The other works on the program were Richard Strauss' early—and magnificent—tone-poem, "Don Juan," and one of the symphonies of Dvorak, which is rarely heard today, a Fourth Symphony in G major. It says much for Mr. Munch that he could turn from the modernities and the exotic colorings of Bartok to the "native woodnotes wild" of Dvorak's naive symphony. This symphony has adorable melodies, and is not particularly compact or formal. One thinks of Dvorak, with his plenitude of melodies, just sitting down without very much calculation and pouring it out. The symphony could perhaps best be enjoyed by going out into the woods on a Czech holiday.

In the performance of Strauss' tone-poem Mr. Munch was not as fortunate as he might have been. He ran away with himself. There was a loss of distinctness and even of the most effective articulation of the themes. The final climax lost its grandeur and the full measure of dramatic affirmation because it was hurried. There was one moment of extraordinary effect, that of the celebrated A minor chord at the end which is pierced by the F natural as by a sword-thrust. Most conductors make this literal in effect. With Mr. Munch it was the true interpretation of Strauss' thought—life turned to ashes and emptiness; "and this is the end of every man's desire." Here was a distinctive touch in an imperfect performance.

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BROOKLYN, N. Y.
EAGLE
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by PAUL AFFELDER

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The concert started off with the Overture to Robert Schumann's only opera, "Genoveva." Though it gained considerable popularity in its day, the opera is now all but forgotten, as its Overture—and deservedly so. For this is weak, inconsequential Schumann, not nearly up to the standards of his well-known "Manfred" Overture. One could not cavil with the performance, however; it was warm, polished and in the proper romantic vein.

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The three-movement work is short, concise and often witty in the French manner. It was given a stunning interpretation by Miss Posselt, who played the first movement with smoothness and a touch of appropriate nonchalance, the slow movement with a beautiful singing quality, and the finale, including a spirited cadenza, with fire and verve. She was given perfect support by M. Munch and the orchestra, who provided a precise and delicate background. Here is a little concerto which may eventually find its way into the permanent repertoire.

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The two sections from Ernest Bloch's "Baal Shem" for violin and orchestra, which followed, were undoubtedly played in honor of the composer's recent 70th birthday. Both of these movements, "Vidui" ("Contrition") and "Nigun" ("Improvisation"), are more familiar and more suitable in their original settings for violin and piano, in which form they frequently appear on recital programs. Bloch's orchestral arrangement of the accompaniment does little or nothing for the music. Besides, the soloist and conductor seemed last night to be out of sympathy with the spirit of the work, for their performance was often dry and perfunctory and lacking in focus and the necessary Hebraic passion.

Anton Bruckner's Seventh Symphony in E Major, with which the program concluded, can be a long and ponderous work, even in the hands of an Austrian conductor—who is supposed to understand best the music of his mystical countryman. It was, therefore, a most pleasant surprise to hear M. Munch's Gallic approach to the symphony. By lightening its texture and speeding up its tempi, he was able to make the work seem shorter and decidedly more palatable.

Contributing mightily to the success of this interpretation was the refined playing of the orchestra, particularly the strings and woodwinds. After two seasons, it looks as if M. Munch has finally succeeded in restoring the polish and finesse which the orchestra lost during the first months of his tenure. All he needs to do now is soften and refine the brasses—especially the trumpets, which continue to offend the ears with their blatant sounds.

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LOUISE V. SCHOFIELD.
Alexandria.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 18 1951

CONCERT AND RECITAL

By Jerome D. Bohm

BOSTON SYMPHONY [illegible]ESTRA

CARNEGIE HALL

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(First New York performance)
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Rivier's Violin Concerto, which was given its first local hearing, is hardly likely to become a permanent addition to the slender literature of worth-while concertos for this instrument. Its central slow movement, modal in its melodic substance, is less arid than the two corner movements in which the unrewarding thematic material is treated in a manner productive of the devil-may-care mood inherent in so much contemporary French music; music in which the harmonic acerbities lead to no inner tensions and serve only to reveal the composer's inherent poverty of resources. The long cadenza which brings the final movement to an end is tiresome and ineffectual in its meaningless sequences. Miss Posselt played it admirably and the orchestra supplied a carefully adjusted accompaniment but this is hardly music worthy of the attentions of so gifted a violinist or of a conductor of Mr. Munch's caliber. Although Bloch's "Baal Shem" is not in any way a first-rate composition, the two excerpts Miss Posselt played from it so expressively, the rhapsodic "Vidui" and "Nigun" have at least the touch of sincerity to recommend them.

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It is mysterious music, this, with its weirdly refined melodic moods embedded in a mass of lean, special rhythms. Bartok came closest of all to fathoming the soul of rhythm, and his researches made exciting news in last night's performance.

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SCRANTON, PA.
SCRANTONIAN
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The World of Music

Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this Summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's Summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.

The New York City Opera Company will open its Spring season at the City Center on March 14 with Wagner's "Die Meistersinger," the successful new production of last Fall and the first Wagnerian opera essayed by the organization since the 1945 production of "The Flying Dutchman." The season will close on April 22.

New to the repertory will be Massenet's "Manon," second of the operatic works based on the Abbe Prevost novel to be offered at City Center. The company previously revived the Puccini "Manon Lescaut," with Dorothy Kirsten in the title role, in the first New York production in approximately 20 years.

The repertory will include at least three works from the French wing, "Manon," "Faust" and "Carmen"; the Prokofieff satire, "The Love for Three Oranges"; the Wagnerian high comedy and the two Mozart works, "Don Giovanni" and "The Marriage of Figaro," representing the German wing; and from the Italian wing, "La Boheme," "Madame Butterfly," "Aida," "Cavalleria Rusticana," "Pagliacci" and "La Traviata." "The Love for Three Oranges" and "The Marriage of Figaro" will be sung in English, as usual.

Twenty-eight instrumental soloists are announced by the New York Philharmonic-Symphony for its 1951-52 season. Seven will be heard with the orchestra for the first time, including the Greek pianist Gina Bachaeur, who made a highly successful New York recital debut this season.

The list of instrumental soloists follows:

Pianists: Gina Bachaeur, Jean Casadesus, Robert Casadesus, Aldo Ciccolini, Clifford Curzon, Rudolf Firkusny, Frank Glazer, Nicole Henriot, Myra Hess, Grant Johannesen, Constance Keene, Oscar Levant, William Masselos, Hortense Monath, Guiomar Novaes, Rudolf Serkin, Artur Schnabel and the duo pianists—Arthur Whittemore and Jack Lowe.

Violinists: Zino Francescatti, Jascha Heifetz, Frances Magnes, Nathan Milstein, Erica Morini, Michael Rabin and Isaac Stern.

Violincellists: Gregor Piatigorsky and Leonard Rose.

The curriculum includes coaching in vocal and instrumental repertoire, theory, composition, conducting and program-making and is under the direction of Max Helfman.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 19 1951

CONCERT AND RECITAL

By Jerome D. Bohm

BOSTON SYMPHONY ORCHESTRA
CARNEGIE HALL

Bruckner's Seventh

Concert yesterday afternoon under the direction of Charles Munch with Ruth Posselt as violin soloist. The program:

Violin Concerto..... Rivier
(First New York performance)
Vidui; Nigun from "Baal Shem".....Bloch
Symphony No. 7, E major.....Bruckner

Mr. Munch's program with the Boston Symphony Orchestra Saturday afternoon was a peculiarly constructed one, the only first-rate music on it being the Seventh Symphony of Bruckner which occupied its second half, with the first half beginning with the fast-aging "Genoveva" Overture. The problem of finding a short work to start a symphonic program is not an easy one and conductors frequently turn to opera overtures, more often than not to those of Weber, for this purpose. And it mus tbe said that overworked as they are, Weber's works in this form as still the most viable of the pre-Wagnerian, Romantic overtures, and preferable to less hackneyed, but far less arresting products of their kind of which the "Genoveva" Overture is an example. Everything in it has been said more cogently by Schumann in other similar works such as the "Manfred" and "Faust" Overtures.

Rivier's Violin Concerto, which was given its first local hearing, is hardly likely to become a permanent addition to the slender literature of worth-while concertos for this instrument. Its central slow movement, modal in its melodic substance, is less arid than the two corner movements in which the unrewarding thematic material is treated in a manner productive of the devil-may-care mood inherent in so much contemporary French music; music in which the harmonic acerbities lead to no inner tensions and serve only to reveal the composer's inherent poverty of resources. The long cadenza which brings the final movement to an end is tiresome and ineffectual in its meaningless sequences. Miss Posselt played it admirably and the orchestra supplied a carefully adjusted accompaniment but this is hardly music worthy of the attentions of so gifted a violinist or of a conductor of Mr. Munch's caliber. Although Bloch's "Baal Shem" is not in any way a first-rate composition, the two excerpts Miss Posselt played from it so expressively, the rhapsodic "Vidui" and "Nigun" have at least the touch of sincerity to recommend them.

The interpretation of Bruckner's Seventh Symphony" was not, excepting as sheer sound, genuinely impressive. It would be difficult to imagine a more silken, shimmering tonal investiture than that accorded it. But the inwardness and intensity essential to a telling realization of the Austrian master's ideas were not forthcoming. The pacing, particularly that of the middle-part of the slow movement, was too often injudiciously fast, so that the solemn mood of the music was disturbed, and particularly disaffecting was Mr. Munch's huge cut in the finale which brought it to a sudden, anti-climactic close and resulted only in the shattering of its massive structure.

'Goetterdaemmerung' at Met

Wagner's "Goetterdaemmerung" had its second performance of the season at the Metropolitan Opera House Saturday afternoon, when Helen Traubel was the Brünnhilde. Except for Miss Traubel, and Gerhard Pechner, who sang Alberich, the cast under Fritz Stiedry's direction was the same as last Thursday's, including Set Svanholm as Siegfried, Herbert Janssen as Gunther, Dezso Ernster as Hagen, Regina Resnik as Gutrune and Margaret Harshaw as Waltraute. This marked the first time that the four music dramas of "Der Ring des Nibelungen" have been broadcast from the Metropolitan on consecutive Saturdays, and also the first time that this cycle has been heard by the Metropolitan's radio audience within a single season.

F. D. P.

Sylvia Muehling, Pianist

Sylvia Muehling, pianist, who made her New York debut at Town Hall last season, appeared at that hall again Saturday afternoon in a program of sold, exacting music, notable for its lack of frills. She chose works of only four composers: two Brahms Intermezzi and a Capriccio, Beethoven's Sonata, Opus 110, Bach's G major French Suite and Hindemith's Sonata No. 3.

Miss Muehling is a patient musician, since she attempts to let the music unfold itself, without crowding. Occasionally she has a big, round somber tone, although quite often the dark color of her playing becomes merely murkiness. Her continual habit of languishing over the ends of phrases and subphrases dissipated the intensity of line that might have accumulated to give her work formal sense. The Adagio of the Beethoven Sonata became especially amorphous under this dissolving treatment, and Brahms also suffered.

T. M. S.

William Kapell, Pianist

William Kapell, pianist, was the soloist in Saturday night's performance of Rachmaninoff's Concerto No. 2, in C minor, at Carnegie Hall. Leonard Bernstein, fulfilling a two-week engagement with the New York Philharmonic Symphony, was the conductor, and the remainder of the program duplicated Thursday's offerings, Tchaikovsky's "Romeo and Juliet" Fantasy and Stravinsky's "Sacre du Printemps."

Mr. Kapell's natural capacities, as is well known, are eminently suited to music in the Russian manner. He has the fingers for it, the heart, too, and he never failed to make the Rachmaninoff concerto a garden of color. Saturday night, what with the excessively animated Mr. Bernstein mishandling cues and tempi, there were moments when Mr. Kapell's usual and imperturbable calm was somewhat shaken, but his performance had as its basic ingredients all the elements of good taste, warmth and technical perfection which continue to make his playing a lasting pleasure and an all-round delight.

J. S. H.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
FEB 19 1951

Toscanini At Carnegie

By MILES KASTENDIECK

There was a hushed atmosphere in Carnegie Hall early last Saturday night. A spirit of dedication permeated the hall. If this was to be Toscanini's final appearance with the NBC Symphony, the occasion was one of tribute expressed only through the medium of music.

That Toscanini conducted as he always has with that inimitable recreative touch goes without further reporting. In the haunting beauty of Debussy's "Afternoon of a Faun," in the brilliant orchestration of Respighi's "Fountains of Rome," and in the personal expressivity of Elgar's "Enigma" variations, he was quite at home.

The performances reflected both his greatness and that which he always inspires in other musicians.

By coincidence he found himself playing Elgar's notable tribute to friendship in this special moment. As he infused the music with that enkindling warmth and spirit which prompted Elgar to write of his friends, Toscanini unconsciously revealed himself as a great friend to man.

There is of course no way of telling how final this moment was. Forced to curtail his NBC concerts, he has said nothing of retirement. Almost 84, he is still young enough to stage a comeback.

* * *

Boston Matinee

Charles Munch gave the Boston Symphony matinee audience a full measure of music in Carnegie Hall on Saturday. Little of it was familiar, most of it was entertaining, and some of it was absorbing.

If the lush romanticism of Schumann's overture to "Genoveva" sounded old-fashioned, the empty modernism of Rivier's violin concerto in its first New York performance sounded overnew. Bloch's "Baal Shem" sounded just right. Bruckner's Seventh Symphony made a strong bid for increasing recognition.

Munch and the orchestra were in excellent form throughout this long program.

Ruth Posselt was the able soloist. She negotiated the Rivier expertly and the Bloch feelingly.

* * *

Three Meet

Ten minutes of glamorous dancing brought together Maria Tallchief, Nora Kaye, and Andre Eglevsky at the City Center last night.

Joined in Balanchine's "Pas de Trois," new to the New York City Ballet, they brought down the house with a happy combination of graceful lyricism and brilliant virtuosity.

This Clipping From
BOSTON, MASS.
POST
FEB 24 1951

SYMPHONY CONCERT

The program presented yesterday afternoon by the Boston Symphony Orchestra at Symphony Hall, under the baton of Richard Burgin, opened with Beethoven's Overture to Egmont. A more powerful curtain raiser can hardly be found. Mr. Burgin and the orchestra handled with authority the profoundly tragic yet triumphant composition, one of the few pieces in this class of symphonic overtures possessing more than sound and fury.

Hindemith's Symphonic Dances, studded with brilliant technical devices and symphonic complexities, was the middle work of the concert. The first movement is melodically the most interesting; the second depends on rhythmical tricks for effectiveness; the episodic third movement is the weakest of the four; the last movement, in contrast, is inordinately tense. The music is meticulously worked out and only rarely does the composer's virtuosity get in the way of the music. Not heard here for some years, the Symphonic Dances should take their place beside Mathis der Mahler in our symphonic repertory.

An arrangement of the Quartet in G minor for piano and strings by Johannes Brahms, transcribed in 1937 for large orchestra by Arnold Schoenberg, appeared last on the program. Schoenberg took particular pains to employ typically Brahmsian sonorities in the instrumentation, and the transcription in consequence sounds like a new symphonic work of the composer. In its new dress the Quartet both loses and gains something. To anyone familiar with the original setting, the themes in this transcription sound a bit out of place. The first movement, one of the most grandly tragic works ever written in that tragic key, G minor, in this arrangement seems inflated and disjointed, as it does not in the original. I suspect that there is more of the Gurrelieder here than Brahms. However, the last movement gains by the larger orchestral color. The Gypsy Rondo, with its flashes of fire and color, and its intensely rhythmic gypsy swing, belongs to the dance as well as the concert hall.

Richard Burgin conducted with style and feeling. The orchestra played with resultant precision and elan.

TUCKER KEISER.

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MORNING GLOBE
FEB 22 1951

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The will gives outright bequests of $50,000 to the Parish of the Advent, Brimmer st., Boston, as an endowment fund, $5000 to the parish for a memorial in his memory and $40,000 to Harvard College for two annual classical scholarships of $500 each.

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A $800,000 trust fund is set up for another sister, Mrs. Fannie L. Curtis, Brookline, with a nephew, Louis Curtis, and Albert M. Lyons, Newton, as trustees. Mrs. Curtis is to receive the income for life and on her death one-half of the principal is to be given outright to her issue.

The other half of the trust then is to be disposed of as follows: $50,000 to the Massachusetts Society for the Prevention of Cruelty to Children, $25,000 to the Nashotah House, Nashotah, Wis., $10,000 each to the Family Welfare Society of Boston and the Morgan Memorial Co-Operative Industries and Stores, Inc., $15,000 to the Protestant Episcopal Cathedral Foundation of the District of Columbia, and $5000 each to the Russian Theological Academy Fund of New York, the Church Home Society for the Care of Children of the Protestant Episcopal Church of Boston, the Boston Dispensary, Co-Operative Workrooms, Inc., St. Monica's Home, Boston, St. Andrews School, St. Andrews, Tenn., and the Order of Poor Brethren of St. Francis of the American Congregation of Franciscans, Mt. Sinai, N. Y.

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ENTERPRISE & TIMES
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Only the overture to Schumann's sole opera, "Genoveva," comes to occasional performance, the rest of the work, which was doomed from the first by its undramatic content, being virtually forgotten despite its many pages of pronounced beauty.

But the overture itself sounded dated yesterday, much more so in fact than many other overtures of Schumann's time including his own to "Manfred." Mr. Munch invested every measure of it with ravishing sound, read the slow introduction with the requisite melancholy, made the rest of the score duly impassioned and brought the whole to a brilliantly exultant termination.

He then turned his attention to the Rivier concerto, which received its New York première. This amorphous, empty composition by the 55-year-old French composer, became most articulate in its central slow section, but all of it was fragmentary, episodic and restless, with constantly changing orchestral combinations that had no relation to one another or to the tricky solo part.

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How real and impressive these well-known pieces sounded after the trivialities of the violin concerto! How rich and pleasing the orchestration, how essentially direct and explicit every measure of the music! Miss Posselt evoked their devout, fervent moods in telling fashion, presenting their solo part with a skill and depth of poetry that was well matched by the orchestra, in its fine support.

With the Bloch pieces and the Schumann overture the concert found most to impart. For if Mr. Munch's presentation of the Seventh Symphony of Bruckner was a constant revelation of gloriously beautiful tone, his conception of the masterpiece failed to disclose its inherent profundity and intensity of feeling, its monumental power.

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It was difficult to understand why Mr. Munch waited until the end of the symphony to make his first and only cut, which saved very few minutes in time and yet damaged the reading badly. There were many fine details and well contrived climaxes in performance, much that was lyric and tender, but the true grandeur of the four movements was missing in spite of the marvelous smoothness of all of the playing, even the tuba quintet boasting an almost unbelievable mellowness.

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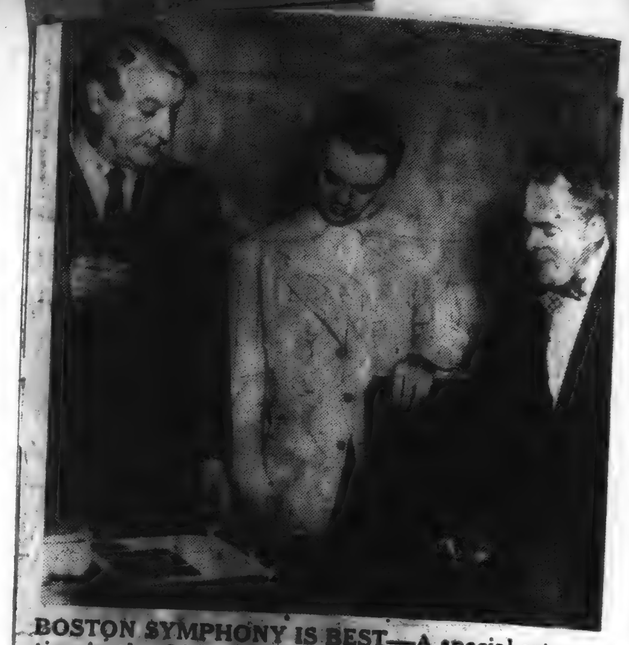

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—Douglas Watt

[241]

This Clipping From
BOSTON, MASS.
HERALD
FEB 24 1951

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 17th concert of the 71th season in Symphony Hall yesterday afternoon. The program was as follows:

Overture to "Egmont," Op. 84...Beethoven
Symphonic Dances.....Hindemith
Quartet in G minor, Op. 25 ....Brahms-Schoenberg

By RUDOLPH ELIE

The question in considering yesterday's symphony concert, excellently conducted by Richard Burgin, incidentally, is this: Is the transcribing of chamber music for orchestra an artistic process and to be encouraged?

THE ANSWER to this is very clearly "yes." It depends, however, on who does the transcribing and how he approaches the work to be transcribed. The case in point in this week's concerts is Brahms G minor Piano Quartet as arranged for full orchestra, xylophone and all, by Arnold Schoenberg. The Quartet is, in the first place, a strikingly beautiful and effective piece and one that in its original form is virtually never heard in concert. (Indeed, to reflect on the vast quantities of chamber music that is nowadays seldom if ever performed in public is pretty disheartening . . . though it must be said the smaller recording companies are rapidly filling the breach.)

In the second place this Quartet is a big work in every sense of the word. That its character is changed by transcription to the orchestra goes without saying, but its essence is not distorted too far out of the composer's intention. It retains its bigness of style in the orchestra, but gains in color, in tonal variety and even in subtlety of mood: the magical little coda of the Intermezzo, for example, and the first cadenza of the marvelous gypsy Rondo, here given to the clarinet.

THE CLARINET'S role in the transcription, and indeed of the entire woodwind section, is Schoenberg's trump. Nobody could have more truly captured the special sound of Brahms' own woodwinds than he in this; the oboes and clarinets are perfectly disposed throughout. While there are moments here and there that suggest the Strauss orchestral palette it is exceedingly close approximation of the Brahms orchestra in spirit as well as sound. Thus it always comes back to the artistic integrity and technical capacity of the transcriber, and whatever else one may say about Arnold Schoenberg, he has these qualities in heroic quantities.

As for the matter of transcription, it must be remembered that Brahms himself transcribed this and many other chamber pieces for piano duet, that Bach transcribed his own and others' music right and left (his D minor concerto for two violins, to name but one of a hundred things, occurs as a two-piano concerto in a different key), and that up until recent times composers wrote music that could be played by any instruments that happened to turn up. The question, in fine, is always "Who is doing the transcription?" In this case, with Schoenberg doing it, it is right and it is good. I wish more transcriptions of this sort were performed—and there are many available.

THE CONCERT began with Beethoven's familiar Overture to "Egmont," and found Mr. Burgin conducting for the first time in my experience with a baton. I found this a notable improvement in his conducting, too, giving him additional clarity and authority and contributing as well to the visual aspects of his work. Baton or no, he was at his very best in the Hindemith Symphonic Dances, which he read with exactitude but with admirable freedom of nuance, with force but without being domineering.

The dances themselves are Hindemith in his best vein with massive utterances in the heavy brass and percussion and with unfaltering melodic inspiration and motor force throughout. I felt they continued after they had made their point and I felt, too, that they were all of a color, that the contrasts were either black or white. Nonetheless they are contemporary music at its very best and Mr. Burgin and the orchestra, who had a couple of ups and downs in the Brahms, did them in a brilliant and exciting fashion.

Mr. Munch returns next week to do Mozart's Symphony in E flat, Nabokov's "La Vita Nova" for soprano, tenor and orchestra, and Schubert's Mass in G major with a chorus prepared by Arthur Fiedler.

This Clipping From
INDIANAPOLIS, IND.
NEWS
FEB 24 1951

The Big Ten

"One of the most exciting cultural advantages of the past half century," writes the noted music critic, Deems Taylor, in the March issue of Holiday magazine, "has been the extraordinary rise of the American orchestra. In 1900 we had seven major symphony orchestras. Today, there are at least 25 orchestras of first rank, orchestras that are the peer of anything that Europe has produced."

In evaluating these orchestras, Mr. Taylor selects what he terms "The Ten Finest"—the nation's very best orchestras. Opinion is virtually unanimous, he says, that the Big Three are the Boston Symphony, the New York Philharmonic and the Philadelphia Orchestra. "And here," he continues, "are the remaining seven. Suppose we consider them as tied for second place."

Included in the seven is the Indianapolis Symphony Orchestra, which shares honors with the Chicago Symphony, the Cincinnati Symphony, the Cleveland Orchestra, the Minneapolis Symphony, the St. Louis Symphony and the San Francisco Symphony—all from cities considerably larger than Indianapolis. Of the Indianapolis orchestra, Mr. Taylor notes: "Founded in 1930. This is the youngest of the Big Ten. In his 13 years as conductor, Fabien Sevitzky has produced astonishing results."

Indianapolis, obviously, can—and should—take pride in its orchestra. And it can show its appreciation by oversubscribing the $110,000 campaign of the Indiana State Symphony Society, in order to assure that the Indianapolis Symphony will continue to uphold its present high standard.

SYMPHONY CONCERT

The program presented yesterday afternoon by the Boston Symphony Orchestra at Symphony Hall, under the baton of Richard Burgin, opened with Beethoven's Overture to Egmont. A more powerful curtain raiser can hardly be found. Mr. Burgin and the orchestra handled with authority the profoundly tragic yet triumphant composition, one of the few pieces in this class of symphonic overtures possessing more than sound and fury.

Hindemith's Symphonic Dances, studded with brilliant technical devices and symphonic complexities, was the middle work of the concert. The first movement is melodically the most interesting; the second depends on rhythmical tricks for effectiveness; the episodic third movement is the weakest of the four; the last movement, in contrast, is inordinately tense. The music is meticulously worked out and only rarely does the composer's virtuosity get in the way of the music. Not heard here for some years, the Symphonic Dances should take their place beside Mathis der Mahler in our symphonic repertory.

An arrangement of the Quartet in G minor for piano and strings by Johannes Brahms, transcribed in 1937 for large orchestra by Arnold Schoenberg, appeared last on the program. Schoenberg took particular pains to employ typically Brahmsian sonorities in the instrumentation, and the transcription in consequence sounds like a new symphonic work of the composer. In its new dress the Quartet both loses and gains something. To anyone familiar with the original setting, the themes in this transcription sound a bit out of place. The first movement, one of the most grandly tragic works ever written in that tragic key, G minor, in this arrangement seems inflated and disjointed, as it does not in the original. I suspect that there is more of the Gurrelieder here than Brahms. However, the last movement gains by the larger orchestral color. The Gypsy Rondo, with its flashes of fire and color, and its intensely rhythmic gypsy swing, belongs to the dance as well as the concert hall.

Richard Burgin conducted with style and feeling. The orchestra played with resultant precision and elan.

TUCKER KEISER.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
FEB 24 1951

MUSIC

Burgin Conducts Pieces by Beethoven, Hindemith and Brahms at Symphony

By CYRUS DURGIN

Time was when a wholly German program at the Boston Symphony Orchestra concerts meant a classical afternoon. That is no longer so, for while the list that Richard Burgin conducts this week is wholly Teutonic in origin, there is but one-third classic about it. The first number is Bethoven's "Egmont" Overture, substituted for the previously announced Italian Serenade by Hugo Wolf. This is followed by Hindemith's Symphonic Dances and Arnold Schoenberg's orchestration of Brahms' G minor Piano Quartet.

Hindemith's music, introduced here by Serge Koussevitzky in 1938, wears well, although perhaps it is too long for its essential substance. The style is that of the "Mathis der Maler" period in Hindemith's career, and in fact there were numerous reminiscences from the three well-known orchestra excerpts from that opera. The long, somewhat restless melodic lines, the dissonant counterpoint, the sustained brisk rhythms and the frequent punctuation by heavy chords; those procedures and mannerisms are all present in the Symphonic Dances.

The word "dances" should not be taken literally by those making acquaintance with the score, for the relationship between Hindemith's music and the dance is slight. The emphasis lies wholly on the first half of the title: "symphonic." The work is prevailingly idea music, and on that ground its worth is evident and considerable. Sensuous beauty came next in the composer's purpose.

Just why Mr. Schoenberg, the respected adventurer in the 12-tone system, and a leading musical theoretician of our time, should have found it advisable to orchestrate Brahms' G minor Piano Quartet is a question which finds no ready answer. It is one thing to orchestrate Bach chorale-preludes which, by reason of their creation for organ, otherwise would be seldom heard by the large public.

But to trick up, and decorate, and fuss over, and inflate a familiar chamber work is another matter. Purely as orchestral technique this transcription has its merits, although it is mostly pretty heavy. But it completely alters the musical character of Brahms' Quartet and makes of it what comes near being an artistic hodge-podge. Brahms' idiom had an intimate relationship to the medium in which he expressed himself. That of Bach, generally speaking, was more objective, less persnoal. A Bach organ work, well arranged for orchestra, is still Bach; Brahms' Quartet gains nothing and loses its soul by the transference.

The good points of Mr. Burgin's conducting: clarity, a flair for the style and the complexities of modern music, were pleasurably apparent in Hindemith and Schoenberg-Brahms. The "Egmont" Overture, however, went perfunctorily.

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This Clipping From
WASHINGTON, D. C.
POST
FEB 25 1951

Two Presidents Will Hear Boston Symphony Concert

President Truman and President Vincent Auriol of France will attend the concert at Constitution Hall the evening of March 31, when French conductor Charles Munch brings his great American orchestra, the Boston Symphony, to Washington. The two presidents will face each other across Constitution Hall, seated in flag-draped boxes.

The President and Mrs. Truman, the Ambassador of Norway and Mme. Munthe de Morgenstierne, and the Secretary of State and Mrs. Acheson head the list of distinguished sponsors for the March 31 concert.

A group from the French Embassy taking boxes for the concert include the Ambassador and Mme. Bonnet, the Minister and Mme. Jean Pierre Benard, Minister Counselor Jean Daridan, Counselor Pierre Siraud and Gen. de Corps d'Armee, Paul Ely.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
FEB 27 1951

Music Notes

By D. E. RITZ

Programs for the Berkshire Festival at Tanglewood, Lenox, Mass., have been announced from Boston. Serge Koussevitzky will conduct three weekends of chamber-proportioned orchestra on Saturday evenings and Sunday afternoons of July 7-8, 15-16 and 22-23. The full Boston Symphony will make its first appearance in the Music Shed on July 26. Series A and two of the concerts of series B will be directed by Charles Munch with the second program of series B conducted by Eleazar de Carvalho. Dr. Koussevitzky will conduct all of the series C programs and will also serve as director of the Berkshire Music Center.

Programs in the Theatre-Concert Hall on July 7-8 will be devoted to music by Bach; July 15-16 to Haydn; and July 22-23 to Mozart.

The series A program under Mr. Munch will include Thursday evening, July 26, Schumann, Overture to "Genoveva," Schumann Fourth Symphony and Berlioz "Fantastic Symphony." The Saturday evening, July 28 program will include the Piano concerto with Claudio Arrau as soloist and the Prokofieff Sixth Symphony. The Sunday afternoon, July 29 program will consist of the Overture to "The School for Scandal," Barber; "Quiet City," Copland; Fifth Symphony, Mennin; and Franck Symphony in D minor.

The series B programs will open Thursday evening, Aug. 2 with Mr. Munch conducting the Haydn "Drum Roll" symphony; "Rhapsodie Espagnole," Ravel; "Prelude to the Afternoon of a Faun," Debussy; and the Third Symphony by Roussel. Mr. de Carvalho will conduct the Saturday evening, Aug. 4 program including the Second Symphony, Guarnieri; Second Piano Concerto by Prokofieff with Jorge Bolet as soloist; and "Pictures at an Exhibition," Mossorgsky-Ravel. Mr. Munch will conduct the Sunday afternoon, Aug. 5 program including the Handel Water Music, Music for Strings and Percussion, Bartok, and the Third Symphony (with organ) by Saint-Saens.

Dr. Koussevitzky will open series C with a performance of the "Missa Solemnis," Beethoven, on Thursday evening, Aug. 9. His Saturday evening, Aug. 11 program will include the Beethoven Sixth Symphony (Pastorale) and the Tchaikovsky Sixth Symphony (Pathetique). He will close the festival on Sunday afternoon, Aug. 12, with the Honegger Fifth Symphony and the Brahms Second Symphony.

Local programs this week will be the Schubert Club concert at Union College Memorial Chapel Friday at 8:30 p.m. and the Schenectady Symphony youth program at the Plaza theater Saturday at 10 a.m.

Paul King, baritone, will be the assisting artist for the Schubert program which will be directed by Dr. Elmer A. Tidmarsh. Anthony R. Stefan will conduct the children's program.

Gertrude Neidlinger, concert comedienne, will present a program at the Albany Institute of History and Art on March 5 under the sponsorship of the Monday Musical Club of Albany. Mrs. Louis Gedrow of 11 South Pine avenue, Albany, is serving as chairman.

Miss Neidlinger began her career as a serious concert recitalist but her gift of musical satire has become her professional preference. Her program includes re-enactments of embarrassing moments that have actually happened on the concert stage to great and would-be prima donnas.

The March issue of "Holiday" has devoted five illustrated articles to music in this country. Written by H. W. Heinsheimer, Deems Taylor and Joseph Wechsberg, they include "This Land of Great Music," "Small Town Symphony," "The Instruments" and an article including musicians selected for a "Dream Orchestra" and one picking the "ten finest orchestras" of the country.

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Works of Bach, Beethoven and Mozart will be performed and the festival will be held in the palace of the Kings of Mallorca.

R. Lloyd Adams, organist-pianist of Pomona, Calif., has won the W. W. Kimball award of $100 for a musical setting of Helen Field Watson's poem, "In June." The contest was sponsored by the Chicago Singing Teachers Guild and had 103 entrants from the United States and Canada. Mr. Adams is organist at Trinity Methodist Church in Pomona.

This Clipping From
BOSTON, MASS.
HERALD
FEB 26 1951

SYMPHONY HALL

Sunday Symphony

The Boston Symphony Orchestra, Charles Munch conducting, gave the fourth concert of the Sunday afternoon series yesterday. Patricia Travers, violinist was the soloist. The program:

Overture to "La Princesse Jaune" ..... Saint-Saens
Concerto for violin and orchestra, D Major ..... Brahms
Symphony No. 6 in E Flat Minor ..... Prokofieff

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Forceful and vigorous, M Travers revealed intellect penetration as she compassed difficult work. Complete cont of the bow arm gave her a si ing legato line, but even more the point created a structu where principles of variety a balance contrasted against ea other. Bravura gypsy fiddling a lyricism are easily confused; s can toss one off as blithely she can concentrate on the de cate tonal shadings of the oth

She was at her best, perha in the first and third movemer where her rhythmic power show to advantage. The repose a serenity of the adagio were le satisfactory; overtones of urgen tinged the section slightly thou its lyric qualities were not i nored entirely. The first mov ment, however, came off wi emotional intensity as well as t third, and Miss Travers' entire a pearance was full of sound wor manship and technical proficienc Ralph Gomberg assisted han somely as the oboist carrying t main theme in the adagio.

This Clipping From
BRIDGEPORT, CONN.
POST
FEB 24 1951

Frankie Carle comes to Loew's Globe with his nationally popular dance band for continuous performances Monday afternoon and night.

Passing Show

—By Fred Russell

Serge Koussevitsky will conduct Beethoven's "Micsa Solemnis" at the Berkshire Festival, it was announced yesterday when the programs to be given by the Boston Symphony Orchestra in the shed on the three major weekends of the festival were made public. Charles Munch, who will be conducting at Tanglewood for the first time, will begin the festival Thursday evening, July 26.

His first program will consist of Schumann's Overture to "Genoveva" and Fourth Symphony and Berlioz' "Fantastic" Symphony. At his second concert, July 28, Mr. Munch will lead Prokofieff's Sixth Symphony. Claudio Arrau will appear with him as soloist in a piano concerto still to be announced. Barber's Overture to "The School for Scandal," Copland's "Quiet City," Mennin's Fifth Symphony and Franck's symphony will make up the third program on July 29.

Mr. Munch's fourth concert on Aug. 2 will include Haydn's "Drum Roll" Symphony, Ravel's Rhapsodie Espagnole, Debussy's "Afternoon of a Faun" and Roussel's Third Symphony.

Eleazar de Carvalho, who will conduct the Aug. 4 concert, will direct Guarnieri's Second Symphony. Prokofieff's Second Piano Concerto, with Jorge Bolet as the soloist, and the Mussorgsky-Ravel "Pictures at an Exhibition."

Mr. Munch's fifth and last concert on Aug. 5 will have Handel's Water Music. Bartok's Music for Strings and Percussion and Saint-Saen's Third Symphony.

Mr. Koussevitzky will conduct the final weekend. His performance of the Beethoven Mass will be on Aug. 9. On Aug. 11 he will lead Beethoven's Sixth Symphony and Tchaikovsky's "Pathetique" and, on Aug. 12, Honegger's Fifth Symphony and Brahms' Second.

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD
FEB 26 1951

Trumans On Patrons List

The President and Mrs. Truman, the dean of the diplomatic corps, Norwegian Ambassador Wilhelm Munthe de Morgenstierne and Mme. Munthe de Morgenstierne, and the Secretary of State and Mrs. Acheson are among the patrons for the Boston Symphony concert at Constitution hall on March 31 at which the President of France, Vincent Auriol, will be present.

Charles Munch, French-born conductor of the Boston symphony, will be on the podium.

Other patrons for the concert are Associate Justice and Mrs. Frankfurter, Sen. and Mrs. Saltonstall, Rep. and Mrs. Wigglesworth, the Chief of Protocol and Mrs. Simmons, Mr. and Mrs. Robert Woods Bliss, Mr. and Mrs. John Nicholas Brown, Mr. and Mrs. Joseph C. Grew, Mr. and Mrs. Jouett Shouse, Mr. and Mrs. Eliot Wadsworth, Mr. and Mrs. William R. Castle, Mrs. Matthew Whittall and many many more.

Among those from the French embassy who have booked boxes for the concert are the Ambassador and Mme. Bonnet, Minister Counselor Daridan, Counselor Siraud, and First Secretary and Mme. Benard.

This Clipping From
BOSTON, MASS.
Christian Science Monitor

SYMPHONY CONCERT

Charles Munch returned to the podium yesterday afternoon from a brief mid-season vacation to conduct the Boston Symphony Orchestra in the fourth concert in the Sunday afternoon series. The program consisted of a musical bon-bon—one of the greatest violin concertos ever written, and an excellent new symphony now on the banned list in Russia.

Discussing the program in reverse order, let us consider the case of Prokofieff's Sixth Symphony, completed in 1947. Shortly after its first performance the composer's music was attacked and accused of "confusing and neuropathic combinations which turn music into cacophany and a chaotic accumulation of sounds." The above criticism just doe NOT apply to the Sixth Symphony. Despite the fact that the first movement is the least interesting of the three movements, the form is not at all difficult to follow and the sounds are well ordered. The second movement, one of the most pleasant pieces written during the last 25 years, is slow and song-like in character. The third and final movement is as clear and tuneful as a score by Rodgers and Hammerstein—and about as obvious. If the Soviet cultural arbiters hear chaos in this symphony, it is probably due to the fact that their sense of hearing has been dulled by listening to so much of their hysterical propaganda.

Patricia Travers was the soloist in the Brahms Concerto for Violin in D major. Miss Travers, who appears to be still this side of 20, has a good solid technique. Her tone is not a large one, but it has a beauty found too rarely in our younger violinists.

Saint-Saens' Overture to "La Princesse Jaune" served as the opening number. The overture to this nearly forgotten opera is excellent "Pops" material—cute, colorful and Gilbert and Sullivanish.

'S ONE Y
FRANCE
FRANCE AMERIQUE
L POBERS 535 FIFTH AVENUE, NEW YORK 17, N. Y.

● **Musique:** Bilan d'une semaine: Gregor Piatigorsky est revenu après une longue retraite au cours de laquelle il n'a perdu aucune de ses belles qualités . . . 4ème concert de Munch et ses "Bostoniens" avec au programme: première audition d'un concerto de Jean Rivier... Pierre Fournier au Town Hall, fidèle à lui-même, c'est-à-dire excellent . . . A part ça, les Français ne sont pas une race de musiciens. Wagner dixit.

This Clipping From
ST. PETERSBURG, FLA.
TIMES
FEB 25 1951

THE WORLD OF MU

Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music [illegible] tor, will be at Tanglewood this Summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's Summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart an Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.

[243]

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SCHENECTADY, N. Y.
GAZETTE
FEB 27 1951

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—By Fred Russell

Serge Koussevitzky will conduct Beethoven's "Missa Solemnis" at the Berkshire Festival, it was announced yesterday when the programs to be given by the Boston Symphony Orchestra in the shed on the three major weekends of the festival were made public. Charles Munch, who will be conducting at Tanglewood for the first time, will begin the festival Thursday evening, July 26.

His first program will consist of Schumann's Overture to "Genoveva" and Fourth Symphony and Berlioz' "Fantastic" Symphony. At his second concert, July 28, Mr. Munch will lead Prokofieff's Sixth Symphony. Claudio Arrau will appear with him as soloist in a piano concerto still to be announced. Barber's Overture to "The School for Scandal," Copland's "Quiet City," Mennin's Fifth Symphony and Franck's symphony will make up the third program on July 29.

Mr. Munch's fourth concert on Aug. 2 will include Haydn's "Drum Roll" Symphony, Ravel's Rhapsodie Espagnole, Debussy's "Afternoon of a Faun" and Roussel's Third Symphony.

Eleazar de Carvalho, who will conduct the Aug. 4 concert, will direct Guarnieri's Second Symphony, Prokofieff's Second Piano Concerto, with Jorge Bolet as the soloist, and the Mussorgsky-Ravel "Pictures at an Exhibition."

Mr. Munch's fifth and last concert on Aug. 5 will have Handel's Water Music, Bartok's Music for Strings and Percussion and Saint-Saen's Third Symphony.

Mr. Koussevitzky will conduct the final weekend. His performance of the Beethoven Mass will be on Aug. 9. On Aug. 11 he will lead Beethoven's Sixth Symphony and Tchaikovsky's "Pathetique" and, on Aug. 12, Honegger's Fifth Symphony and Brahms' Second.

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD
FEB 26 1951

Trumans On Patrons List

The President and Mrs. Truman, the dean of the diplomatic corps, Norwegian Ambassador Wilhelm Munthe de Morgenstierne and Mme. Munthe de Morgenstierne, and the Secretary of State and Mrs. Acheson are among the patrons for the Boston Symphony concert at Constitution hall on March 31 at which the President of France, Vincent Auriol, will be present.

Charles Munch, French-born conductor of the Boston symphony, will be on the podium.

Other patrons for the concert are Associate Justice and Mrs. Frankfurter, Sen. and Mrs. Saltonstall, Rep. and Mrs. Wigglesworth, the Chief of Protocol and Mrs. Simmons, Mr. and Mrs. Robert Woods Bliss, Mr. and Mrs. John Nicholas Brown, Mr. and Mrs. Joseph C. Grew, Mr. and Mrs. Jouett Shouse, Mr. and Mrs. Eliot Wadsworth, Mr. and Mrs. William R. Castle, Mrs. Matthew Whittall and many many more.

Among those from the French embassy who have booked boxes for the concert are the Ambassador and Mme. Bonnet, Minister Counselor Daridan, Counselor Siraud, and First Secretary and Mme. Benard.

This Clipping From
BOSTON, MASS.
Christian Science Monitor
FEB 26 1951

SYMPHONY CONCERT

Charles Munch returned to the podium yesterday afternoon from a brief mid-season vacation to conduct the Boston Symphony Orchestra in the fourth concert in the Sunday afternoon series. The program consisted of a musical bon-bon—one of the greatest violin concertos ever written, and an excellent new symphony now on the banned list in Russia.

Discussing the program in reverse order, let us consider the case of Prokofieff's Sixth Symphony, completed in 1947. Shortly after its first performance the composer's music was attacked and accused of "confusing and neuropathic combinations which turn music into cacophany and a chaotic accumulation of sounds." The above criticism just doe NOT apply to the Sixth Symphony. Despite the fact that the first movement is the least interesting of the three movements, the form is not at all difficult to follow and the sounds are well ordered. The second movement, one of the most pleasant pieces written during the last 25 years, is slow and song-like in character. The third and final movement is as clear and tuneful as a score by Rodgers and Hammerstein—and about as obvious. If the Soviet cultural arbiters hear chaos in this symphony, it is probably due to the fact that their sense of hearing has been dulled by listening to so much of their hysterical propaganda.

Patricia Travers was the soloist in the Brahms Concerto for Violin in D major. Miss Travers, who appears to be still this side of 20, has a good solid technique. Her tone is not a large one, but it has a beauty found too rarely in our younger violinists.

Saint-Saens' Overture to "La Princesse Jaune" served as the opening number. The overture to this nearly forgotten opera is excellent "Pops" material—cute, colorful and Gilbert and Sullivanish.

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FRANCE AMERIQUE

L POBERS 535 FIFTH AVENUE, NEW YORK 17, N. Y.

NUMERO DU 25 FEVRIER 1951

● Musique: Bilan d'une semaine: Gregor Piatigorsky est revenu après une longue retraite au cours de laquelle il n'a perdu aucune de ses belles qualités . . . 4ème concert de Munch et ses "Bostoniens" avec au programme: première audition d'un concerto de Jean Rivier... Pierre Fournier au Town Hall, fidèle à lui-même, c'est-à-dire excellent . . . A part ça, les Français ne sont pas une race de musiciens, Wagner dixit.

This Clipping From
ST. PETERSBURG, FLA.
TIMES
FEB 25 1951

THE WORLD OF MU

Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music[illegible]tor, will be at Tanglewood this Summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's Summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.

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This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 18 1951

Ex-Usher to Be Soloist With Boston Symphony

To bridge the gap between the second balcony and stage at Boston's Symphony Hall is every young singer's dream.

And that's the rare thrill that awaits a 26-year-old Boston basso when the lights go down and the music begins to swell at this week's Symphony concerts.

He is Robert Griffin of 270 Huntington av., who has shuffled dishes in the hall's cafeteria, ushered its paying customers to seats and taken tickets at the door, all to earn a seat in the second balcony to hear one of the world's most famous orchestras in action.

He not only has the honor of appearing for the first time as soloist with the Boston Symphony Orchestra but of helping it introduce for the first time in its history, Franz Shubert's Mass No. 2 in G Major. Written by the immortal Austrian composer in 1815, it is fairly well known in Europe, but relatively unfamiliar to this country.

See GRIFFIN

Nervous? "I undoubtedly will be," said the six-foot, three-inch Grinn, who was auditioned for one of the three solo parts by Conductor Charles Munch at the latter's invitation.

And not the least of his worries, he said, is finding the proper regalia to fit him for the opportunity that comes once in a lifetime.

Will Have to Hire Pants

"You see I'll have to rent myself some striped pants," he said with a smile. "For although I have some tails, I haven't invested in any afternoon clothes as yet."

Then Griffin looked with a smile at his pretty 24-year-old wife, Ruth, an accomplished singer also. And she smiled back.

It was the same kind of warm smile of reassurance she will be giving him when he makes his debut with the orchestra at his Friday afternoon premier performance. Only, unlike many other singer's wife, it won't be from beyond the foot lights or the wings.

It will be from her place on stage with the 125-voice chorus joining the orchestra in the mass. She will be one of the sopranos.

"I'll be nervous for him. But I'm sure he won't be," said the blonde and petite Mrs. Griffin, who pours coffee herself in the hall's cafeteria to earn her second balcony seas. "And we have the comfort of knowing we'll both be singing together."

Griffin, a native of Seattle and an Air Force veteran of World War II, said he received the invitation to audition for the part on Washington's Birthday, just as he and his wife were recovering from the flu.

Fortunately, he said, they had a score of the Mass on top of the piano in their modest, two-room apartment, and together they went over it briefly.

Then, he said, he rushed down to the hall he knew so well in a different role, and the famed Munch put him through his paces. "I blocked up once or twice because of my illness, but I got through it," he said. "Then, a few hours later, his secretary called me and told me I had the part.

"No, I'd never met Mr. Munch before, but I'd seen him lots of times—usually from the second balcony. He is a wonderful man. Everyone is crazy about him."

Graduate of Conservatory

Both Griffin and his wife are graduates in music at the University of Washington, where they first met after he returned from the war. After graduation in 1946 Griffin came to Boston and enrolled at the New England Conservatory of Music on the G.I. Bill, graduating with a master's degree in music last June.

In the meantime the couple were married and she came on here also enrolling at the Conservatory. Both have had parts in various concerts around Boston and singing in churches. Lately, Griffin, has been given roles in the New England Opera Theatre, receiving critical acclaim.

But the big thrill comes Friday and Saturday when the young singer soloes with the Boston Symphony.

Singers, he says, often say "cheeze" when they go on stage in order to "be smiling broadly." There will be no need for that with him.

Nabokov's 'La Vita Nuova' in Previeu

March 1, 1951

Concerto for Solo Voices To Have Symphony Première

By Klaus G. Roy

When we think of a concerto, do we not usually mean a work for one or more solo instruments and orchestra? Yet some of Bach's cantatas were called concertos in their day, and so was much of the concerted music—that is, joint vocal and instrumental forces of earlier baroque and late Renaissance composers. That may be why Nicolas Nabokov's "La Vita Nuova," to be given its première this week end by Charles Munch and the Boston Symphony is subtitled "Concerto for Soprano, Tenor, and Orchestra."

For many contemporary composers the musical and poetic forms of the Middle Ages and the Renaissance have exerted a powerful attraction. Thus the deep impression made on Mr. Nabokov by Dante Alighieri's youthful cycle of sonnets called "The New Life," written in the late thirteenth century, finally bore musical fruit in 1948-49.

"'You write so well for voices,' Serge Koussevitzky told me when he performed my 'Return of Pushkin' Cantata," the composer related. "'What about a big piece for orchestra and voices without words?'"

* * *

The work does use words, however, to be sung in English in a translation by Rossetti for the aria sections and by Wystan Auden for the accompanied recitatives. The very large orchestra employs many colorful instruments, such as a gong, a harp, and a glockenspiel, but the composer said that the sound he wished to produce is clear and individual, close to the transparent texture of chamber music.

From Dante's poem Mr. Nabokov has chosen the three essential sonnets and has given them a setting which is to him very close to the medieval spirit. The opening movement is a Recitative and Aria; begun by the tenor and continued by the soprano, it is a scene from Dante's story of his love for Beatrice, in its intense symbolism called "The Eating of the Heart." The second movement is a dark and brooding Passacaglia, "The Vision of Death," and the last is called Fantasia and Rota—"Beatrice's Beatitude."

"Mark you," the composer emphasized, "it is not an ecclesiastical beatitude the poet is speaking of; it is a classicist one, a transfiguration of the vision of love which was Beatrice."

* * *

The simplicity of the final round-dance is deceptive, Mr. Nabokov said. Most of the themes of the Concerto are interrelated and transformed polyphonically throughout the three movements. He admits his indebtedness to the old Flemish masters for their ingenious and subtle use of contrapuntal devices that give unity to a piece of music, and he is especially delighted when they are not noticed by the ear at the first hearing.

At present a professor of musical history and composition at the Peabody Conservatory in Baltimore, the Russian-American composer is now at work on an evening-long ballet and a cello concerto. His recent book, "Old Friends and New Music," has been widely acclaimed. In April he will go to Europe for five months as a member of the Congress for Cultural Freedom, to which he can bring both his musical talent and his political awareness, gathered as a U.S. Military Government Officer in Berlin.

By a Staff Photographer

Nicolas Nabokov, shown following the score of his "La Vita Nuova" during a rehearsal by the Boston Symphony Orchestra.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 3 - 1951

MUSIC

Nabokov 'La Vita Nuova' and Schubert Mass in G Highlights at Symphony

By CYRUS DURGIN

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Nabokov's work, which is being given first performances anywhere, is a sort of Concerto for large orchestra and soprano and tenor voices. The text consists of excerpts from Dante Gabriel Rossetti's translation of "La Vita Nuova" by Dante. While the term Concerto is a peculiar designation for what seems a free fantasia, the classical distribution of movement is observed to the extent that there are three, the first, "The Eating of the Heart," being a recitative and aria; the second, "The Vision of Death," a passacaglai, and the last, "Beatrice's Beatitude," a fantasia and rota.

Taken as a musico-poetic free fantastia on the emotions aroused by Dante's first vision of his immortal beloved, Nabokov's work makes more esthetic sense than if you try to think a concerto out of it. The composer did not tell us, by way of the program book, his purpose; perhaps he meant to be obscure. At any rate, little more than vague mood is generated by the orchestrally supported vocal solos, in prose (recitatives) and poetry (arias). A full knowledge of "La Vita Nuova" and of Beatrice's importance to Dante's "Divine Comedy" is needed to understand Mr. Nabokov's intent.

As music, this work is attractive, though often harmonically acid, and the voice parts rather strained for quasi-orchestral effects. While the orchestra does rage at moments, the total effect is of pastel colors and emotional haze that look back to Rossetti's own time. The ending is a sunset blush of sweetness and light, very pretty indeed, and a sure applause-trap.

The English vowel and consonant values occasionally are wrenched for the sake of Nabokov's musical phrase, but the soloists do have a spectacular time of it. Mary Henderson and David Garen, both rich-voiced, were fully equal to their complex tasks, and they deserve a large share of credit for the generous applause which greeted the composer when he appeared upon the stage.

Mozart's G major Mass is a tiny work in length, but its quality is angelic. The lyrical Schubert of the songs and chamber music is the same Schubert who composed this miniature masterpiece between March 2 and 7, 1815, just 136 years ago now. There is a touch of the theatre in the periodic punctuations of the string chords, and fleetingly, as in some measures of the Gloria, on the words 'et resurrexit,' in the Sanctus and the flowing line of the Agnus Dei, something of the German grandeur that Schubert inherited from Bach, Mozart and Haydn. Performed, as this week, with

MUSIC

SYMPHONY HALL

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 17th concert of the 70th season in Symphony Hall yesterday afternoon. The soloists were Mary Henderson and Christina Cardillo, sopranos; David Garen, tenor and Robert Griffin, bass. A chorus prepared by Arthur Fiedler took part in the concert, the program of which was as follows:

Symphony No. 39 in E flat (k. 543) ..... Mozart
La Vita Nuova ..... Nabokov
Mass No. 2 in G ..... Schubert

By RUDOLPH ELIE

IN "LA VITA NUOVA," yesterday given its first performance, Nicholas Nabokov has achieved that rarity: the contemporary work that makes its own way easily and naturally.

Called, for reasons that seem a little obscure to me, a concerto for soprano, tenor and orchestra, this set of excerpts from Dante's mystically exalted tribute to his beloved Beatrice, is candidly romantic and melodic in tone throughout. There is none of that fussy, busy, bleak and discordant counterpoint that characterizes so much contemporary music, nor any smack of that dismally pedantic snobbery that causes our composers to write music to impress their colleagues and not their audiences at all. (Indeed, the composer today who pleases an audience is generally deemed a traitor to the clan.)

It is not easy to exactly place Mr. Nabokov's music in the contemporary scheme of things. It certainly shows some influences of both Prokofieff and Mahler though remote and fleeting they are indeed. The musical language is tonal but freely moving and plastic, the structure generally chordal and monophonic with rhythms of a regular though not limited stress. The orchestral colors are usually sombre and introspective, and are remarkably well suited—as is indeed the vocal line throughout—to the character of these excerpts mingling, as they do, the rapture and mysticism of Dante's love for Beatrice, his vision of her death and his expression of sorrow.

Of the three sections the second two seemed the most successful and evocative. The first with its extended recitative seemed overlong to me and here, too, the orchestral masses occasionally covered the voices. The Passacaglia, however, I found extremely beautiful, and the closing section, with its lovely final cadence, very moving indeed. The work was well sung by Mary Henderson, who displayed a big and opulent voice, and by David Garen, who had the more difficult task of the recitative. Mr. Nabokov, also the author of the currently well-received volume of memoirs called "Old Friends and New Music," appeared on the stage to be greeted with very warm applause.

THE CONCERT began with a most reposed performance of Mozart's E-flat Symphony, the first and most tender of the great final trilogy of symphonies. Mr. Munch took the finale at a breath-taking prestissimo rather than the indicated allegro but never drove the orchestra or attempted to give this fleet movement more drama than it in fact contains. A word must be added here for the charming clarinet playing and flute playing of Messrs. Cioffi and Laurent in the exquisite trio of the minuet; it was perfect.

Although the Schubert Mass in G has been given in town before, this was its first performance at these concerts, and what a beautiful thing it is! Although there are the unmistakable signatures of Schubert throughout it is really far more Mozartian in style and sound than Schubertian. Lyrical rather than liturgical, with a radiant accompaniment by the string orchestra re-inforced by the organ, its six sections are extended songs of a most gentle, beatific character, seldom rising in tension or drama.

They were sung with exceptionally well-integrated tone quality by a small chorus trained by Arthur Fiedler, and the brief solo roles were admirably taken by Christina Cardillo, whose voice was light but true and pleasing, David Garen, repeating the fine impression he made in the Nabokov, and Robert Griffin, who sounded very well indeed. It was in fine a very grateful conclusion to a concert that held attention throughout.

Next week's program offers the premiere of Honegger's Fifth Symphony as well as works by Faure, Debussy and Roussel.

SYMPHONY CONCERT

The tradition of a partly choral symphony season, established by Koussevitzky, is being continued by his successor. At this week's concerts the chorus, trained by Arthur Fiedler for the special purpose of assisting the orchestra is adding to the latter's repertory the G major Mass of Schubert. Already the current season had offered Barraud's "Mystery of the Holy Innocents" and the Requiem of Berlioz and Bach's "St. Matthew Passion" are still to come.

Yesterday, as in a performance by the conservatory chorus that took place not so long ago, the Mass, which Schubert composed at 18, within the space of six days, impressed as lovely, gracious music, a little in the spirit of Mozart, whose influence on the young Schubert was still strong. But, as before, while rejoicing in the beauty of this music, one could not help wishing that some conductor would disclose to us the later and reputedly far greater masses in A-flat and E-flat. The soloists were Christina Cardillo, soprano; David Garen, tenor, and Robert Griffin, bass. The heaviest burden fell on Miss Cardillo and in her sweet, pure tones she bore it worthily.

Immediately before Mr. Garen had participated in the initial performance of a very different music, Nikolai Nabokov's "La Vita Nuova," in which he was partnered, and brilliantly, by Mary Henderson, soprano. Rather unusually, Mr. Nabokov has styled his setting of Dante's early work a concerto for soprano, tenor and orchestra. The piece is divided into three sections: a recitative and aria, "The Eating of the Heart," a Passacaglia, "The Vision of Death" and a Fantasia and Rota, "Beatrice's Beatitude." We see here musically the influences of the baroque period and Mr. Nabokov has confessed his indebtedness to the still earlier Flemish masters, so skilled in the more intellectual ingenuities of counterpoint.

Those who still recalled Wolf-Ferrari's "La Vita Nuova" could not help finding this another sort of music. Where Folf-Ferrari was unashamedly romantic, catching the wormth and fervor of the poetry, Mr. Nabokov was more intellectual. The relationship between the voices and the orchestra suggested Mahler, but Mr. Nabokov's idiom is the modern dissonant one. Possibly the time has gone by when a composer can find truly fitting expression for a text such as this. Making her first appearance with the orchestra, Miss Henderson displayed a voice lustrous and resonant. Mr. Garen, whom we had heard before, impressed again as an intelligent but somewhat dry vocalist.

Yesterday's concert began with Mozart's Symphony in E-flat, which Mr. Munch had not conducted here before. On the whole the performance was a sympathetic one, the Andante being especially fine. In the Minuet the conductor bore on a bit hard but the finale went off with becoming verve. It should be added that Mr. Nabokov was on hand to hear the first performance of his work, and brought to the stage, was the recipient of much applause.

This Clipping From
MEMPHIS, TENN.
PRESS-SCIMITAR
MAR 2 - 1951

9 Big Cities Help Pay Symphonies' Way

Symphony orchestras of nine major American cities are partially supported by municipal funds, according to the Municipal Finance Officers Association. The association's report is based on a recent survey of symphonies in 19 cities, made by the Milwaukee Municipal Reference Library.

San Francisco contributes 40 per cent of the $100,000 annual cost of its symphony. Indianapolis, with its contribution of $50,000, donates 21 per cent of its symphony's costs.

Other cities receive the following municipal support:

Buffalo, $17,000, 10 per cent.
Los Angeles, $48,000, 10 per cent.
Denver, (amount not reported), 6 per cent.
Kansas City, Mo., free use of municipal auditorium.
Baltimore, $54,500, 3 per cent.
Houston and New Orleans also contribute municipal funds to their symphonies.
The cities of Boston, Cincinnati, Cleveland, Detroit, Minneapolis, New York, Philadelphia, Pittsburgh, Rochester and St. Louis make no contributions to their symphony orchestras.

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 3 - 1951

MUSIC

Nabokov 'La Vita Nuova' and Schubert Mass in G Highlights at Symphony

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As music, this work is attractive, though often harmonically acid, and the voice parts rather strained for quasi-orchestral effects. While the orchestra does rage at moments, the total effect is of pastel colors and emotional haze that look back to Rossetti's own time. The ending is a sunset blush of sweetness and light, very pretty indeed, and a sure applause-trap.

The English vowel and consonant values occasionally are wrenched for the sake of Nabokov's musical phrase, but the soloists do have a spectacular time of it. Mary Henderson and David Garen, both rich-voiced, were fully equal to their complex tasks, and they deserve a large share of credit for the generous applause which greeted the composer when he appeared upon the stage.

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Mr. Munch has a special gift for this type of music, and his reading of it, vigorous but tender, was superb. The chorus, trained by Arthur Fiedler, showed high competence, save that the tenors and basses were timid. Christina Cardillo used her fine light soprano beautifully, and tenor David Garen and bass Robert Griffin were entirely satisfactory. These are the first performances of the Mass at these concerts. Mozart's familiar Symphony was pleasurable, as always, but a little heavy in treatment, and a bit untidy of detail.

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This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 4 - 1951

Symphony in French Program to Honor Founding of Paris

The Boston Symphony Orchestra, conducted by Charles Munch, will play an all-French program at Symphony Hall, Friday at 2:30 and Saturday at 8:30, in observance of the current celebrations of the 2000th anniversary of the founding of the city of Paris.

Mr. Munch will give the world premiere of a new Symphony by Arthur Honegger. The Fifth Symphony of the Swiss composer was composed for the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky. Mr. Munch will also introduce the Symphony in New York, and Serge Koussevitzky will conduct it at the Berkshire Festival next Summer. This program will open with the Prelude to "Penelope" by Gabriel Faure, and will include Debussy's Nocturnes, "Clouds" and "Festivals" and Roussel's Third Symphony.

The Boston Symphony will perform the seventh concert of the Tuesday evening series in Symphony Hall March 6, when the soloist will be Patricia Travers, the young violinist, who will appear in Brahms' Concerto. The first part of the program will consist of the Suite from "Dardanus" by Rameau, Mozart's Symphony in E-flat, No. 39, and the Second Suite from Ravel's 'Daphnis and Chloe."

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 7 - 1951

MUSIC

Patricia Travers Plays Brahms Violin Concerto With Boston Symphony

Patricia Travers' performance of Brahms' Concerto for Violin and Orchestra, in D major, last night with the Boston Symphony Orchestra, was a display of solid workmanship from beginning to end. Her tone, though not too large, is beautiful. There are many hazards for the soloist who tackles this work: ticklish passage work, double stopping, and rhythmic gymnastics, all of which she executed with skill of hand and accomplished musicianship.

The concerto has long been considered a display piece, and only a chosen few are able to grasp its intrinsic core. Brahms is ornamental but not ornate, he is florid yet dignified and lyric. These qualities were always in abundant evidence but never dwelled upon as separate, dissociated units; they were means to an end.

Miss Travers plays with a great deal of gusto, yet her bowing arm is always smooth. She also has the temperament, the ability to put herself inside a piece and project it as a unified whole. As a result, she is able to hold the listener's interest by sheer musical communication.

Another triumph of the evening was Mr. Munch's reading of Havel's "Daphnis et Chloe" suite No. 2. He seemed to infuse the work with a personal romanticism which made the climaxes vivid and colorful splashes on a mural of sensuous sound.

Other works on the program were Rameau's Suite from the opera "Dardanus," and the Symphony in E-flat major by Mozart.—A. F. B.

Symphony Preview

March 8, 1951

2,000th Anniversary of Paris To Be Celebrated by Première

By Harold Rogers

What are 2,000 years to an elegant lady like Paris? She'll but fill her hair with flowers, paint her lips in half a smile, beckon with her dreamy eyes, and her years will rest lightly. Who cares if historians date her back to 53 B.C.? If you have trouble in totaling her years, remember that calendars are capricious and are not to be trusted.

But anniversaries are helpful in the world of music. They give excuses for festivals and material for programs. Last year was Bach's 200th, and there was hardly a hamlet that didn't remember the master with at least one concert of his works. This years is Sibelius's 85th, so the venerable Finn is now getting his share of attention.

Paris, too, will have a party this week end in Symphony Hall. Charles Munch and the Boston Symphony Orchestra will honor her first 2,000 years with a program of French music—music that Mr. Munch loves so much and conducts superbly. He will play Fauré's Prelude to "Penelope," Debussy's "Nuages" and "Fêtes," Roussel's Third Symphony, and Honegger's Fifth Symphony.

It is the Honegger Fifth that is of especial interest, since these performances will constitute its world première. This will not be the first time that Mr. Munch has brought out a new work by Honegger. In Paris on Oct. 22, 1944, he conducted the initial performance of "Chant de Libération" for baritone, chorus, and orchestra. Honegger dedicated his Third Symphony, the "Liturgique," to Mr. Munch who conducted its première in Zurich on Aug. 17, 1946. Though not a première, Mr. Munch presented the Second Symphony for Strings when he made his own debut with the Boston Symphony on Dec. 27, 1946.

The Fifth Symphony was commissioned by the Koussevitzky Music Foundation and is dedicated to Natalie Koussevitzky. Honegger composed it in Paris last year, completing the sketch of the first movement on Sept. 5 and the orchestration of the last movement on Dec. 3. It is in three movements, as indeed are all his symphonies.

Under the title on the score Honegger supplies a cryptic subtitle in parentheses—"di tre re"—the symphony of the three D's. Each movement comes to a conclusion, pianissimo, on a low D. If the composer had any specific reason, he did not divulge it in his score.

The work is acerb in its harmonies, mature in the strength of its conception, and deeply introspective. The first movement in three time is marked Grave. The second is an Allegretto in three-eight time that is interrupted by two Adagio sections in four time. The third, also in common time, is an Allegro marcato. The symphony requires almost 27 minutes for performance.

Honegger Symphony in Première

SYMPHONY CONCERT

BY WARREN STOREY SMITH

This spring France, and other parts of the world, will celebrate the 2000th anniversary of the founding of Paris. In anticipation of that event, Charles Munch is offering at this week's Symphony Concerts an all-French program.

This list, which had its first hearing yesterday afternoon, avoids the more hackneyed French pieces and also those that are admittedly first class, the exception to this general rule being Debussy's Two Nocturnes, "Clouds" and "Festivals." The Fifth Symphony of Arthur Honegger, whose birthplace was France even if his blood was Swiss, was heard yesterday for the first time.

It is one of the many works written for the Koussevitzky Music Foundation and dedicated to the memory of Natalia Koussevitzky. Dr. Koussevitsky, who commissioned the piece will himself conduct it in the final concert of this summer's Berkshire Festival, but he permitted his successor to conduct the actual premiere. The score was completed on Dec. 3 last.

For his first number Mr. Munch chose the Prelude to Faure's opera, "Penelope," last heard in Symphony Hall in 1924, shortly after the composer's death; and the program ends with Roussel's relatively familiar Third Symphony, written for the 50th anniversary season of our orchestra.

The new Honegger Symphony is strong, uncompromising music, on the dissonant and angular side, but compelling, nevertheless. Honegger knows what he is about; he writes with sincerity as well as with skill and the result is a take-it-or-leave-it proposition. A disquieting suggestion of Shostakovitch (Scherzo of the First Symphony) in the second movement may, of course, have been entirely accidental.

The Prelude to Faure's opera is full of nice sounds and there are Wagnerian overtones. The music is also somewhat invertebrate, and it is easy to see why the opera, as heard in concert form in Cambridge at the Faure centennial festival of 1945, proved monotonous if often affecting.

Roussel's Symphony is a vigorous, athletic work that Mr. Munch has made peculiarly his own. It suits his temperament better than do the Debussy Nocturnes, especially "Clouds," which one fears will never sound again as Koussevitzky made it to sound. "Festivals," by the way, went very much better, since the emphasis here is on line and rhythm rather than on color.

The thumpity-thump first movement of the Roussel Symphony is the weakest part of it. The Adagio reaches emotional heights, though the fugal section in the middle does not seem to be of a piece with the rest, and the two final movements are lively and invigorating and withal melodically appealing.

3/10/51

This Clipping From
BOSTON, MASS.
HERALD
MAR 10 1951

Composer's 'Fifth' Given First Performance by Munch

By Harold Rogers

The new Fifth Symphony by Arthur Honegger is one of those rare works that have all the earmarks, not of instant popularity, but of lasting greatness. It is imbued with the eloquence and the inevitableness of a Beethoven. It is magnificently tragic in the dramatic terms of Euripides. It is filled with the anguished spirit of Jeremiah's warnings of disaster.

Though the composer has given us no clue to the inner meaning of his symphony, its moods are far too expressive to leave us wholly uninformed. Honegger may not have had a specific program in mind; but if he did have one and has chosen to withhold it, we have no right to supply one of our own. We do have a right, however, to describe how certain music makes us feel. While no two people may have the same reaction to the same thing, a good composition will affect the majority of open-minded listeners in about the same way.

The three movements of this deeply introspective work were heard for the first time anywhere yesterday afternoon in Symphony Hall. Charles Munch and the Boston Symphony Orchestra presented it in a French program dedicated to the city of Paris in honor of its 2,000th anniversary.

Written last year, this symphony appears as the flower of the composer's maturity. Honegger was the member of the famous French Six who produced such novelties as "Pacific 231" and "Rugby." His Fifth is the expression of a man who has come to grips with vital issues, whose earlier concern with railroad locomotives and football games is quite forgotten.

♪ ♪ ♪

Honegger's cryptic subtitle—"di tre re"—is derived from the fact that each of the three movements ends on a low D. It is played by the timpani and the contrabasses pizzicati; indeed, the timpanist has only these three notes to play.

The first movement, marked Grave, opens with strong, anguished progressions in contrary motion. The second theme, more melodic, is like a poignant elegy. The development then becomes increasingly tortured until it culminates in a long blast from the trumpet. Then the first theme returns, embellished by filigree from the woodwinds. The scoring is handled with remarkable economy.

The second movement is an Allegretto in scherzo mood, though a sober undercurrent is never wholly absent. The lighter portions consist mainly of a piquant dialogue of melodies that mingle in sportive and argumentative ways over staccato chords. This scherzo treatment is interrupted by two Adagio sections, both of which are filled with urgency and longing.

♪ ♪ ♪

The last movement — Allegro marcato — is painted in bold colors. It appears to be the expression of a man who is crying havoc. The music gains a nervous, high-strung effect from the flutter-tongue blowings of the brasses. There is a lull, however, and the second theme emerges like some far-off vision of hope but does not stay for long. In the development the elements of hope and disaster appear to wrestle until the climax. Then in the coda the music falls away as if from exhaustion. The symphony concludes simply and quietly.

Mr. Munch also gave excellent readings of Fauré's Prelude to "Pénélope," Debussy's "Nuages" and "Fêtes," and Roussel's exuberant Symphony No. 3 in G minor. The Roussel work was a gala conclusion to a Gallic day. It is replete with jocular and lyrical melodies, splashy colors, and circus flavor. The last movement sang of parades, fanfares, and revelry—a fitting climax to a program honoring Paris's first two thousand years.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 19th program of the 75th season in Symphony Hall yesterday afternoon. The program:
Prelude to "Penelope".....Faure
Symphony No. 5.....Honegger
Nuages, Fetes.....Debussy
Symphony No. 3 in G minor, Op 42.....Roussel

By RUDOLPH ELIE

Despite the excellence of all its parts, this concert proved to be one of the lesser pleasures of the season. It contained, however, an important new symphony, and this is enough to make any occasion interesting.

The symphony is Arthur Honegger's Symphony No. 5, a work commissioned by the Koussevitzky Music Foundation and completed in December of 1950, and this was its first performance. It may be said at the outset that the overall mood of the work is melancholy if not indeed tragic. Unlike most of Honegger's music it is very personal in expression and it contains, or so it seems to me on first hearing, many things that point to considerable programmatic significance.

The beginning is especially impressive as Honegger, speaking in his own exceedingly original language (that is quite unlike anything else), states a very broad melodic theme in massive chords of great tension, much like the thick chordal preludes of the baroque masters of the keyboard only with harmonies such as would have appalled them. This leads to a more animated section notable for a brief trumpet figure that keeps rising step-wise to culminate at last in a most anguished statement. The movement then subsides into an extremely dolorous not say pathetical postlude.

Pick up Tune

Although lighter and drier in character and beginning with a fleet duet of the clarinet and violins, the second movement quickly returns to the mood of the close of the first. In its most serious moments the flutes pick up a silly tune to suggest a sort of whistling in the dark, and the movement, following a return of the more animated material, ends quietly. So, too, does the finale, which for all its initial vigor, is overcast with the gloomiest atmosphere.

It is, in short, a work of the most serious character. If there were a glossary of Honegger's music (as there more or less is for Richard Strauss's music, which is filled with hidden pictorial and emotional devices), it would doubtless reveal the Fifth Symphony to be a vivid personal utterance. In the meantime it speaks eloquently enough of tragedy to establish its character glossary or no. And it speaks, too, in one of the most original and powerful musical voices of the day.

The concert began with the classically reposed Prelude to Faure's "Penelope," also a work touched throughout with melancholy but of a more impersonal quality. It is very sensitive music emphasizing the dark, rapturous qualities of the low strings but at the same time virile and noble of spirit. The concert ended with Roussel's Third Symphony, again a work generally low in lyrical appeal and dark of mood despite its brassy exuberances, its well-stressed rhythms and its variegated orchestral colors.

This Clipping From
PERTH AMBOY, N. J.
NEWS
MAR 3 8 1951

Harold Bauer Dies; Famous Pianist

MIAMI, Fla. (AP) — Harold Bauer, internationally known concert pianist, died yesterday at the age of 77.

He had been in a hospital since mid-January with a heart condition and a kidney ailment.

A widely known interpreter of Brahms, Schumann and Franck, he spent the autumn of his life teaching and lecturing at music schools across the country.

He had been wintering in Miami for several years serving as music counsellor to the University of Miami School of Music. His permanent home was at St. James, L. I., N. Y.

Born in London, the young Bauer started out as a violin prodigy and made several successful European tours before switching to the piano.

He made his debut in Paris in 1893 and first appeared in the United States in 1900 with the Boston Symphony Orchestra. Later he was guest soloist with most of the famous orchestras of the world.

Survivors include his widow, the former concert pianist, Winnie Byle.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAR 11 1951

FOR DECADES, the Boston Symphony Orchestra has provided us with fine performances, brought us leading conductors and soloists. The next performance here, under Charles Munch, will be on Apr. 3 in Veterans Memorial Auditorium, where the musicians are seen (above) warming up for a concert.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 17 1951

Sympnony Orchestra in Capital March 31

Boston Symphony Orchestra, under direction of Charles Munch, will play a special concert in honor of Vincent Auriol, President of France, in Constitution Hall, Washington, D. C., Saturday evening, March 31.

Since this is the night of a scheduled concert in Boston's Symphony Hall, subscribers who hold tickets for March 31 are asked to use them on Thursday night, March 29, when a special concert will be given in Symphony Hall in place of the regular Saturday affair.

Because of these arrangements, a very active week-end is in store for Symphony members. They will leave Boston after the Friday concert, play in Washington Saturday night, then board a train immediately to return to Boston for a Sunday afternoon concert, April 1.

The program for the Washington concert, symbolical of Franco-American friendship and cultural fraternity, will embrace music of both nations. The program will offer Samuel Barber's Overture, "The School for Scandal," and Aaron Copland's "Quiet City" (both American composers), and the following French works: Ravel's Concerto in G for Piano and Orchestra, with Nicole Henriot as soloist, and Berlioz' Fantastic Symphony.

[2.17]

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The beginning is especially impressive as Honegger, speaking in his own exceedingly original language (that is quite unlike anything else), states a very broad melodic theme in massive chords of great tension, much like the thick chordal preludes of the baroque masters of the keyboard only with harmonies such as would have appalled them. This leads to a more animated section notable for a brief trumpet figure that keeps rising step-wise to culminate at last in a most anguished statement. The movement then subsides into an extremely dolorous not say pathetical postlude.

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Only Relief

The only relief from the program's general heaviness, indeed, were the two Debussy excerpts, but these were not enough and are, moreover, on the over-done side. What was needed to give this concert its proper post-intermission balance, it seemed to me, was a good old symphony filled with extended lyrical charm; Beethoven's Pastoral, for instance. This program just didn't add up to real fulfillment.

The orchestra is out of town next week, returning on March 20 for a Tuesday night concert, and on March 23 for a Good-Friday performance of Bach's St. Matthew Passion with Adele Addison, Martha Lipton, David Lloyd, Marko Rothmuller and the chorus of the Harvard Glee Club and the Radcliffe Choral Society.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 10 1951

MUSIC

Munch Conducts French Music in Honor of the Founding of Paris

By CYRUS DURGIN

Charles Munch and the Boston Symphony Orchestra got a head start, yesterday afternoon, in the local celebration of the 2000th anniversary of the founding of the city of Paris. The official festivities hereabouts will begin next Tuesday at the State House. But the Boston Symphony concerts of yesterday afternoon and tonight consist entirely of French music in observance of the establishment of what was to become The City of Light.

Faure's Prelude to "Penelope," is followed by Arthur Honegger's Fifth Symphony, which receives first performances anywhere; Debussy's "Clouds" and "Festivals," and the Third Symphony of Roussel.

Honegger's Fifth Symphony, finished last December in Paris, was commissioned by the Koussevitzky Music Foundation, dedicated to the memory of Mme. Nathalie Koussevitzky, and is now performed by permission of this orchestra's former conductor. It is a somewhat massive score, set in three movements, and obviously a work of intellectual quality. The idiom is brisk and contemporary, although the very beginning suggests the paradoxical circumstance of archaicisms and modernities woven into the same fabric.

This most recent work of Honegger is not precisely outgiving or amiable in what it has to say, but rather music of inward brooding and high seriousness. It would be interesting to know how much is reflected in it of Honegger's present state, for the distinguished Franco-Swiss composer is said to have been seriously sick. One or two hearings are not enough for more than superficial acquaintance. But at the moment it is possible to point out its essentially condensed style, its bold and original substance and the impressive orchestral mastery. More than that will have to await future performances.

It was time to play again the buoyant and spirited Third Symphony of Roussel, one of the few works commissioned for the 50th anniversary of the Boston Symphony which have shown qualities of endurance. In fact, here is a Gallic masterpiece, vivid of color and immensely clever in the way it is made, brimming over with rhythmic vitality. Furthermore, the basic charm of Roussel's style, his engaging good nature are perceived in every page.

Were it not for the songs and some of the chamber music, the name of Gabriel Faure would have about disappeared from contemporary concert programs. Yet his name is respected by most, and revered by some. The Prelude to "Penelope," for example, had last been done at these concerts shortly after Faure's death, in 1924. Why not adventure into those orchestral works which, though few, he left behind? Or revive the Requiem, a score of great merit? Faure was a musician of superb taste and skill, and the seal of fastidious craftsmanship is upon everything of his which has endured.

Mr. Munch conducted the entire program superlatively well, perhaps achieving a peak of accomplishment in the Symphony of Roussel. His treatment of Debussy's two Nocturnes was sensitive, delicate of phrase and subtle of rhythm, yet straightforward and unassuming. All told this concert was a succession of diversified pleasures.

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 12 1951

Koussevitzky Leaves Hospital

Special to THE NEW YORK TIMES.

SAN FRANCISCO, March 11—Serge Koussevitzky, former conductor of the Boston Symphony Orchestra, was released yesterday from Stanford Hospital, which he had entered for "observation" on March 1 while on tour here with the Israel Symphony. His physician, Dr. Ben Shenson, said the 78-year-old conductor would convalesce at his Phoenix, Ariz., home "for at least a month."

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 10 1951

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MUSIC 3-10-51

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This Clipping From
HARTFORD, CONN.
COURANT
MAR 17 195

The

Boston Symphony Program Was Disappointing

To the Editor of The Courant:

In T.H.P.'s review of the last concert given by the Boston Symphony Orchestra, conducted by Charles Munch, I read the following words: "It was the finest event . . .it is hard to recall when so engrossing a program has been given here, or one so vividly done by the firebrand Mr. Munch."

Allow me to disagree wholeheartedly with your reviewer.

For myself and quite a number of music lovers who not only love music but happen to know a little about it, I want to state that it is most difficult to recall a concert of the Bushnell Symphony Series—at least for the six years I was privileged to attend them—which was more disappointing in almost every regard than this one, especially as far as the program is concerned.

The extremely modest applause, which in my opinion never during the whole evening went beyond showing politeness, seemed to reflect the true impression this program made upon the vast majority of the listening audience.

And if your reviewer at the end of his review asks why the men of Boston cannot get together rhythmically any more, I would ask if perhaps the change of leadership can have something to do with it?

Walter F. Lehman

Norwich

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
MAR 15 1951

Honegger's Fifth Symphony

By MILES KASTENDIECK

Once again a Honegger symphony has left a haunting impression at its first New York performance. Presented by Charles Munch at the Boston Symphony concert last night, the Fifth Symphony will require several hearings before it yields its secret. On first acquaintance it suggests that still water runs deep.

This is a serious work. Conceived in troubled contemplation and dedicated to an eternal note of sadness, it proceeds solemnly through dark polytonal channels to brood over some tragic idea for two movements, then it climbs out of this mood time's confusions by means of a merry-go-round technique, only to end quietly in the midst of disturbance.

Honegger has enriched his creative gift. This work not only reveals his notable skill but also builds up strong feelings in the listener. It has a chamber-music character, indicating that some personal communication is at hand. Added to his other recent symphonies, this one gives him an imposing place in the contemporary scene.

That Munch performed the work with characteristic insight might be expected from one sympathetic to Honegger's music. There was some fine playing especially in the counterpoint for woodwinds and strings in the second movement.

The program opened with Rameau's suite from the opera "Dardanus" and included DeBurry's famous Two Nocturnes and Roussel's Third Symphony. Sensitive interpretations of these works were the order of the evening.

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This Clipping From
BROOKLYN, N. Y.
EAGLE
MAR 17 1951

MUSIC

by PAUL AFFELDER

Charles Munch and Boston Symphony Delight Audience in Final Visit

Charles Munch and the Boston Symphony Orchestra paid their final visit of the season to the Academy of Music last evening and delighted the capacity audience with a diversified program which, with one exception, was devoted entirely to French music.

The first part of the evening was concerned with unfamiliar fare. The concert opened with a refined and subtly blended performance of the Prelude to Gabriel Faure's opera, "Penelope." It was our first encounter with this rarely played work, and we found it to be as exquisite a piece of writing as came from the pen of this late French romantic. The music seemed to contain a shade more of the harmonic coloring of Cesar Franck than do most of Faure's works; but even though it may have been pretty conservative stuff for 1913—the year in which it was written—it remains a beautiful orchestral composition, and should be heard more frequently.

Perhaps, four decades from now, we shall say the same thing about Arthur Honegger's Fifth Symphony, which Mr. Munch has been introducing to New York audiences this week. It sounded last night like a serious, logical and generally interesting work, but it is the sort of music which must be heard several times before it can really sink in.

The symphony, written on a commission from the Koussevitzky Music Foundation, was only completed this past December. Its composer has assigned no program to it, but under the title, "Symphony No. 5," he has placed in parentheses "(di tre re)." Unlike Montemezzi's opera, "L'Amore dei Tre Re," this has nothing whatsoever to do with three kings, the "re" here referring to the note "D," which is sounded pianissimo by the tympani at the very end of each of the symphony's three movements. What the significance of this cryptic symbol is we are left to guess.

The grave first movement is the most serious of the three, but it is also the most lyrical, its two principal themes being clearly defined, easily recognizable and frequently restated in what sounds like a variation of the standard sonata form. The second movement combines the elements of the slow movement and scherzo. The scherzo portion, with which it begins, is light in texture but not in mood, and reminds us somewhat of refined Shostakovitch with a French accent. The contrasting slow section first appears alone, but after a return to the scherzo, is combined with the theme of the latter. Throughout the symphony, one can hear the increasing use of polytonality, which comes into full blossom in the vigorous and dramatic finale. Possibly because of this, the final action of the symphony sounds considerably more acrid than the rest of the work.

Mr. Munch and the orchestra gave the new symphony a performance that was firm, penetrating and neatly polished. One could ask for no more. Yet it is not surprising that its reception was little more than lukewarm, opinion among the audience being rather divided.

Firmness was also the chief characteristic of Mr. Munch's interpretation of the one non-French work on the program—Mozart's Symphony No. 39 in E flat Major. We found it, in fact, rather too firm and square-toed for Mozart, with insufficient flexibility in the phrasing. In other words, there was too much starch and not enough soft, frilly lace.

The crowning performance of the evening was that of the glorious "Daphnis et Chloe" Suite No. 2 of Ravel. The opening section, "Daybreak," was played with exceptional clarity and a wonderful evocation of nature; Georges Laurent's flute solo in the "Pantomine" was positively ravishing, and the concluding "Genral Dance" was tonally and rhythmically a most exciting affair.

The lengthy ovation accorded conductor and players at the conclusion of the concert must have proved to them that they will be welcomed back with open arms for their series of five concerts next season.

This Clipping From
NEW YORK, N. Y.
World-Telegram & The Sun
MAR 15 1951

Music

The 'Three D's' Earn Three A's for Munch

By LOUIS BIANCOLLI.

French music received a kiss on both cheeks from Charles Munch and the Boston Symphony Orchestra in Carnegie Hall last night.

Frankly, it was the best program—in content and playing—of the music of Mr. Munch's homeland that I have heard in decades. Like an ambassador, Mr. Munch seemed to be saying, through the orchestra, "these are my credentials."

Among his credentials were a power to plant in every musician's mind the image of French color and harmony and subtlety that was in his own. He created as many Munches as there were members of the orchestra.

Conviction Stands Out.

He made them play Rameau's "Dardanus" is if the early 18th Century was their birthplace; Debussy's "Nocturnes" as if impressionism was the first language they lisped in their cribs, and Roussel's 3rd Symphony as if they had been trained in the fastidious etiquette of well-groomed French music.

Best of all, Mr. Munch made the Boston Symphony perform a premiere of Honegger's 5th Symphony as if they believed in it as strongly as he did. Mr. Munch's conviction that this is a milestone of modern music was written on every page.

That conviction went out to the orchestra and from the orchestra out to the audience. Mr. Honegger has written a very persuasive symphony. It has the craftsmanship of a supreme master who knows his way about a symphony about as well as he knows his way about Paris.

Fascinating Contrasts.

It is a symphony of fascinating contrasts; passages of pastoral peace perched against passages of almost surly commotion. The themes are the sort that go places and do things, always with an eagerness to be on the move.

The movements all end pianissimo, with a drum tap on D, which may or may not warrant calling this stirring 5th Symphony of Arthur Honegger, "The Symphony of the Three Ds."

I'm all for giving the concert three A's—A for conduct (Mr. Munch's) A for obedience (the orchestra's), and A for good behavior (the audience's).

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 15 1951

WORK BY HONEGGER INTRODUCED HERE

Composer's Fifth Symphony Presented at Carnegie Hall by Munch, Boston Group

By OLIN DOWNES

Charles Munch and the Boston Symphony Orchestra gave the first New York performance of Arthur Honegger's Fifth Symphony last night in Carnegie Hall. The other music on the program was a suite arranged by d'Indy from Rameau's "Dardanus," two of the Debussy "Nocturnes" and Albert Roussel's Third Symphony.

Honegger's symphony will be called cryptic by many, not excluding, perhaps, ourselves. It is polytonal writing, in utmost degree. The opening motive, with clashing triads and fifths of various tonalities marching tenaciously against each other, might suggest a Lutheran chorale gone wild. A second theme is of a wholly different line and texture, being more florid, and more susceptible to manipulation than the first. The chorale theme finishes powerfully through a short but quite complex movement. This movement ends after a climax, as all three of the movements end, softly, with a mysterious drum-tap.

Under the title of the symphony, in the score, the composer has written this comment, also cryptic: "The answer may be found at the end of each movement, where the last note is a drum-tap on D, pianissimo!"

An Enigmatical Work

The symphony continues to be enigmatical, to impress the hearer more and more with a sense of tragical introspection, of a composer talking aloud to himself, rather regardless of whether anyone else is interested. It is in three movements. The second movement combines the elements of the slow movement and the quick scherzo which are the middle movements of the traditional four-movement symphony. The scherzo part is swift, light and fantastical. It is interrupted by a more portentous adagio which reminds one of the thematic material of the preceding movement. The fast movement returns, and the adagio, too. The dramatic movement is the last, bringing its conclusion.

The dramatic movement is the last, with persistent rhythms, sudden contrasts, tumultous climaxes and roaring pedal points. It summarizes in a new and militant ways the material that has gone before.

What is the expressive import of the symphony, if there is any discernable import at all? Here is only mentioned an individual's impression. To him it seems that this music, somber and self-questioning, speaks of the world of lost faiths, inner strife; a girding of the loins for a supreme struggle, an issue fought indomitably by the spirit of man—the quest for "the answer," though it be as remote and undecipherable as the Sphinx.

So far as may be judged of a work previously unknown, and without examination of the score, this performance was of exemplary clarity and expressive significance. The Rameau suite, of movements which Mr. Munch selected from the two suites that Vincent d'Indy arranged from Rameau's opera, is pretty and formal in the ways of an earlier century and civilization. We believe it would have sounded better and more characteristic of its composer and period if it had been done by a much smaller number of players.

Between Rameau and Roussel, if not between these two and Honegger, a bond could be traced. But quite outside of those boundaries is the infinitely tender and poetical music of Debussy. Last night, unfortunately, this music — the "Nuages" and the "Fetes" — was given as rough, insensitive and coarse-handled a performance as we remember in a long time. The Nuages was much too fast and without atmosphere. The Fetes was rushed through and its climax sensationalized. And where was the fineness of tone, the precision, the sensitive finish and subtlety of nuance for which this orchestra, especially, is famous? The performance was an injury to Debussy.

Roussel's brilliant neo-classic symphony was well programmed for the conclusion of the concert.

This Clipping From
HARTFORD, CONN.
TIMES
MAR 13 1951

THE BOSTON SYMPHONY was both engaging and boring in its program at Bushnell last night (Page 20).

Virtuosity by Boston Symphony

By CARL E. LINDSTROM

CHARLES MUNCH and the Boston Symphony Orchestra presented last night a thoroughly sophisticated program before Hartford's most sophisticated audience, patrons of the Bushnell symphonic series

The day before, devotees of the Hartford Orchestra — just as knowledgable and a much more dedicated crowd—took home with them pleasant recollections of Bach, Mozart and Tschaikowsky but gagged a bit on Kabalevsky, as even the most musical people will when composers become noisy and obscure.

* * *

THAT GOES for Honnegger's Fifth Symphony which Munch offered last night. It was heard with decorum but was generally found to be a bore, if you can judge by audience restlessness, and you certainly can.

This is the kind of work which rewards in direct proportion to what you bring to it and going to symphony concerts is simply a high-level form of escapism. Concentrated listening added up the conclusion that only the composer escaped in this instance, mainly from tonality and other amiable conventions of musical thought.

It is a serious work, of course, not without a certain misty grandeur in the first movement and emotional tension in the other two. The angularity of its themes and sparseness of decorative detail argue against the composer's willingness to be completely discovered as to design and meanings.

* * *

ROUSSEL'S THIRD Symphony, by comparison was engaging and zestful. Graphic, warm-blooded, it came closer to Bizet than Franck. Munch exploited its vivid coloring matter to the full. He allowed himself a degree of excitement which did not appear in his other readings.

The wholly dispassionate and exquisite limning of the Rameau melodies from the "Dardanus" Suite and the equally chaste Debussy Nocturnes gave out an impression of reserve which is probably not always his.

* * *

THE MUNCH style is not Koussevitszky's. Absent but not missed are those spots of theatricalism in which the latter used to let himself be betrayed by the sheer virtuosity of his great orchestra.

The virtuosity is in no sense impaired. It is worn more modestly. There are lapses from discipline, as there used to be, and as there is bound to be with a high-strung band under pressure, but I find a luminosity which is new and delightful.

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This Clipping From
NEW YORK, N. Y.
POST HOME NEWS
MAR 15 1951

WORDS *and* MUSIC

By Harriett Johnson

'Meistersinger' Opens City Opera

Wagner's philosophical comedy, "Die Meistersinger," a real refresher to the spirits, was the curtain raiser for the opening of the New York City Opera's spring season last night at City Center.

Under the authoritative musical direction of Joseph K[illegible]enstock, this rollicking satire on pedantry remains the real achievement it was last fall at its premiere by the company.

"Meistersinger" is for those who enjoy a good natured but pertinent poke at critics or anyone el[illegible] who might be convenit also dramatizes the futility of rules in the face of creative energy. Joyously it turns out a lot of common sense and incidently creates laughter. Nobody has to read a Germanic saga in order to get the ideas behind its plot. Its meat is in the foibles of humanity, I guess none of us needs any more background on this subject.

Most members of the excellent cast who originally presented the work, were back last night. Both the Eva of Frances Yeend and the H[illegible]ns Sachs of James Pease have grown immensely in portrayal. Rudolf Petrak, singing the role of Walther for the first time, performed with style. Though his voice is essentially a lyric tenor and light for the part, he acquitted himself well. David Lloyd is an admirable David in voice and appearance and the same goes for Margery Mayer's Magdalena. Oscar Natzka as Pogner and Emile Nenan as Beckmesser are both fine protrayals. The work has again been intelligently staged by Otto Erhardt. "Meistersinger" will be repeated during the six-week season on March 23, March 31 and April 4.

Boston Symphony Plays Honegger 5th Symphony

The Fifth Symphony of the French composer, Arthur Honegger, had its first New York performance last night at the concert of the Boston Symphony in Carnegie Hall. Honegger, one of our most significant contemporaries, has composed a three-movement work which needs more than one hearing to absorb. Its final movement is driving, propulsive; its first two, though orchestrated with a master hand, do not arrest the attention with impact. They meander and don't build with conviction from one point to the next. As always with Honegger, there are moments of introspection upon which one would like to linger longer. But in this symphony they seem too few.

Charles Munch, who conducted, apparently is embarked on a new era of relaxation. The opening Rambeau Suite from the opera "Dardanus" and the following Honnegger were beautifully done and without excess of gesture or energy.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 15 1951

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Fifth evening New York concert of the season; conductor, Charles Munch. The program: Suite from the Opera, "Dardanus"....Rameau
Symphony No. 5.....Honegger
(first New York performance)
Two Nocturnes ("Nuages" and "Fetes")
Debussy
Symphony No. 3, in G minor, Op. 42..Roussel

French Program

The Boston Symphony Orchestra, Charles Munch conducting, gave us last night in Carnegie Hall a program of French works way off the beaten track. Among them all, only Debussy's "Nuages" and "Fêtes" (two of his three Nocturnes) are standard fare. Suites from the stately operas of Rameau (this one was out of "Dardanus") do not turn up every week by any means, and neither does Albert Roussel's ebullient Third Symphony. Last night, in addition to these refreshing items, we heard a brand-new symphony by Arthur Honegger, his Fifth.

* * *

This three-movement work is a massive evocation of organ sonorities. Not of the bright eighteenth-century sounds that are fashionable today in organ circles but rather of those huge and vibrant noises produced by the giant nineteenth-century organs in the larger French churches. The musical inspiration is out of Bach, ever this composer's chief source; but the sound of the piece is straight from Notre Dame.

* * *

Lay on top of these older elements bitonal harmonic and contrapuntal textures from our own century, and you have a balance of weights characteristic of Honegger from his youth. His Fifth Symphony is powerful and suave, steely, dark and irresistible of impact, the work of a skilled master's maturity. But it has been made out of the same preoccupations that gave such striking character thirty years ago to his gracious oratorio "King David" and to the evocative orchestral pictures of a locomotive ("Pacific 231") and of Horatio at the bridge ("Horace Victorieux"). It is Honegger at his most characteristic, impressive, personal, powerful, void of alien elements, and full of a grand seriousness at once harsh, harmonious and relentless.

* * *

Roussel's Third Symphony is one of the stronger works in that form composed within our time, but it does not sound like a symphony at all. It sounds like dance music. From beginning to end, saving two moments of adagio also apt for stage contrast, it could be used to accompany a ballet spectacle. It would be good for dancing, because its metrical insistence and florid tune lines are the kind of music that keeps legs moving. In this respect it resembles Tchaikovsky's Fourth more than it does the standard symphonies of inner-feeling content. But Tchaikovsky's Fourth only evokes ballet music; Roussel's Third is dancing itself.

* * *

Executions all evening were strong and stylish impeccable in the cool Bostonian way, except in the Debussy Nocturnes. Here Mr. Munch beat faster than is standard French practice for these pieces and got a little frenetic in the second of them. His hysteria did their subtle metries and delicate balances no good. Eleswhere he was all Calm, efficiency, enlightenment, grace.

Arthur Honegger

Whose Fifth Symphony was played here for the first time last night

MUSIC

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This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
MAR 16 1951

Brilliant Performance Ends Current Concerts at Rutgers

By ISABEL BRYLAWSKI

While New Brunswick music lovers have been privileged to hear many fine organizations, there is something special about the appearance of the Boston Symphony. A perennial favorite, local audiences have come to feel that they are almost on friendly terms as they see the familiar faces of the players year after year.

The concert given last night as the final one of Rutgers University's subscription series was perhaps one of the most unusual ever given by this great orchestra. Under the leadership of its new conductor, the noted Frenchman, Charles Munch, whose vibrant personality made itself felt with the opening measures of the Mozart symphony, the first number on the program, the orchestra played with the precision, the fire and finesse as has rarely been heard here or elsewhere.

Mr. Munch displayed the most solid craftsmanship in his control of the entire group and yet did not overlook one phrase of the music as the composer would have wished it performed. The audience recalled him again and again and the orchestra rose time after time to acknowledge the tumultuous acclaim, so justly deserved.

The program opened with the Symphony in E flat major (Koechel No. 543) one of the gayest of the symphonies of Mozart, in spite of the fact that it was written when he was enduring great hardship because of poverty and continually had to appeal to friends for money to live. None of this is evident in the music of the symphony.

The string section of the Boston Symphony is outstanding and they had full opportunity to show the incisiveness and solidarity necessary to bring out all the brilliance of the work, which is scored for small orchestra, with delicate passages for wood winds as well as the intricate string sections.

Two nocturnes by Claude DeBussy, Nuages (Clouds) and Fetes followed. The first of these, as may be imagined by the title, depicted the dreamy, shadowy, fleeting pictures of the sky. Both of these compositions are purely program music; which tell a story. The second, Fetes, brought the carnival atmosphere, with the procession beginning in the distance and finally appearing. With the full orchestra, including the dazzling harp portions, the picture was complete.

Seldom Heard Symphony

The high light of this superlative program, was the Fantastic symphony (Symphonie Fantastique) of Hector Berlioz, Op. 14A This, too, is program music but not often heard. It is the first time that it has been performed here One of the unusual features o this symphony is the fact that i is written in five movements, instead of the usual three or four It is indeed fantastic in its idea.

Supposedly an episode in the life of an artist, the first movement, Reveries, Passions start with a broad Largo in the strings and continues with an agitated allegro, followed by a glamorous waltz. A ball and the whirling couples were almost visible enjoying the beautiful melody.

The Scene in the meadows portrays a pastoral theme by the English horn and a lovely song by the violins. A storm comes up and recedes.

The march to the scaffold, next movement, is followed by the dream of a witch's Sabbath with all the wild orgies of the evil spirits, so effectively brought out both by the composer and the players that the broomsticks could be seen flying back and forth, with their eerie riders astride.

The ovation which the audience gave the orchestra and Mr. Munch at the close of this exotic, exciting composition was evidence of their admiration for the way in which he and the musicians interpreted it. There has been considerable controversy as to whether this music is so sensational only because of the desire of the composer to capture public attention but to its hearers the real genius of Berlioz is evident.

As an added event, The Passion according to St. Matthew by Johann Sebastian Bach will be given on Good Friday evening, March 23, 1951, in the Rutgers gymnasium, with the Rutgers University Choir, the Philadelphia Orchestra, Eric Leinsdorf, conductor and soloists Elaine Malbin, soprano, Margaret Harshaw, contralto, J. Alden Edkins, bass, Norman Farrow, bass and Rudolf Petrak, tenor. Tickets are available.

[250]

[From Late Editions of Yesterday's TIMES.]

WORK BY HONEGGER INTRODUCED HERE

Composer's Fifth Symphony Presented at Carnegie Hall by Munch, Boston Group

By OLIN DOWNES

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Under the title of the symphony, in the score, the composer has written this comment, also cryptic: "The answer may be found at the end of each movement, where the last note is a drum-tap on D, pianissimo!"

An Enigmatical Work

The symphony continues to be enigmatical, to impress the hearer more and more with a sense of tragical introspection, of a composer talking aloud to himself, rather regardless of whether anyone else is interested. It is in three movements. The second movement combines the elements of the slow movement and the quick scherzo which are the middle movements of the traditional four-movement symphony. The scherzo part is swift, light and fantastical. It is interrupted by a more portentous adagio which reminds one of the thematic material of the preceding movement. The fast movement returns, and the adagio, too. The dramatic movement is the last, bringing its conclusion.

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What is the expressive import of the symphony, if there is any discernable import at all? Here is only mentioned an individual's impression. To him it seems that this music, sombre and self-questioning, speaks of a world of lost faiths, inner strife; a girding of the loins for a supreme struggle, an issue fought indomitably by the spirit of man—the quest for "the answer," though it be as remote and undecipherable as the Sphinx.

Expressive Significance

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Between Rameau and Roussel, if not between these two and Honegger, a bond could be traced. But quite outside of those boundaries is the infinitely tender and poetical music of Debussy. Last night, unfortunately, this music — the "Nuages" and the "Fetes" — was given as rough, insensitive and coarse-handled a performance as we remember in a long time. The Nuages was much too fast and without atmosphere. The Fetes was rushed through and its climax sensationalized. And where was the fineness of tone, the precision, the sensitive finish and subtlety of nuance for which this orchestra, especially, is famous? The performance was an injury to Debussy.

Roussel's brilliant neo-classic symphony was well programmed for the conclusion of the concert.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 23 1951

Symphony Ends Late

Because of the length of Bach's "Passion According to St. Matthew," the Boston Symphony concerts of this afternoon and Saturday evening will be longer than usual. Today's program will end at 5:15, Saturday's at 11:15.

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD
MAR 18 1951

Concert by Boston Symphony Will Honor Two Presidents

A concert in honor of the Presidents of the United States and France will be given by the Boston Symphony on March 31 in Constitution Hall. It thus takes on the importance of an historic event.

It was arranged by the Boston Symphony last fall when the French conductor of the orchestra, Charles Munch, learned that the president of his country, Vincent Auriol, would visit the President of this country in March. Moved by the desire to honor the Chief Executives of his native land and the head of this republic simultaneously, Munch, through the manager of the Boston Symphony, asked the French ambassador to learn if the date, March 31, would fit into the calendar of engagements prepared by the White House for the visit of the French president.

The answer was favorable. So for the first time in history a great American orchestra will play for two presidents.

It should be a stirring event. "The Star-Spangled Banner" and the "Marseillaise" will preface the regular program. This will be divided equally between the symphonic music of France and the United States.

Samuel Barber's overture to Sheridan's "School for Scandal" will open it. Aaron Copland's "Quiet City," for solo trumpet, solo English horn, and strings, will follow. Then the charming French pianist, Nicole Henriot, will assist in the presentation of the Ravel Concerto in G. Berlioz' Fantastic Symphony will close it.

Overture, "Over the Hills," by Granville English, a work first produced by Howard Hanson on last fall's Festival of American Music, will have its Washington premiere tomorrow, at 8:30 p.m. when it will be featured by the Air Force Symphony, under Lt. Col. George S. Howard in Lisner auditorium. When this work was presented by Dr. Hanson on his symposium of American orchestral music it received the popular vote of the audience, the press, and the members of the orchestra.

Granville English

[25]

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 18 1951

BOSTON SYMPHONY PLAYS FAURE OPUS

Munch Conducts Orchestra in Rarely Heard Prelude to the Opera 'Penelope'

By NOEL STRAUS

The Boston Symphony Orchestra under Charles Munch gave a program yesterday afternoon in Carnegie Hall that included a repetition of Honegger's Fifth Symphony, which had received its local première earlier in the week. Otherwise, the program was concerned with works not played at that time. It consisted of the rarely performed Prelude to Fauré's "Pénélope," Mozart's Symphony in E flat major and Ravel's "Daphnis et Chloé" Suite No. 2.

Because of its unfamiliarity hereabouts, special interest centered on the Faure offering. His opera "Pénélope," composed between 1907 and 1913 and first performed in the latter year, tells the story from Homer's "Odyssey" of the fidelity of Penelope during the many years of Ulysses' absence, of the hero's return and of his slaying of her many suitors, leading to a jubilant denouement.

The Prelude is devoted to the development of two motives, those of Penelope and Ulysses, on which the entire opera is based. First is heard the melancholy, brooding, dark motive of the heroine, which, with the music referring to her first appearance before the suitors, form the opening section of the Prelude.

The middle section develops the Ulysses motive, led to an intense climax, after which the Penelope motive returns. The music closes most effectively with an often-repeated sighing figure for the horn that gradually fades into the distance and seems to summon a sense of the remote past.

This is world-weary music, modern in its subtleties and hardly what one would await as representative of the life-loving age of the Homeric epic. But it had the impeccable taste and the harmonic originality characteristic of its composer. Mr. Munch read it con amore, with tenderness and profundity of mood, so that the performance was extremely moving.

The conductor and his men were in top form throughout the afternoon. Technically and tonally, the Mozart and Ravel contributions were on the same high level as the Fauré. In the Mozart symphony the great Adagio introduction had a perfunctory sound, and its climax before the resigned final measures leading to the opening Allegro decidedly was skimpy. Otherwise the symphony was exquisite in sound and particularly significant in the interpretation of the Minuet and the splendidly realized Finale.

As for the Ravel ballet music, it was to be prafied equally for its wealth of prismatic hues, the virtuosity and poetry of its presentation and the thrilling climax of its closing division.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
MAR 19 1951

Munch, Boston

By MILES KASTENDIECK

Charles Munch and the Boston Symphony Orchestra concluded their New York season memorably in Carnegie Hall on Saturday afternoon.

A shimmeringly intense performance of Ravel's famous Daphnis and Chloe Suite No. 2 sent the audience home dazzled by the magnificence of the playing and the virtuoso artistry of the conductor. No such peak has been attained in this work for many years.

The program again featured Honegger's Fifth Symphony. It left this listener as deeply moved as on the occasion of the Wednesday performance.

More novel therefore was a hearing of Faure's prelude to "Penelope," a work quite worth the acquaintance made through Munch's discerning interpretation. Mozart's E-Flat Symphony came as an agreeable and needed contrast to the French music.

That preformances tarried on the high plane of the Ravel simply defines the consistency of the afternoon's music-making.

Spanish Singers

This Clipping From
BOSTON, MASS.
TRAVELER
MAR 19 1951

The Boston Symphony To Play for Auriol

The Boston Symphony Orchestra's special concert in Constitution Hall, Washington, D. C., in honor of the visit of President Vincent Auriol of France on March 31 will be marked with various symbols of Franco-American friendship and cultural fraternity.

First, there is the factor of America's oldest symphony orchestra, in point of continuous existence, appearing with one of France's most distinguished musicians as its permanent conductor. Further, he has chosen a program divided between French and American composers speaking in musical idioms fairly representative of the two nations' contributions to the present-day orchestral repertoire. The two presidents may take pride in the creations of their compatriots, and interest in the art of one another's nations.

The appearance of Nicole Henriot in Ravel's Concerto in G lends an additional note of appropriateness to this Franco-American program. For the young lady is a pupil of the brilliant Marguerite Long, to whom the work is dedicated, and who was the soloist in the first public performance, in Paris, on January 14, 1932.

Having served as French Ambassador of Goodwill on the American tour of the Orchestre Nationale de la Radio Diffusion Francaise, Mr. Munch has expressed great happiness in the opportunity to return to Washington as Franco-American Ambassador.

The complete program is as follows: Barber—Overture, "The School for Scandal"; Copland—"Quiet City"; Ravel—Concerto in G, for Piano and Orchestra (Nicole Henriot, soloist); Berlioz—"Symphony Fantastique."

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 18 1951

The Bostonians

The Boston Symphony Orchestra completed its sixty-fifth annual series of New York concerts yesterday afternoon in Carnegie Hall. Apart from Mozart's symphony in E flat (K. 543), the program conducted by Charles Munch was devoted to French music, including Arthur Honegger's fifth symphony, which this orchestra had introduced here Wednesday; the prelude to Gabriel Fauré's "Pénélope," and the second suite from Ravel's score for the ballet "Daphnis et Chloé." Fauré's Homeric opera, or lyric poem, was first staged in Monte Carlo and Paris in 1913; the prelude, despite certain rather static moments, has breadth and eloquence, and these qualities were reflected in the admirable performance by the musicians under Mr. Munch's direction.

The orchestra again gave a persuasive account of the new Honegger work. The Mozart symphony had a pervasively lucid and expressive performance; Mr. Munch took the first movement at a relatively leisurely pace, but the general impression of the interpretation was one of spirit and sonority in addition to delicacy of shading and clarity of detail. An impressive performance of the familiar Ravel suite brought the concert to a stimulating and climactic close.

Mr. Munch and the orchestra will return to Carnegie Hall next season for the usual series of five Wednesday night and five Saturday afternoon concerts, beginning Nov. 14 and 17. F. D. P.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 15th program of the 70th season in Symphony Hall yesterday afternoon, performing Bach's St. Matthew Passion. The soloists were Adele Addison, soprano; Martha Lipton, contralto; David Lloyd, tenor; Marko Rosenmuller and Grant Garnell, basses. Assisting artists were Daniel Pinkham, harpsichord and E. Power Biggs, organ.

By RUDOLPH ELIE

The St. Matthew Passion of Sebastian Bach, one of the monumental glories of music, yesterday received a truly beautiful performance, a performance informed with deep musical feeling and with devotional profundity as well.

There was, for the first time in many a season, a really first-class quartet of soloists. There was also a particularly well-trained chorus from the Harvard Glee Club and the Radcliffe Choral Society, a chorus with a rather tone light quality but of admirable vocal precision. There was, for its very brief role in the opening chorus, a smartly responding choir of boys from Trinity church. And there was, as always, the orchestra itself with such instrumental soloists as Georges Laurent, flute; Ralph Gomberg, oboe; Richard Burgin, violin; E. Power Biggs, organ, and Daniel Pinkham, harpsichord, to supply the orchestral accompaniment, the solo obbligatos and the continuo for the recitatives.

DEPENDS ON WORDS

Yet it was the devotional quality that set this performance apart, and this quality sprang directly from Charles Munch, who has long since made it clear that he ranks with the foremost Bach players of the day. What he does here—as he did in the St. John Passion of last season—is subordinate everything to the Gospel itself. Everything depends on the words. No climax is allowed nor any display of musical extravagance or theatricality tolerated unless it is implicit in the text. The general dynamic level is subdued. Massiveness is never intruded, though this is not to say that as the central tragedy nears in the second part that dramatic vehemence and tension is absent.

In his cutting of the score, which in its entirety would run more than three and a half hours, Mr. Munch emphasizes the liturgical aspects even more. For he omits many of the great solo arias and ariosos of non-Scriptural character interpolated by Bach as poetic reflections on the narrative of the Passion in favor of the narrative itself.

Omitted yesterday were "Grief and Pain," "Never Will My Heart Refuse Thee," "Gladly Will I," "Behold, Behold," "Give Me Back My Dearest Master," "Come Blessed Cross" and others (to use their English titles though this performance is sung in German). Included, however, were a number of accompanied recitatives and nearly all of the recitativo secco, a fact that made clear the conductor's devotional approach to this gigantic work. Nevertheless, it is an approach that still stresses the lyrical, profoundly contemplative aspect of the Passion while giving it additional unity in the blending of the Gospel with the non-Gospel reflections in the arias chosen.

SPLENDIDLY CHOSEN

The soloists yesterday, as indicated above, were not less than splendidly chosen. David Lloyd, again assuming the exceedingly difficult role of the Evangelist, set forth his recitative with remarkable felicity of voice and expressiveness. Marko Rosenmuller, also appearing again in the role of Jesus, has gained stature immeasurably since we last heard him, and he made the part musically and dramatically very effective and touching.

Adele Addisen, whose voice seems to gain in musicianship and quality with every appearance, sang with exceptional clarity and distinctness, and Martha Lipton, making her first appearance here, displayed a contralto voice of beautiful quality and exactitude. Grant Garnell in a smaller role proved capable. The chorus, which like all choruses of non-professional calibre, was at its best in full voice, managed the triple pianissimos enforced on it by the conductor pretty well. Save for an accident in a matter of attack in one of the recitatives, the orchestral performance was notably clear and poised and balanced throughout. The occasion was so elevated in spirit the audience seemed at a loss to know whether to applaud or not, so the final reception was very mild indeed, yet from the attention it gave the music throughout the two hours and 20 minutes of the performance it was clearly enraptured throughout.

St. Matthew Passion at Symphony—Concert

This Clipping From
BUFFALO, N. Y.
NEWS
MAR 20 1951

THE MUSIC BOX—

CONDUCTOR MUNCH IS ONE FRENCHMAN WHO'S ALSO GERMAN

By IRVING KOLODIN
Music Editor, Review of Literature
Special to The Buffalo Evening News.

NEW YORK, March 20. — Take Charles Munch, tenth conductor and music director of the Boston Symphony Orchestra, and you have a perfect example of what makes Europe a peculiar place.

Is he a German conductor or is he a French conductor? . . . The answer is: Both. He comes from a famous family of Strasbourgers, in which Alsace-Lorraine city he was born in 1891. He was then a German subject, and when his talent for music had manifested itself beyond the capacity of the local conservatory to cope with it, he took his violin to Berlin, where he also studied conducting with Wilhelm Furtwaengler.

With the end of World War I he was a French subject, politically, but rather distinctly a German one musically. For a while he solved that problem by settling down in his native city, as a professor of violin in the same conservatory that had produced him, and as concertmaster of the local orchestra. When his interest in this waned, Mr. Munch went to Leipzig as concertmaster of that famous orchestra.

And Then to Paris

Thus, Mr. Munch's tradition in Germanic music is rooted in rich soil. With the '30s came another urge, and Mr. Munch removed himself to Paris, first as principal violinist in the Orchestra de la Societe Philharmonique, in 1932, then as its conductor.

Mr. Munch then began to win ever-wider recognition, though his duality of background made for parlous times when Paris was occupied by the Germans. As noted in "Who's Who," Mr. Munch continued to conduct through these years, but contributed all his fees to the resistance movement.

He was little known when he made his American debut with the Philharmonic Symphony of New York in 1947, but he quickly won respect for enthusiasm, musicianship and partisanship for new music of substantial stature. Thus when he filled a guest engagement in Boston, he seemed such an alter ego for Serge Koussevitzky, then about to retire, that the Symphony Society regarded him almost at once as No. 1 candidate for the job.

Carson and J-O-Y

Everybody knows that j-o-y spells joy, but it can also be spelled Mindy Carson if her singing does for you what it does for quite a few listeners. But "Carson" itself can be spelled the same way, since she married one of the junior partners in the publishing firm of Santley-Joy at a time when hit records, star billing in night clubs, TV spots and a share of radio's "Big Show" with La Bankhead came in swift succession.

Mindy Carson

Just what changed Miss Carson from a secretarial aide in a candy company to a hit singer (one of the contributing factors was a song called "Candy and Cake," incidentally) has not yet been determined.

An excellent student, who might have gone on to Hunter College had she cared to, she preferred to take a full-time job where she had worked after school for movie money.

This led to a two-week winter vacation in Florida as guest of an aunt, then to a night club so swanky that the guests entertained each other. Miss Carson's voice caught the ear of the proprietor, who should have a share in the glory that is Carson's for he offered her a job—singing. Nothing came of it except a revival of her interest in the whole subject of singing, and her parents consented to allow her a year's trial at a career.

She Was Terrific

Through friends Mindy (derived from an Austrian family name, originally Mendy) was introduced to Eddie Joy, whose father is one of New York's best-known publishers. It would help the story to say that he thought she was terrible, but actually he liked her way of singing and put her to work making audition records of songs the concern was trying to promote.

Quick as anything, one band leader decided he didn't like the tune so much, but who was the singer? She was terrific.

From that beginning Mindy progressed to a place on Paul Whiteman's "Stairway to the Stars" program, of which she justified the title within a couple of years by going great, successively, on radio and records.

Perhaps her most pivotal success occurred when Joy, now her personal manager, won her a singing spot in the Copacabana, one of New York's more celebrated cellars, and she did so well that she was the star attraction within a month.

Gone, by now, were the flat shoes and rolled-down socks of her song-selling days—to such decorative effect that two comparisons—neither of which she particularly relishes — became commonplace: She looks like Ingrid Bergman and sounds like Lena Horne.

Boston's Conductor Makes A Point in Rehearsal

BOSTON, March 20. — Charles Munch, conductor of the Boston Symphony, emphasizes a point during rehearsal. WBEN carries recordings of the rehearsals Friday nights at 11:30.

Boston Sunday Globe, March 18, 1951

Bach's "St. Matthew" Passion at Boston Symphony Concerts

MARTHA LIPTON will be the contralto soloist in Bach's St. Matthew Passion, which Charles Munch and the Boston Symphony present next Friday afternoon and Saturday evening.

Charles Munch will conduct a condensed version of Bach's Passion According to St. Matthew at the Boston Symphony Orchestra concerts in Symphony Hall Friday at 2:30 and Saturday at 8:30. The choruses will be those of the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth.

The soloists will be Adele Addison, soprano; Martha Lipton, contralto; David Lloyd, tenor, and Marko Rothmueller, baritone. The harpsichord will be played by Daniel Pinkham and the organ by E. Power Biggs.

The eighth concert of the Symphony Hall Tuesday evening series comes this week. Richard Burgin will conduct Haydn's D major Symphony, No. 104; the Third Symphony by Roussel, and the Seventh Symphony of Beethoven.

More New Records

By CYRUS DURGIN

Vivaldi: Concertos in E minor (cello); A minor, (two violins); D major (viola d'amore), and A major (strings and cembalo), by the Collegium Musicum Italicum, a group of Italian virtuosi who visited this country—or at least, New York—last Fall. Interesting old music superbly performed and brightly recorded. Renato Fasano was musical director. Cetra-Soria, 50045.

Haydn: "Mass in Time of War" ("Paukenmesse in C), by the Vienna State Opera Orchestra, Akademie Chorus, and the following soloists: Jetti-Topitz-Feiler, soprano; Giorgina Milinkovic, alto; Herbert Handt, tenor; Hans Braun, bass. Conducted by Hans Gillesberger. More excellent and unfamiliar Haydn, presented with a richness of style unobtainable on this side of the Atlantic, and recorded in the finest manner of the Haydn Society. HSLP-2021.

Prokofieff: Sixth Symphony, by Eugene Ormandy and the Philadelphia Orchestra. Prokofieff's most recent symphony, which, however, looks back to his own early past and other late-romantic composers. Interesting, however, and creditably performed and recorded. Columbia ML-4328.

Roger Sessions: Second Symphony, by Dimitri Mitropoulos and the New York Philharmonic Symphony. This is aggressively and uncompromisingly modern, in fact, neurotically so, in an idiom that bristles with rough dissonance and knobby rhythms. All the same it won a Naumburg Foundation Award, and perhaps as "paper music" it will be of lasting interest to the theoretical analyst. Mitropoulos plays it with the ardor of a prophet. Columbia ML-2120.

Biggs on the Organ

Poulenc: Concerto in G Minor for Organ, String Orchestra and Tympani, by E. Power Biggs, organ; some Boston Symphony men, and the Columbia Symphony, conducted by Richard Burgin. This really solid, ingenious and attractive music is known here by virtue of Mr. Biggs' local performance of it, performance absolutely of the best. It will be treasured on records. Mr. Biggs has included, on the reverse, Franck's Prelude, Fugue and Variations, Op. 18, and "Piece Heroique."

Schubert: Fantasia for Violin and Piano, by Joseph Szigeti and pianist Joseph Levine. Minor though pleasant Schubert, done in his usual superior style by Mr. Szigeti. On the reverse a group of inconsequential "encores." Columbia ML-4338.

Verdi: Dramatic scenes from "Ernani," "Otello" (Willow Song and Ave Maria), "La Traviata," "Don Carlos" (Tu che le vanita") and "La Forza del Destino," by soprano Eleanor Steber, with the Metropolitan Opera Orchestra conducted by Fausto Cleva. Choice dramatic red meat of the soprano repertory, done with a good deal of skill and distinction by this artist who continues to grow vocally and in expression. Columbia ML-2157.

Milhaud: Cantate de l'Enfant et de la Mere, and "The Household Muse." by Darius Milhaud, pianist and conductor; Madeleine Milhaud, diseuse; the Juilliard String Quartet and pianist Leonid Hambro. This is pre-World War II Milhaud, interesting, clever as always, and rather more substantial, to my mind, than recent stuff like "Bolivar." Good performance and a keen recording. Columbia ML 4305.

From the Past

Allegro, especially, continues to dig into the music of the past, and as might be expected, with varying results. Three of its recent major releases are such. "Music of the Gothic Period" and the Early Renaissance consists of two lps, containing a selection of instrumental and vocal pieces from about 1300 to 1500. This is the second volume in a series executed by the Viello Trio, a group who took their name from the archaic stringed instruments know as vielles. Du Bose Robertson, tenor, is the singer. AL-72.

Early Italian Church Cantatas consists of Alessandro Scarlatti's Motetto da Requiem, and Porpora's Salve Regina, sung with style but dubiously attractive sonority by baritone Yves Tinayre, who specializes in this type of music. Interesting, notably for the musical antiquary. Allegro AL-87.

Harpsichord Music of the Spanish School of Domenico Scarlatti is a selection of pieces from the literature by Soler, Albeniz (Mateo), Freizanet, Rodrigues, Galles and Angles, played with a good deal of flourish by Fernando Valenti. The recording is uneven in its reproduction of harpsichord tone. Allegro AL-45.

A third "Fledermaus" is from Columbia, sung by certain members of the original Metropolitan casts of this season, and various others from the same institution. The headliners are Lily Pons, Ljuba Welitch, Richard Tucker, Charles Kullman, Martha Lipton and John Brownlee. Eugene Ormandy conducted. Like its RCA-Victor counterpart, sung by other Metropolitan luminaries, this "Fledermaus" is generally superior.

Comic Donizetti

Almost last, but far from least, is "The Mikado," by the D'Oyly Carte Company, with the familiar and locally much-admired principal singers known from D'Oyly Carte visits. This is beautifully done by London, and the only objection is that you cannot see, as well as hear, Martyn Green capering as Ko-Ko. LLP-189/90.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

3-24

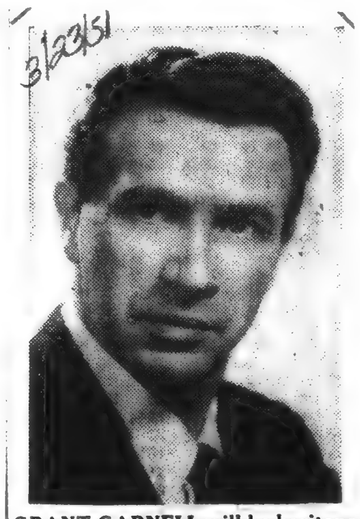
The Symphony Concert falling on Good Friday has always posed a special problem, the conventional solution being to place it a day ahead. Mr. Munch resolves the difficulty by turning the occasion into a sort of religious service. In other words, he performs a Bach passion, originally intended for church performances on this particular day. Last year it was the "St. John" and now it is the "St. Matthew." It may also be suggested that Mr. Munch, unlike his predecessor, is strong for seasonal observances, having given us in the concerts immediately preceding Christmas Bach's "Christmas" Oratorio.

We are accustomed to hearing the "St. Matthew" Passion in special concerts, and Dr. Koussevitzky preferred to make it an afternoon and evening affair. In order to bring it within something like the proper dimensions of a symphony concert, Mr. Munch has made some excisions. As it was, yesterday's concert was considerably longer than the average Friday matinee.

Mr. Munch's way with these Bach choral works is very personal, since he emphasizes above everything else the note of tenderness. This was a singularly subdued performance of the "St. Matthew," a full tone being resorted to only in the few really dramatic moments and in the great choruses that begin and close the work. The first of these was the least successful portion, since the division of the chorus into two parts made for thinness of tone, particularly in the soprano section. The chorus at these concerts, by the way, is the combined choirs of Harvard and Radcliffe, as trained by G. Wallace Woodworth. In the main, Mr. Munch's disembodied approach is effective, though there are times, as in the famous chorus of the Disciples, "Lord, is it I?" when the rightness of his procedure is open to question.

The important role of the Evangelist narrator is assigned in these performances to David Lloyd, who yesterday coped very well with the difficult tessitura and delivered the text in a fashion duly meaningful and expressive. We have heard the music of Jesus more richly sung than it was yesterday by Marko Rothmuller, but his singing was quite in keeping with the general spirit of the performance, as was that of the other bass, Grant Garnell. Martha Lipton brought gratifying warmth and volume of tone to the contralto part, and Adele Addison sang the soprano airs and recitatives with the finish and the fine musicianship that we have come to expect from her. Daniel Pinkham officiated at the harpsichord and E. Power Biggs at the organ, and the orchestra played superbly. One was reminded afresh of the many beautiful color effects that Bach has achieved in his sublime masterpiece.

3/23/51



GRANT GARNELL will be baritone soloist in Bach's St. Matthew Passion with the Boston Symphony at performances this afternoon and tomorrow evening.

[252]

This Clipping From
BOSTON, MASS.
HERALD
3/24

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 19th program of the 70th season in Symphony Hall yesterday afternoon, performing Bach's St. Matthew Passion. The soloists were Adele Addison, soprano; Martha Lipton, contralto; David Lloyd, tenor; Marko Rosenmuller and Grant Garnell, basses. Assisting artists were Daniel Pinkham, harpsichord, and E. Power Biggs, organ.

By RUDOLF ELIE

The St. Matthew Passion of Sebastian Bach is one of the monumental glories of music. Yesterday received a truly beautiful performance, a performance informed with deep musical feeling and with devotional profundity as well.

There was, for the first time in many a season, a really first-class quartet of soloists. There was also a particularly well-trained chorus from the Harvard Glee Club and the Radcliffe Choral Society, a chorus with a rather tone light quality but of admirable vocal precision. There was, for its very brief role in the opening chorus, a smartly responding choir of boys from Trinity church. And there was, as always, the orchestra itself with such instrumental soloists as Georges Laurent, flute; Ralph Gomberg, oboe; Richard Burgin, violin; E. Power Biggs, organ, and Daniel Pinkham, harpsichord, to supply the orchestral accompaniment, the solo obbligatos and the continuo for the recitatives.

DEPENDS ON WORDS

Yet it was the devotional quality that set this performance apart, and this quality sprang directly from Charles Munch, who has long since made it clear that he ranks with the foremost Bach players of the day. What he does here—as he did in the St. John Passion of last season—is subordinate everything to the Gospel itself. Everything depends on the words. No climax is allowed nor any display of musical extravagance or theatricality tolerated unless it is implicit in the text. The general dynamic level is subdued. Massiveness is never intruded, though this is not to say that as the central tragedy nears in the second part that dramatic vehemence and tension is absent.

In his cutting of the score, which in its entirety would run more than three and a half hours, Mr. Munch emphasizes the liturgical aspects even more. For he omits many of the great solo arias and ariosos, of non-Scriptural character interpolated by Bach as poetic reflections on the narrative of the Passion in favor of the narrative itself.

Omitted yesterday were "Grief and Pain," "Never Will My Heart Refuse Thee," "Gladly Will I," "Behold, Behold," "Give Me Back My Dearest Master," "Come Blessed Cross" and others (to use their English titles though this performance is sung in German). Included, however, were a number of accompanied recitatives and nearly all of the recitativo secco, a fact that made clear the conductor's devotional approach to this gigantic work. Nevertheless, it is an approach that still stresses the lyrical, profoundly contemplative aspect of the Passion while giving it additional unity in the blending of the Gospel with the non-Gospel reflections in the arias chosen.

SPLENDIDLY CHOSEN

The soloists yesterday, as indicated above, were not less than splendidly chosen. David Lloyd, again assuming the exceedingly difficult role of the Evangelist, set forth his recitative with remarkable felicity of voice and expressiveness. Marko Rosenmuller, also appearing again in the role of Jesus, has gained stature immeasurably since we last heard him, and he made the part musically and dramatically very effective and touching.

Adele Addison, whose voice seems to gain in musicianship and quality with every appearance, sang with exceptional clarity and distinctness, and Martha Lipton, making her first appearance here, displayed a contralto voice of beautiful quality and exactitude. Grant Garnell in a smaller role proved capable. The chorus, which like all choruses of non-professional calibre, was at its best in full voice, managed the triple pianissimos enforced on it by the conductor pretty well. Save for an accident in a matter of attack in one of the recitatives, the orchestral performance was notably clear and poised and balanced throughout. The occasion was so elevated in spirit the audience seemed at a loss to know whether to applaud or not, so the final reception was very mild indeed, yet from the attention it gave the music throughout the two hours and 20 minutes of the performance it was clearly enraptured throughout.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 24 1951

MUSIC

Munch Conducts Pre-Easter Performances of "St. Matthew" Passion

By CYRUS DURGIN

Charles Munch yesterday afternoon conducted the first of two pre-Easter performances of Bach's "St. Matthew" Passion at Symphony Hall. Because of the religious nature of this work it was appropriate to place the usual Friday Boston Symphony concert of the week on Good Friday, something always avoided when the program consists of secular music.

The choruses were those of the Harvard Glee Club and Radcliffe Choral Society, prepared by their conductor, G. Wallace Woodworth. The soloists were Adele Addison, soprano; Martha Lipton, contralto; David Lloyd, tenor (The Evangelist); Marko Rothmueller, bass (Jesus), and Grant Garnell, bass. The organist was E. Power Biggs, and the harpsichordist for the accompaniments to the recitatives, Daniel Pinkham.

With his Alsatian ancestry and church background as a young musician, Mr. Munch seems to have an unusual approach to great religious works suitable for concert performance. As has been noted before, it may be that such music arouses the German side of his nature. At any rate, Mr. Munch has presented Bach's "St. John" Passion and "Christmas Oratorio" with a surety of style and an emotional intensity which stand somewhere between French clarity and German weight.

So it was again with the "St. Matthew" Passion yesterday, and the performance was one of grandeur and overwhelming emotional power. The choruses had been well trained, as usual with Mr. Woodworth, and they sang superbly if, now and again, with the girls' voices too heavily in balance. What was especially rewarding was the prevailing clarity with which Bach's wonderful polyphony came over. Another was the rhythmic vitality, and a third the balance between the choral voices and the small orchestra.

The soloists, always a difficult problem with the "St. Matthew" Passion, were remarkably good individually, and as a body. Miss Addison's beautiful soprano soared easefully in the aria "Aus liebe will mein Heiland sterben," and Miss Lipton gave as fine account as I have heard of "Ebarme Dich." But the great burden falls upon the tenor who sings the endless recitatives of the Evangelist. Mr. Lloyd did them superbly, with a style that approached perfection, and with feeling instead of the conventional sickness of the average soloist who attempts the part. Mr. Rothmueller uttered the words of Jesus with suitable subdued and mystic effect, and Mr. Garnell, though his voice had a rough edge, was adequate.

Mr. Munch had cut enough of choruses, chorales, arias and even some of the Evangelist's recitatives to put this voluminous work within two and one-half hours performing time. This meant, however, that there was still a large proportion of recitative, which musically is the least interesting aspect of the "St. Matthew" Passion. Especially was this true in the first half. To my mind the second part contains the highest concentration of Bach at his most emotional and dramatic, including that moment which is perhaps one of the mostt frightening in all music when the mob cries on a diminished seventh chard, "Barrabas!"

Some of the greatest moments in all music, dedicated and profound, tender and exalted, are Bach's chorales. Those were sung with unforgettable beauty, an ensemble which was without flaw, even though a high organ note began to cipher in "O Haupt voll Blut und Wunden." Luckily Mr. Biggs was able to stop it. He and Mr. Pinkham, added measurably to the success of the whole.

This Clipping From
LOWELL, MASS.
SUNDAY TELEGRAM
MAR 25 1951

Boston Symphony ~~Juggles Schedule,~~ To Play For Truman

BOSTON, March 24— (UP) — The Boston Symphony orchestra announced today it was juggling its regular schedule so it could perform for the president of the United States and the president of France.

The orchestra will play its scheduled Saturday evening concert on Thursday so that it can be in Washington March 31 for a special program arranged for President Vincent Auriol of France.

MARCH 24, 1951

Bach St. Matthew Passion

Munch Presents Choral Work With Harvard-Radcliffe Group

By Harold Rogers

Charles Munch and the Boston Symphony Orchestra, assisted by the Harvard Glee Club and the Radcliffe Choral Society, are celebrating the Easter season this week with two performances of Bach's lengthy masterwork, "The Passion According to St. Matthew."

For the first time in 14 years this great choral work is being produced in Symphony Hall. David Lloyd and Marko Rothmüller carry the burden of the solos, Mr. Lloyd as the Evangelist and Mr. Rothmüller in the role of Jesus. Adele Addison and Martha Lipton sing the various solos for soprano and alto. Grant Garnell is heard in the passages for Judas, Caiaphas, Pilate, and Peter. Daniel Pinkham officiates at the harpsichord and E. Power Biggs at the organ.

* * *

It would be difficult to point out any great difference in technical production between Mr. Munch's reading of the St. Matthew Passion yesterday and his reading of Bach's Christmas Oratorio last December. The performance details were almost flawless in both instances. The Harvard and Radcliffe groups, trained by their regular conductor, G. Wallace Woodworth, are comparable in caliber to the chorus trained by Arthur Fiedler for the Oratorio.

But for some reason the inspirational quality that was present at the Christmas Oratorio was missing yesterday in the Passion. This is difficult to account for. Both scores represent Bach at his best. Mr. Munch seemed no less devoted to his task yesterday than he did last Christmas. Perhaps the answer lies in the difference between the emotional moods of Christmas and Good Friday—the first a joyous heralding of Jesus' nativity while the second mourns his crucifixion.

In the opening scored for double chorus, preceded by a sublime and stately introduction, the singers were joined by the boys' choir of Trinity Church. This soprano ripieno was prepared by Francis Snow. The choral balance and tone were in sensitive adjustment throughout the performance, either in the a capella work or with orchestral accompaniment. Many niceties in dynamics and shading appeared in the familiar chorales. There were excellent contrasts in "Acknowledge me, my keeper," for instance, and the pianissimo was close to celestial in "O Lord, who dares to smite thee?"

* * *

For sheer beauty of tone, expression, and phrasing, Mr. Lloyd's tenor would be difficult to surpass. He sang the long role of the Evangelist effortlessly and with clarity of enunciation. His voice has an appealing ring and warmth.

Mr. Rothmüller's bass solos, presenting the words of Jesus, were handled with strength and dignity. Here again was excellent enunciation, good projection, and a pleasant tone quality that is not over-refined.

Miss Addison's lyric soprano is developing certain dramatic elements—greater power, richness, and security. Accompanied by the oboes and continuo, her rendition of the recitative, "Although my heart with tears o'erflow," was eloquently and poignantly moving. Her duet with Miss Lipton, "Alas! my Jesus now is taken," was generally in good balance. The serene lines of these two voices were effectively punctuated by stark expostulations from the chorus.

* * *

Miss Lipton did some of her finest work in the alto aria, "O pardon me," in which her phrases were carefully molded. Her voice has something of a metallic brilliance that is usually associated with the soprano timbre. It is a strong voice, well controlled and accurate.

Since Mr. Garnell's lines were short and few, it is difficult to give much of an appraisal of his work. His bass, however, is forthright and powerful.

Though Mr. Munch has used a shortened version for these performances, the running time extends about an hour beyond the usual length of the Symphony concerts.

BOSTON DAILY GLOBE—SATURDAY, MARCH 24, 1951

MUSIC

Munch Conducts Pre-Easter Performances of "St. Matthew" Passion

By CYRUS DURGIN

Charles Munch yesterday afternoon conducted the first of two pre-Easter performances of Bach's "St. Matthew" Passion at Symphony Hall. Because of the religious nature of this work it was appropriate to place the usual Friday Boston Symphony concert of the week on Good Friday, something always avoided when the program consists of secular music.

The choruses were those of the Harvard Glee Club and Radcliffe Choral Society, prepared by their conductor, G. Wallace Woodworth. The soloists were Adele Addison, soprano; Martha Lipton, contralto; David Lloyd, tenor (The Evangelist); Marko Rothmueller, bass (Jesus), and Grant Garnell, bass. The organist was E. Power Biggs, and the harpsichordist for the accompaniments to the recitatives, Daniel Pinkham.

With his Alsatian ancestry and church background as a young musician, Mr. Munch seems to have an unusual approach to great religious works suitable for concert performance. As has been noted before, it may be that such music arouses the German side of his nature. At any rate, Mr. Munch has presented Bach's "St. John" Passion and "Christmas Oratorio" with a surety of style and an emotional intensity which stand somewhere between French clarity and German weight.

So it was again with the "St. Matthew" Passion yesterday, and the performance was one of grandeur and overwhelming emotional power. The choruses had been well trained, as usual with Mr. Woodworth, and they sang superbly if, now and again, with the girls' voices too heavily in balance. What was especially rewarding was the prevailing clarity with which Bach's wonderful polyphony came over. Another was the rhythmic vitality, and a third the balance between the choral voices and the small orchestra.

The soloists, always a difficult problem with the "St. Matthew" Passion, were remarkably good individually, and as a body. Miss Addison's beautiful soprano soared easefully in the aria "Aus liebe will mein Heiland sterben," and Miss Lipton gave as fine account as I have heard of "Ebarme Dich." But the great burden falls upon the tenor who sings the endless recitatives of the Evangelist. Mr. Lloyd did them superbly, with a style that approached perfection, and with feeling instead of the conventional sickness of the average soloist who attempts the part. Mr. Rothmueller uttered the words of Jesus with suitable subdued and mystic effect, and Mr. Garnell, though his voice had a rough edge, was adequate.

Mr. Munch had cut enough of choruses, chorales, arias and even some of the Evangelist's recitatives to put this voluminous work within two and one-half hours performing time. This meant, however, that there was still a large proportion of recitative, which musically is the least interesting aspect of the "St. Matthew" Passion. Especially was this true in the first half. To my mind the second part contains the highest concentration of Bach at his most emotional and dramatic, including that moment which is perhaps one of the mostt frightening in all music when the mob cries on a diminished seventh chard, "Barrabas!"

Some of the greatest moments in all music, dedicated and profound, tender and exalted, are Bach's chorales. Those were sung with unforgettable beauty, an ensemble which was without flaw, even though a high organ note began to cipher in "O Haupt voll Blut und Wunden." Luckily Mr. Biggs was able to stop it. He and Mr. Pinkham, added measurably to the success of the whole.

This Clipping From
LANSING, MICH.
STATE JOURNAL
MAR 25 1951

Vive la France!

With its usual all-out recognition of over-seas nobility, the state department at Washington is bringing Charles Munch and the Boston symphony to the city to welcome Pres. Vincent Auriol of the French republic and his entourage.

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This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

Boston Symphony To Play For Presidents Of France And U. S.

Boston, March 24. (UP) — The Boston Symphony Orchestra announced today it was juggling its regular schedule so it could perform for the President of the United States and the president of France.

The orchestra will play its scheduled Saturday evening concert on Thursday so that it can be in Washington March 31 for a special program arranged for President Vincent Auriol of France.

President and Mrs. Truman also will attend the concert which will be a mixture of American and French music.

This Clipping From
WASHINGTON, D. C.
STAR
MAR 25 1951

Concert Boxes for Symphony

The Boston Symphony Orchestra's special concert, to be conducted by Charles Munch on Saturday in honor of French President Auriol, is proving very popular with capital officials and socialites. The boxes are being sold fast, many people taking several guests.

Saturday evening's list of boxholders, headed by the President and Mrs. Truman, the Ambassador of Norway and Mme. Munthe de Morgenstierne and the Secretary of State and Mrs. Acheson, has had new names added to it, including those of Mrs. Robert Low Bacon, Representative Frances P. Bolton, M. and Mme. Louis Bruguiere, Mme. Tamara Dmitrieff, the Ambassador of Israel and Mrs. Eban, the Ambassador of the Phillippines, Mr. Joaquin M. Elizalde; the Minister of Luxembourg and Mme. Le Gallais, Mrs. Anne Marie Girard, Mr. Edward Lehman, Senator and Mrs. Henry Cabot Lodge and Mr David K. Niles.

Additional interest in the audience will be added by the presence of Lily Pons and Andre Kostelanetz, who will be the guest of Mr. and Mrs. Jack Snow. Dr and Mrs. Irving Brotman will hav with them the Brazilian Ministe and Mme. de Melo-Franco.

The Andre Vissons are entertaining at a small dinner part that evening—which will includ Mr. and Mrs. Harold J. Coolidge in honor of Mr. and Mrs. Georg K. Livermore of New York an Lenox, Mass., and will take the guests on to the concert with ther

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Washington, D. C.
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FRANCE AMERIQUE
OBERS 535 FIFTH AVENUE, NEW YORK 17, N. Y.

NUMERO DU 25 MARS 1951

LA MUSIQUE

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DALLAS, TEX.
NEWS
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BY DR. EUGENE WASSERMAN

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A deep mutual friendship existed between Schweitzer and Munch, the most important figure in Strasbourg's musical life during the last 100 years. Munch was the father of two outstanding conductors, Charles, now of Boston, and Fritz in Strasbourg. With Munch the elder, the young Schweitzer founded the Wilhelma-Choir, which is still flourishing in this town and which collaborated this week on Good Friday in a performance of Beethoven's "Missa Solemnis" under the son's baton.

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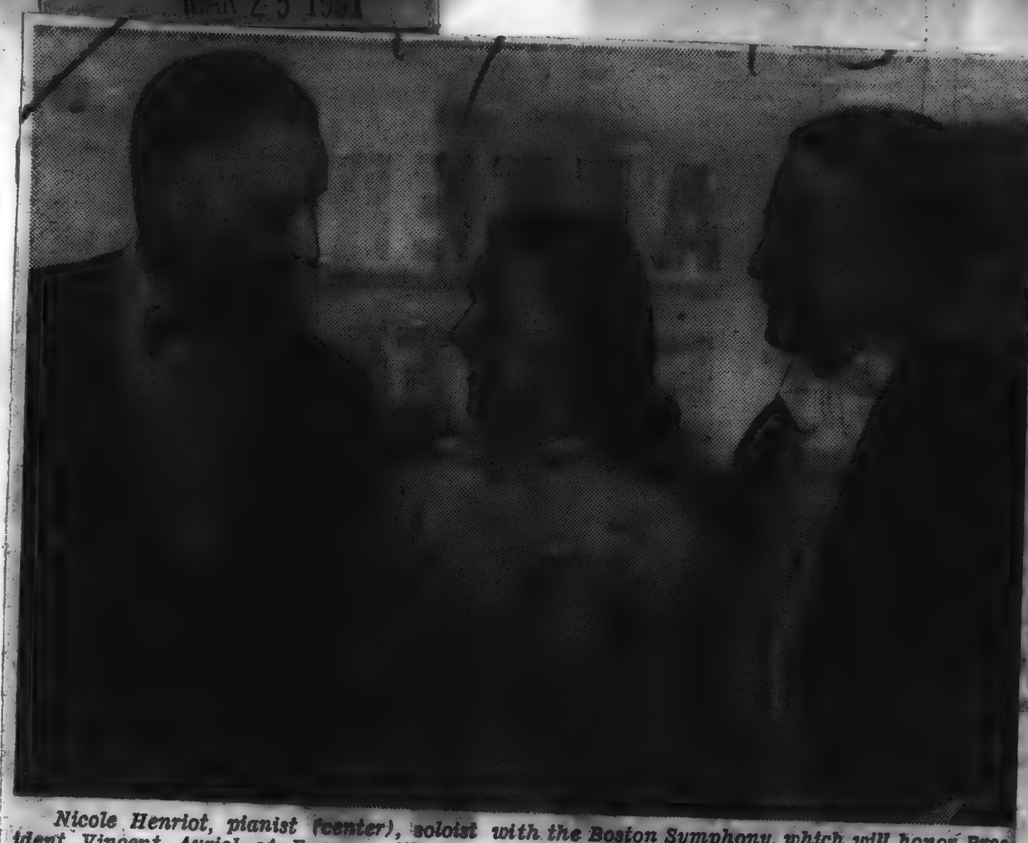

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WICHITA, KAN.
BEACON
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This Week's Baton

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Munch

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The will provides that one third of the residue of the estate be used to set up a trust fund for students of the University of Vermont who show proficiency in Latin and Greek. The estate is estimated at $9000.

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HUB SYMPHONY BEQUEATHED PRIZE VIOLIN

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Miss Vinton, who died Sunday, provided that a Maline violin which had belonged to her late father, Dr. Frederick A. Vinton, for 76 years and been in her family for 75 years before that should go to the Boston orchestra in memory of her father.

The will provides that one third of the residue of the estate be used to set up a trust fund for students of the University of Vermont who show proficiency in Latin and Greek. The estate is estimated at $8000.

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Symphony No. 5 in C sharp minor ..... Mahler

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THE SECRETARY OF STATE AND MRS. ACHESON

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Senator and Mrs. Henry Cabot Lodge, Jr.
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Doctor and Mrs. Howard Mitchell
Madame Charles Munch
Mr. Edward Nash
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M. and Madame Pierre-Paul Schweitzer
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Mr. John Thacher
M. and Madame Andre Visson
Mr. and Mrs. Eliot Wadsworth
Mrs. Edwin M. Watson
Mrs. Matthew John Whittall
Hon. and Mrs. Richard Wigglesworth

La Marseillaise
The Star Spangled Banner

PROGRAM

BARBER ..... Overture, "The School for Scandal"

COPLAND ..... "Quiet City" for Trumpet, English Horn and Strings
Trumpet: ROGER VOISIN
English Horn: LOUIS SPEYER

RAVEL ..... Piano Concerto
I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

BERLIOZ ..... Fantastic Symphony, *Op.* 14A
I. Rêveries, Passions
Largo: Allegro agitato e appassionato assai
II. Un Bal
Waltz: Allegro non troppo
III. Scène au Champs
Adagio
IV. Marche au Supplice
Allegretto non troppo
V. Songe d'une Nuit du Sabbat
Larghetto: Allegro

Soloist
NICOLE HENRIOT

BALDWIN PIANO

RCA VICTOR RECORDS

Next season the Boston Symphony Orchestra, Charles Munch, Music Director, will give three concerts in Constitution Hall on Thursday evenings, November 15, December 6, and February 14.

Subscriptions may be renewed until May 29, when tickets will be offered to new subscribers (a minimum deposit of 20 per cent is required).

Snow Concert Bureau
1108 G St. N. W., Washington, D. C. Phone Republic 4433
(The box office will be closed July and August)

[256]

This Clipping From
BOSTON, MASS.
HERALD
MAR 31 1951

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, in the 21st program of the 70th season in Symphony Hall yesterday afternoon. The program, in which the soloists were Alfred Krips, violin; Samuel Mayes, 'cello; Ralph Gomberg, oboe, and Raymond Allard, bassoon, was as follows:

Sinfonie Concertante ..... Haydn
Symphony No. 5 in C sharp minor ..... Mahler

By RUDOLPH ELIE

THE PRACTICE of not giving our own first desk soloists an opportunity to play either solos or concerted solos in the vast but grievously neglected repertoire of the 18th and early 19th century has long been to me a source of considerable concern.

After hearing yesterday's fine performance of a truly exquisite Sinfonie Concertante for violin, 'cello, oboe and bassoon by Haydn, it will continue to be a source of concern if this sort of thing isn't done more often. I don't know when a symphony concert has had such an interesting and such a grateful opening. Yet, if it can be imagined, it was a first performance at these concerts!

Like most of the baroque concerto grossos and the sinfonia concertantes (the stylistic difference between them need not detain us here), Haydn's starts off with a vigorous tutti for the whole ensemble. Out of this develops the four solo voices, now imitating one another, now in dialogue, now in contrasting mood and now in amiable competition as the robust but always urbane movement works towards its climax in the concerted cadenza.

After an extended song-like slow movement, entirely untroubled, unpretentious and unassuming, it comes to a brisk and invigorating conclusion, having proved nothing whatever save that four solo instruments of contrasting qualities played by superb musicians against the accompaniment of a great orchestra can create a magical half hour.

SPECIAL MENTION must be made of the voilin playing of Alfred Krips, whose regular position as second concert master has never given him the opportunity to demonstrate so clearly the fastidious taste and impeccable technique of his playing, and to Samuel Mayes, 'cello; Ralph Gomberg, oboe, and Raymond Allard, bassoon. They made a quartet of brilliant attainment. And on his part, Richard Burgin conducted this music with just the proper unostentatiousness to give it a finely grained music integration. If the orchestra will look into the matter, it will find there are uncounted numbers of things every bit as good by everybody from Stamitz to Mozart, from Pergolesi to C. P. E. Bach and from Boccherini to Brahms.

After this serene introduction, the Mahler Fifth seemed a rough and turbulent ordeal indeed. I say "ordeal" in the sense of the composer's own ordeal, for despite its immense length, its anguished proclamations and its massive utterances, it is not difficult to assimilate.

The trouble with this work is that it tries to look two ways at once. In it Mahler for the first time composed a symphony without a program, which is to say he intended it to be pure music. But this was impossible for Mahler; he never wrote a note of "pure" music in his life. Everything was of programmatic significance, the Fifth is an obviously a tortured fin de siecle meditation, episodes in the life of an artist as Berlioz' Fantastic is a romantic meditation.

IT THUS CONTRASTS moments of the sheerest beauty with raucous vulgarities, moments of sublime reflections (as in the adiette) with tawdry jingles, and moments of child-like naivete with thunderously tragic proclamations of despair. But this is Mahler anyway; this feverish compulsion to cram everything in is in all of Mahler. In the Fifth it is merely more emphatic, more intrusive, and in the end it diminishes the impact implicit in this gigantic work.

The orchestra and the two predominating soloists—Roger Voisin, trumpet, and James Stagliano, horn—were in top form, and if Mr. Burgin rather over-emphasized the harsher aspects of the work, he nonetheless conducted with great authority and devotion. The program next week offers Carpenter's Carmel Concerto, Barber's Symphony No. 2 and Beethoven's 'Emperor,' Clifford Curzon being the piano soloist.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 31 1951

MUSIC

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By CYRUS DURGIN

Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, was in charge of this week's concerts. Since the orchestra must give a special program in Washington, D. C., tonight for President Vincent Auriol of the French Republic, the Symphony Hall evening concert was advanced to Thursday, and the afternoon one played as usual on Friday. The program consisted of Haydn's Sinfonie Concertante in B-flat, Op. 84, and the Fifth Symphony of Mahler.

Both scores went beautifully yesterday afternoon, prompting the reflection that if Mr. Munch, the orchestra's music director, is affectionately known as "Le beau Charles," Mr. Burgin equally deserves to be called "Le bon homme Richard." Haydn's work, a product of 1792 and first performed in London, is something between the symphonies of his finest period, and the old-fashioned concerto grosso. There is a "concertina," or solo group of oboe, bassoon, violin and cello, contrasted against the small string orchestra.

One single word applies to the Sinfonie Concertante, and that is "lovely." The writing is without a blemish, the general atmosphere serene and sunny. The solo instruments, collectively and in a few places alone, weave characteristic and radiant Haydn melodies against the rich background of massed strings. For some reason, this work had never been performed previously at these concerts. Now that it has been introduced, let us hope it will become a familiar friend.

One of the many admirable aspects of Mr. Burgin's musicianship is his delight in the music of Mahler. The old arguments about the total worth of that emotionally tormented composer will persist always, and they come to the fore every time one of his major scores, like the C sharp minor Symphony, is played. The dark tunnels of gloom, the profusion of somewhat overripe tunes, the fanfares, the marches, the eternal repetitions, cause some listeners to regard Mahler's music as from the wrong side of the tonal track.

But no amount of argument will ever solve those problems. Either you take Mahler whole, or in part, or you reject him altogether, which last is purist folly. Like the egg (I think it was Mark Twain's) that was good in parts, much of Mahler is good, and some of it is among the great, immortal pages of eternity. You find some of those in the Fifth Symphony; much of the sturmisch bewegt section, some of the rondo, all of the adagietto and portions of the rondo finale.

As for Mahler's extreme length, that, too, is a problem never to be solved. The best prescription is to sit quietly and patiently and enjoy what appeals to you, always in the hope that each hearing will bring new and increased delight. You can cut Mahler, but that is merely an evasion, and it is better, as in this week's performances, to accept it entire, and let the tissues of the sitting anatomy protest as they may. After all, a glimpse of eternity is worth the trouble it takes to get it.

Mr. Burgin conducted Mahler with high and appropriate intensity. The orchestra played superbly all the way, sounding rich and deep and grand. Mr. Burgin generously shared the applause with trumpeter Volsin and hornist Stagliano, as, at the end of the Haydn, he had done with Messrs. Krips, Mayes, Gomberg and Allard of the "concertino."

MARCH 31, 1951

Heard at Symphony Hall

Burgin Program Includes Haydn Concerto

By Harold Rogers

Charles Munch and the Boston Symphony Orchestra will play in Washington, D.C., tonight. They are giving a special concert in Constitution Hall honoring President Vincent Auriol of France, now on a brief visit to the United States. The order of the Symphony Hall concerts this week was therefore changed so the orchestra could accept the invitation. These concerts took place Thursday evening and Friday afternoon under the direction of Richard Burgin, concertmaster and associate conductor.

On Thursday evening Mr. Burgin gave the Mahler Fifth Symphony a compelling reading, but yesterday afternoon the performance was far more than that—it was exciting and brilliant. It is generally known that Mr. Burgin is an ardent Mahlerite; he possesses one of the famous gold medals awarded by the Bruckner Society to those who have supported Mahler's cause. There may be areas in which Mahler still needs promoting, but in Boston (judging from the ovation yesterday) Mahler has reached a state of popularity. This is due in no small part to Mr. Burgin's devoted efforts.

* * *

But the Mahler Fifth, heard here on at least ten occasions since it was written in 1902, is also a work of much popular appeal. There is the nobility of the opening funeral march, for instance, with its clarion trumpet calls, its stately serenity broken by moments of agitation. The vehement second section of Part I, filled with Sturm und Drang, sustains the listener's interest by lightening changes of mood and a strong development of the materials.

Then comes the lilting waltz of Part II—the Scherzo—as adroit and appealing as Strauss's "Rosenkavalier" waltzes. But since Mahler's waltz preceded Strauss's by nine years, it is Strauss who is reminiscent.

The post-Wagnerian orchestration, to which Mahler brought a greater degree of subtlety and refinement than his contemporaries, has a lushness that goes well with the swing of three-quarter time. There is humor in the waltz's frippery beginning, reverie in its evanescent pizzicato passages, and breathtaking excitement in its close. There were moments, it is true, when the mass of details tended to blur, but Mr. Burgin successfully sustained the flow of the line and the whirling momentum.

And what is more ineffable than a sensitive performance of the Adagietto in Part III? It is a gentle mood, heightened by sighing suspensions, by harmonies of protean iridescence, by silken strings and a languid harp. In the Rondo-Finale we return to the rapid changes of instrumental color, the saucy outbursts from the percussion, the buoyant velocity that mounts to a dizzy crescendo. Small wonder that cries of bravo were heard as soon as Mr. Burgin finished the final six gigantic chords!

* * *

Mr. Burgin opened his program with Haydn's Sinfonie Concertante for Violin, Violoncello, Oboe, and Bassoon, Opus 84. It was the only other number played and was heard in its first performance at these concerts.

The concertino, which alternated with the orchestral tutti, was comprised of Alfred Krips, violinist; Samuel Mayes, cellist; Ralph Gomberg, oboist, and Raymond Allard, bassoonist. Written for Salomon's London concerts, it is imbued with the high style and elegance of the classical period.

The ensemble and balance maintained by the soloists yesterday was superior to that displayed the night before. There were times, however, when the oboe was not clearly heard. The violin part carried by Mr. Krips, who is the assistant concertmaster of the orchestra, carries the burden of the solo work. He gave an eloquent reading in both performances.

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SPECIAL CONCERT

BY THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

In honor of His Excellency

VINCENT AURIOL

President of the French Republic

SATURDAY, MARCH 31, 1951, *at* 8:30 P.M.
Constitution Hall, Washington

[256]

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HERALD
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MORNING GLOBE
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This Clipping From
WASHINGTON, D. C.
STAR
APR 1 - 1951

Two Presidents Attend Concert Of Orchestra

The President of France and Mme. Auriol and the President of the United States and Mrs. Truman shared honors last evening at a specially arranged concert. Mr. Charles Muench, famed Frenchh conductor, planned the program given by the Boston Symphony Orchestra to honor his President and Mme. Auriol.

Mrs. Truman sat in the box with President Auriol where Vice President Barkley also was seated. Others in that box were the French Minister of Foreign Affairs Robert Schuman and Mme. Bonnet.

Sitting with President Truman were Mme. Auriol, Mrs. Barkley and French Ambassador Bonnet.

It was a brilliant audience composed of top ranking officials, diplomats and leaders in resident society.

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Boston Sunday Globe - April 1, 1951

THEY BUILD CATHEDRALS

The great cathedrals of Europe seem alive with the effigies of their donors. This goes on long after the cathedral ceases to be the center of religious and cultural life. In the south transept of Westminster Abbey the verger seats an American visitor where his one foot is on the grave of Charles Dickens and his other on that of Thomas Hardy. Even as late as 1909 there was a controversy over whether to permit sepulture to George Meredith, a third great 19th-century novelist, but a little independent on the side of orthodoxy. The decision went against him, unfortunately for the Abbey, for his thought flies far and free in the living world. He lies buried in the country churchyard at Dorking.

To walk in any cathedral of England (or on the Continent) is to understand why those who gave their faith, their work and their money to these great monuments of religion—even to the country churches, for some of the English village churches are among the most beautiful small buildings on earth—want their bodies to lie close to where their souls had aspired.

And why not? Overhead in the twin towers, as at York and Lincoln Minster, the Abbey, and in Notre Dame de Paris, sound the solemn and sonorous music of the bells, through chancel, transept, nave and aisles, under their soaring vaults and groin vaults, roll the harmonious thunders of the great organ as choir answers choir in antiphony from end to end of chancel and nave. And when this music has ceased, in Summer sounds Nature's music, the wind rustling in the ivies entwined amongst the mullions of the open casements of stained glass, and amongst the winds and the ivies the soft, constant twitter of bird music.

All these are the friends of music and religion, and amongst them for centuries after centuries have the friends of music and religion wished to be buried in order that long after the death of their bodies their spirits may still partake of the ingredients of what most they loved on earth.

* * *

In every epoch communities will find a way to make beautiful the artistic symbol of that which it treasures closest to its heart. This is why the New England village churches of the 18th, 19th and a few of the 17th century are now considered such gems of the village carpenter's (really architect's) art. In some ages in Europe, working for a community like Chartres, architects and craftsmen of stained glass were the great creators of their time and their art was wrought to "give glory to God," there, then and now.

Today this enthusiasm has taken, or been forced to take, equally familiar but seemingly more secular forms. One is our American system of education. In the very trough of our financial depression, about 1931, it was announced that the annual donations to our schools, colleges, universities and other forms of education had not diminished; nearly everything else had fallen off, but not that.

Another form of cultural education which, so far from falling off in the past 30 years, has dramatically increased is music. As our social systems change through the centuries, and of late through even the decades, our cherished arts have had to find financial sustainment. The big independent universities, and the many independent colleges of this country, are feeling this necessity and looking for ways to meet the need.

* * *

Since 1900, even since 1920, the growth of our love and appreciation in this country of some of the greatest music is an almost incredible record. Musically you would hardly know we were the same people in 1920 that we are in 1951. In the earlier years if you wanted music in small towns, you had to make it yourself. "Amateur orchestras," "friends of music," and the few great orchestras had to be sustained, in large part, by one or many wealthy donors who wanted others to share their delight, plus the ticket sales to the multitude. In those days—1900 to 1914—a concert-goer often felt a pang of conscience: **"Only a few hundred can hear this music, both because of limited space and limited money; but everybody ought to hear it."**

Today, in some form or another, everybody can hear it. In order to make this possible, a shift to a new form of economic support had to be found, and has been found, modestly, quietly, gradually, but among the first, by the Boston Symphony Orchestra. Wealthy donors have ceased to be able in full to take up the annual deficits of these not-yet-entirely self-sustaining cultural instruments. An appeal has been made annually to what is vaguely called the middle class, and the middle class, both here and elsewhere, has answered and borne a large share of the annual deficit. Neither is our Orchestra any "respecter of persons." The same appeal is made at Tanglewood for the Berkshire Music Center, almost in the same words, a phrase natural to what it describes: "The Friends of the Boston Symphony Orchestra." These are practically admitted to the inner councils of the institution which so largely they help to sustain. A report is made annually by the chairman of the board of trustees at a meeting of the "Friends," which this year is held at 4 p. m., next Wednesday, April 4. The report is read, often it contains hitherto confidential news of future developments; the orchestra then plays a short concert, and the rest is social.

* * *

It has been said in scriptural language that our Orchestra is "no respecter of persons," meaning that it is outright equalitarian. The dimes, nickels and quarters dropped into the slot box after the Esplanade concerts (which are free to all comers) are as welcome as the dollars: even as in the epoch of cathedral-building, the craftsmanship of stone workers and stained glass makers was of equal importance with the gifts from wealthy donors.

Today our "orchestra cities," which in these United States number scores, are spoken of as were, and are, the "cathedral cities" of England and the Continent. And they say to all classes: "If you want these great works performed by resident orchestras in your own town or city, there is an extra fee, due according to voluntary ability to give."

For "Friends of the Orchestra" is a new phrase, expressive of a new sociological phase, upon which most of our free cultural institutions are entering—the voluntary sustainment by all the people of those things which make life in a democracy worth living. It was all expressed in a terse epigram by one of our greatest modern thinkers. He had said that there was no doubt we were entering on a new epoch in this century. Then,

—*"The only question is whether the equality of man shall be achieved at a low level or at a high level."*

UNCLE DUDLEY.

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This Clipping From WASHINGTON, D. C. TIMES-HERALD

APR 1 - 1951

Presidential Boxes Decorated With Flags of Two Nations

By ACHSAH DORSEY SMITH

OUTPROTOCOLING all of the social events on last evening's party parade was the concert at Constitution hall, with the Presidents of two great nations and their wives leading the long list of dignitaries from many lands. And a sellout audience heard French-born Charles Munch conduct the Boston Symphony orchestra in honor of the President of the Republic of France and Mme. Auriol.

ACHSAH

Host to the Auriols were President and Mrs. Truman. The two Presidential boxes side by side were draped with the tricolor of La Belle France and the Stars and Stripes. Adding to the brilliance of the historic occasion (beauty and high fashion were galore) were fine French and American melodies for the program was half and half.

Before M. Munch raised his baton at 8:30 p.m. and "The Star-Spangled Banner" and the "Marseillaise" brought the audience to its feet, Presidents Auriol and Truman and their "First Ladies" had greeted conductor Munch backstage and posed for a battery of photographers.

It was the second meeting of the French leader and M. Munch, for they had first shaken hands at the huge and colorful reception which the Auriols arranged to compliment the Trumans Friday evening at the handsome French embassy.

President Auriol, like the top U.S. Executive, is a music lover. Whereas Mr. Truman's forte is the piano, M. Auriol is a student of the violin. Especially for his excellency was Berlioz Symphonie Fantastique, for the French composer is one of his favorites. Ravel was also rendered. On the American side of the program came Copeland and Barber.

Mlle. Nicole Henriot, petite French pianist, was guest soloist. During World War II she was active in the French resistance movement. Both the President and Mme. Auriol won high honor for their part in that era.

Seated with President Truman were Mme. Auriol, Mrs. Barkley, and Ambassador Bonnet of France. In the adjoining box were President Auriol, Mrs. Truman, Vice President Barkley, Mme. Bonnet and Robert Schuman, French minister of foreign affairs.

Mme. Auriol led French fashions last evening in her divinely draped white jersey gown by designer Gres with its flowing Grecian lines.

Large French Group Has Place of Honor

THE French embassy itself had four boxes. The group included Gen. Paul Grossin, military secretary general to President Auriol; Jacques Dumaine, chief of protocol; Paul Auriol, assistant secretary-general and son of the presidential couple; Jacques Kosciusko-Morizet, director of the office of the French Republic; and Bernard Beck, counselor of the French ministry of foreign affairs.

Jean Daridan, minister counselor of the French embassy, was also spied, as were French Gen. and Mme. Ely, the financial counselor and Mme. Schwitzer and the other members of the embassy staff. One of the French boxes was turned over to U. S. servicemen.

Whereas Mme. Bonnet was dressed by Dior in chic perfection, Mme. Benard, wife of the French first secretary, wore a stunning Balenciaga creation of white jersey. Those with the Benards in their box included the Mexican ambassador to the O.A.S. and Senora de Quintanilla. Later in the evening the popular French couple entertained a small group of friends at supper at their home.

Achesons Attend With House Guests

Boxholders in the Cabinet line-up included the Secretary of State and Mrs. Acheson, who had with them their house guests, the Ambassador to France and Mrs. David K. E. Bruce. The Italian Ambassador and Signora Tarchiani were among those from Embassy Row, including Lady Berendsen, wife of the New Zealand ambassador; and Ambassador Elizalde of the Philippines. Visiting her father this week end from New York is Mlle. Cecilia Elizalde.

Seen with Ambassador of Israel and Mme. Eban were the Counselor and Mme. Keren and Mlle. Esther Herlitz, the first secretary. Dr. Juan Bautista de Lavalle, Peruvian ambassador to the O.A.S., was another in the "box brigade."

With the Luxembourg Minister and titian-haired Mme. LeGallais were Col. M. [illegible] and [illegible] Kelly. The foursome had dined together at the Luxembourg legation. Particularly eye-catching was Mme. LeGallais' gown of black topped by a torso-length oriental brocade jacket gleaming with gold and soft-toned pink, blue and lavender flowers.

Paresces Accompany Charles Mechams

REP. Frances Bolton had turned her box over to Maj. and Mrs. Charles Meeham and accompanying them were the press counselor of the Italian embassy and Signora Paresce. The latter is the daughter of Marconi, the noted inventor of the wireless. Mrs. Meeham is the former Countess di Nogarole

of the well known Italian family.

Boxed with First Secretary Manger of the Norwegian embassy were Mr. and Mrs. Frank Redliker, Mrs. Thomas Richard Cowell and Mrs. George R. Holmes. The Economic Co-operation Administrator and Mrs. Foster were guests of Mr. and Mrs. Jouett Shouse for dinner and in their box. Mrs. Shouse returned Friday from Beaufort, S. C.

Mrs. Robert Low Bacon, just back from New York, was hostess to a group of friends at cocktails and buffet supper before going on to the concert. Ambassador Nabuco of Brazil and the Minister of the same embassy and Mme. Mello-Franco were with Dr. and Mrs. Irving Brotman.

The State of Massachusetts was well represented in the formal function's "dian ond horseshoe" with Se.. and Mrs. Saltonstall, Sen. and Mrs. Lodge and Rep. and Mrs. McCormack and Thomas Dudley Cabot, director of international security affairs, and Mrs. Cabot among those listed.

The Chief of Protocol and Mrs. Simmons had also taken a box, as had former Ambassador and Mrs. Robert Woods Bliss, and Associate Justice and Mrs. Frankfurter. Mrs. Edwin M. Watson and the Harold J. Coolidges were others. The latter couple dined with Mr. and Mrs. Andre Visson and their house guests, Mr. and Mrs. George K. Livermore of New York and Lenox, Mass.

Mr. and Mrs. Andrew J. Snow had invited French opera star Lily Pons and her conductor-husband, Andre Kostelanetz, to add glamor to their box, while still others with guests included the Conductor of the National Symphony orchestra and Mrs. Mitchell and Judge and Mrs. George D. Neilson.

Assistant Secretary of State for European Affairs and Mrs. Perkins were among the many more glimpsed, such as Rep. and Mrs. Wigglesworth, and the Eliot Wadsworths.

Auriols Spend Today Resting, Sightseeing

THERE are few free hours in any "24" for such personages as presidents, although the Auriols are slated to spend today resting and sightseeing. Originally a week end at a near-by Virginia estate had been planned for them.

For instance, yesterday at 5 p.m. they entertained at a reception for at least 600 guests at the French embassy, with the group including members of the Alliance Francaise, French and Americans who have done notable relief work for France, some members of the D. C. French government colony as well as officers and crew of the cruiser Jeanne D'Arc.

In the fashion focus again, Mme. Auriol smiled welcome in a two-piece gray lace beaded in embroidery by Dior. The same designer was also responsible for Mme. Bonnet's simple black and white polka-dot dress.

At the luncheon hour, Prospect house was the meeting spot for the Auriols and a private party luncheon. Earlier, the French "prexy" had laid a wreath at the tomb of George Washington at Mount Vernon and another at the tomb of the Unknown Soldier at Arlington. Then he addressed a special session at the Pan American Union of the delegates to the current conference of the American foreign ministers.

N Y Times Apr. 1 '51

MUSIC

FINANCIAL WOES

Musical Organizations of America Face Critical Times and Need Help

By OLIN DOWNES

OUR leading American symphony orchestras and opera companies are facing critical financial years. The expenses of these organizations increase steadily and swiftly. The income is much less than the outgo. There are varying degrees of distress, reports of mounting costs and deficits coming from all quarters of the compass.

It is a situation which cannot be ignored and which must be met in ways different from those of the past. The historical development of our orchestras has been based upon the principle or understanding that individuals of wealth and of public spirit, manifested in America in a degree unparalleled by any other country of the world, have met deficits of operation from their own pockets. At the same time, no expense has been spared to obtain the finest possible quality of performance.

But the changing economic situation, the proportion of taxation, Federal and state, to income, the constantly increasing costs of operation, make impossible the benefactions of what we can only look upon today as the romantic past of concert and opera production in this nation. Other recent developments have increased the tension, such as the greatly diminished returns from broadcasting. Very few orchestras are now on the air at all and fewer of these have presently the benefit of advertising sponsorship.

Various forms of Federal, state and municipal aid or subsidy have been widely discussed and in isolated instances attempted. In San Francisco, Baltimore, Philadelphia and Louisville various degrees and kinds of municipal assistance have been instituted.

A small percentage of city taxes has been donated to some orchestras in exchange for a given number of performances for the municipality. Or a fixed sum has been received annually for the orchestra's war chest. New York might well entertain some of these ideas.

This writer believes that the day inevitably must come when we have both Federal and state support for music. But that day lies ahead in an indiscernible future. There is something else which can and should be done quickly to meet at least partly the present situation.

Relief Needed

Relief from the Federal admissions tax, we are informed, would have almost balanced the Metropolitan's deficit as of the present season. It would be of commensurate relief to our symphonic organizations, all of which can be classed as non-profit charitable activities. And it would be a degree of logical recognition of the incalculable services that these institutions render to our people, of especial value in these days of such anxiety and concern to the nation.

In this connection words from the address that Floyd G. Blair, president of the New York Philharmonic-Symphony Society, made on March 7 to the Ways and Means Committee of the House recounting the steps by which the admissions tax was first imposed in war years, then doubled to the rate today, are instructive.

I am president and treasurer of the Philharmonic-Symphony Society of New York. In my private capacity I am vice president of the National City Bank of New York. I am here to discuss the impact of the Federal Admissions Tax of 20 per cent on charitable, non-profit organizations such as symphony orchestras and the opera. * * *

You will all recall what happened at the last session of the Congress. You approved an amendment to the Revenue Act restoring our exemption. The House of Representatives passed the bill, but before the Senate acted war broke out in Korea. The bill as passed by the Senate dropped the exemption. We hoped that it would be put back in conference, but that hope was not realized. We therefore find ourselves in the same deplorable situation that we have been in since Secretary Morgenthau persuaded this committee and the Congress to subject these charitable, non-profit organizations to the tax. This was first done in 1941. The tax was doubled in 1943, Secretary Morgenthau giving his solemn undertaking that the tax would be removed six months after the end of the war.

I am sure you all know that Congressman Morano of Connecticut on Feb. 8 introduced a bill (H. R. 2524) which was referred to this committee specifically providing for exemption from the admissions tax of symphony orchestras and the opera. Congressman Celler introduced a similar bill referring, I believe, solely to the Metropolitan Opera in New York. Congressman Klein has also introduced a bill (H. R. 2893) referred to this committee providing for the establishment of the Office of Assistant Secretary of the Interior for Fine Arts, which contains a provision restoring to us our former exemption.

Sound Finance

Gentlemen, without going into personal details, I assure you that no one of you is more deeply concerned than I to see that the finances of our Government are kept on a sound basis, that serious inflation is avoided and that the value of the dollar is maintained * * * I have filed with the committee a condensed budget of our own orchestra which I trust is before each one of you. As explained, this may be taken as representative of the twenty-eight leading symphony societies, though our position is better than that of most. There are also probably twenty to twenty-five minor symphony orchestras in the country which are in a relatively much worse position. Beyond them come perhaps 600 school, semi-professional and amateur orchestras scattered across the country, mostly in smaller communities. These are made up of sixty to 100 players who, with their families, represent a cross-section of American life at its best.

In addition to these orchestras there are probably more than 2,000 community and civic concert groups operating all over the country. Series of concerts are organized and our best artists are brought before audiences in cities and towns spread from north to south and east to west.

The audiences that sit in these concert halls number many millions. The radio audience adds millions more, probably more than 10,000,000 people listening to our Sunday broadcast alone. Beyond that millions of recordings of our great orchestras are sold each year and are played at home and on the air over and over again.

Now, what does this mean to the American people? Is it really important that it continue? Is it something that in times of stress and worry, people had better do without? Is it something we should deny our youth? Is it something which should be grouped with movies and perhaps night clubs, or is it part of our cultural education, something that touches the soul, something which, with many, approaches the realm of religion?

It may well be asked, in these days when, by common consent, astronomical sums are necessarily expended in national defense, if it is not also essential to defend the artistic inheritance of the nation? Our music, which, in its symphonic and operatic aspects, is unrivaled in quality of performance and extent of repertory in the world, is utterly essential to our spiritual security and well-being.

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The Ravel was a remarkably happy choice. While thoroughly Gallic in essence, it is the most strongly influenced by American jazz of all of Ravel's music. It was equally happy as a concerto tailored to Miss Henriot's remarkable talents.

She has unerring accuracy in the fleetest passages, and a powerful rhythmic sense. These combined to bring her a tremendous ovation at the close of the concerto. Sharing the applause with Munch and the orchestra, Miss Henriot was obliged finally to repeat the closing movement of the work before she was allowed to retire.

The orchestra gave her the most polished, expert support at every moment in the Ravel. As a piece of music to which she might well have been born, the work gave her moments none of which she missed. Had her tone in the extended solo opening the second movement been more legato and gentle, the entire effect would have been beyond praise.

To the American music at the beginning of the evening, Munch and the orchestra brought the best of subtlety and wit in the Barber, and a mood of sustained revery in the Copland that exhibited its unique though simple beauties. Roger Voisin's trumpet and the English horn of Louis Speyer made the solo lines notable.

We admire Munch for his interest in, and service to our contemporary composers.

To close the concert with the Berlioz Fantastic Symphony was, for Charles Munch, the occasion to display once again his rare talents for breathing fire into a problematic composition. The tension and restless motion he showed in its first two movements is of a part with the fevered program Berlioz provided for his score; even so, it was often a contradiction of the musical directions.

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The Boston symphony is directed by French-born Charles Munch.

Auriol was particularly delighted with the rendition of the Ravel piece by French piano soloist, Nicole Henriot.

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Guest conductor for this section will be Augusta Rodriguez, professor of music at the University of Puerto Rico. Mr. Rodriguez, a composer and arranger as well as conductor, has studied music in this country under a special grant from the government of Puerto Rico. He is coming to Washington especially for the Harvard-Radcliffe concert.

During the remainder of the evening, G. Wallace Woodworth, regular director of the glee clubs, will conduct. In addition to more traditional choral music, he will include in his program excerpts from Constant Lambert's "Rio Grande," based on Sacheverell Sitwell's poem, and portions of Igor Stravinsky's oratorio "Oedipus Rex." The latter will be heard in Washington for the first time.

Another "first" in the forthcoming concert is the fact that it will be the initial Washington appearance of the Radcliffe Choral Society. Although in Cambridge and Boston the Radcliffe group appears in all major events with its coleagues from across Cambridge square, it has seldom gone on road tours with the Harvard club. In honor of the occasion, Radcliffe students from the Washington area will serve as ushers.

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The final major event of the groups' spring season will be three performances of the Hector Berlioz "Requiem" with the Boston Symphony Orchestra on April 20, 21 and 24.

Proceeds of the Washington concert will be applied to the Radcliffe College scholarship fund maintained by the Washington Radcliffe Club. Income from the fund is used annually to help send an outstanding Washington-area student to Radcliffe.

The scholarship benefit is the major project of the club year. White elephant and rummage sales, and Georgetown house tours have been used for this purpose in the past, but it is hoped to make the Harvard-Radcliffe concert an annual event, according to Mrs. Hugh L. Elsbree, club president.

Recipient of this year's scholarship is Miss Siciy Pao, daughter of Mr. and Mrs. Wen-nieh Pao of 1701 Swan st. nw. Mr. Pao is a member of the staff of the Chinese embassy.

Siciy was educated in Nanking and came to this country only three years ago.

BOSTON, MASS.
EVENING GLOBE
APR 2 - 1951

Richard Burgin Conducts Boston Symphony With Battista, Piano Soloist

Joseph Battista, piano soloist with the Boston Symphony Orchestra yesterday afternoon, played the Chopin Concerto No. 2 in F minor with sound technique and a great amount of charm.

Battista has a natural gift for making music. His instincts are as gracious as his technique is sound. He exploits sentiment without too much stylization, nevertheless, for all the technical skill and romantic feeling, some of his playing seemed blurred. Occasionally a brilliant, bravura run would be covered by excessive pedaling causing the texture to become thick and muddled, but in the quietier passages, especially the Larghetto movement, his playing was clean, sonorous, and eloquent.

He is a businesslike player, and never once did he attempt to dazzle with keyboard pyrotechnics the brio sections, nor did he under-play the more quiet introspective parts.

The program began with Beethoven's Overture to Goethe's "Egmont," Op. 84, and ended with Brahms' Quartet for Piano and Strings, in G minor, Op. 25 (orchestrated by Schoenberg for orchestra alone). This is a rapturous work, but the florid orchestration given it by Schoenberg was a little too rich and lusty for this listener.

The work itself is a magnificent thing, a long, spacious and completely romantic traversal, but the terrifying array of trumpets, trombones, tuba, tambourine, glockenspiel, etc., did little more than produce a mass of pretty sound, with the essence of the work lost in the depths.

The orchestra thins out for a time in the final movement, permitting a string quartet a brief and refreshing speaking part, but this was a minor role . . . the orchestra immediately took over for a grandiose finish.

Mr. Burgin, substituting for Charles Munch, conducted with convincing authority.—A. F. B.

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[251]

N Y Times MUSIC Apr. 1 '51

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Battista has a natural gift for making music. His instincts are as gracious as his technique is sound. He exploits sentiment without too much stylization, nevertheless, for all the technical skill and romantic feeling, some of his playing seemed blurred. Occasionally a brilliant, bravura run would be covered by excessive pedaling causing the texture to become thick and muddled, but in the quietier passages, especially the Larghetto movement, his playing was clean, sonorous, and eloquent.

He is a businesslike player, and never once did he attempt to dazzle with keyboard pyrotechnics the brio sections, nor did he under-play the more quiet introspective parts.

The program began with Beethoven's Overture to Goethe's "Egmont," Op. 84, and ended with Brahms' Quartet for Piano and Strings, in G minor, Op. 25 (orchestrated by Schoenberg for orchestra alone). This is a rapturous work, but the florid orchestration given it by Schoenberg was a little too rich and lusty for this listener.

The work itself is a magnificent thing, a long, spacious and completely romantic traversal, but the terrifying array of trumpets, trombones, tuba, tambourine, glockenspiel, etc., did little more than produce a mass of pretty sound, with the essence of the work lost in the depths.

The orchestra thins out for a time in the final movement, permitting a string quartet a brief and refreshing speaking part, but this was a minor role . . . the orchestra immediately took over for a grandiose finish.

Mr. Burgin, substituting for Charles Munch, conducted with convincing authority.—A. F. B.

[25?]

This Clipping From
DAYTON, OHIO
NEWS WEEK
APR 2 - 1951

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This listing naturally did not find favor with agreement in many other cities boasting major symphonic orchestras. Many neglected conductors and officials of overlooked aggregations grumbled privately. Not so reticent was D. Gordon Rose Jr., prominent supporter of the Dallas Symphony. "Where does Holiday take its holiday?" he asked. "Doesn't Deems Taylor get around? Other magazines and critics do. Does Holiday or Deems Taylor know that Texas is the only state in the union other than New York with three major symphonies—orchestras costing $250,000 to $400,000 a year?"

New Orleans took an even more aggressive attitude. It invited critic-composer Virgil Thomson of The New York Herald Tribune to come down and conduct the New Orleans Symphony last week, and judge for himself. Although Thomson ducked the major issue after the concert by saying he "never makes comparisons," he did say that New Orleans had "a fine, a very fine orchestra." Noting that most orchestras were generally as good as their budgets (New Orleans is budgeted at a relatively modest $217,000 a year), Thomson said further: "New Orleans is getting more than it is paying for."

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SPRINGFIELD, MASS.
MORNING UNION
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Mr. Munch, who had a large shoe to fill when he took over the retired Serge Koussevitsky's job, has been the subject of much controversy among critics and music lovers alike but the consensus is that he has given the Boston Symphony something it never had before.

Munch is the type of conductor who relies on spontaneity and inspiration of the moment. He may not achieve the same perfection of detail as the one who works his men hard but there will be an alertness and freshness in the results which creates a new form of excitement.

Munch came to the Boston Symphony from Europe. He was born in Strasbourg, Alsace, Sept. 26, 1891, of a French mother and an Alsatian father. Although violin was his forte, he turned to conducting following a period as concertmaster of the Gewandhaus Orchestra in Leipsig under Wilhelm Furtwaengler. In 1932 he went to Paris and after conducting concerts of the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra, he founded the Paris Philharmonic Orchestra, becoming its regular conductor.

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WINSTON-SALEM, N. C.
TWIN CITY SENTINEL
APR 2 - 1951

Photo by Jean Cunningham

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By FRANCES GRIFFIN

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But if you think that, you wouldn't be having Frances Yeend in mind.

Frankly, it makes her downright mad to hear a big-time artist looking down his or her nose at a young orchestra.

"These small orchestras are our hope for the future," she says.

Miss Yeend (rhymes with "blend") flew into Winston-Salem last night from New York where she just finished singing a performance of "Die Meistersinger" at the New York City Center. This afternoon she was to be partied by the Woman's Committee of the Winston-Salem Symphony Association. Tonight she will rehearse with the Winston-Salem Symphony. Sometime today or tomorrow she was to "look at some of these old buildings." And at 8:30 p.m. tomorrow she will appear as soprano soloist with the symphony in its final concert of the season.

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HERALD-JOURNAL
2 - 1951

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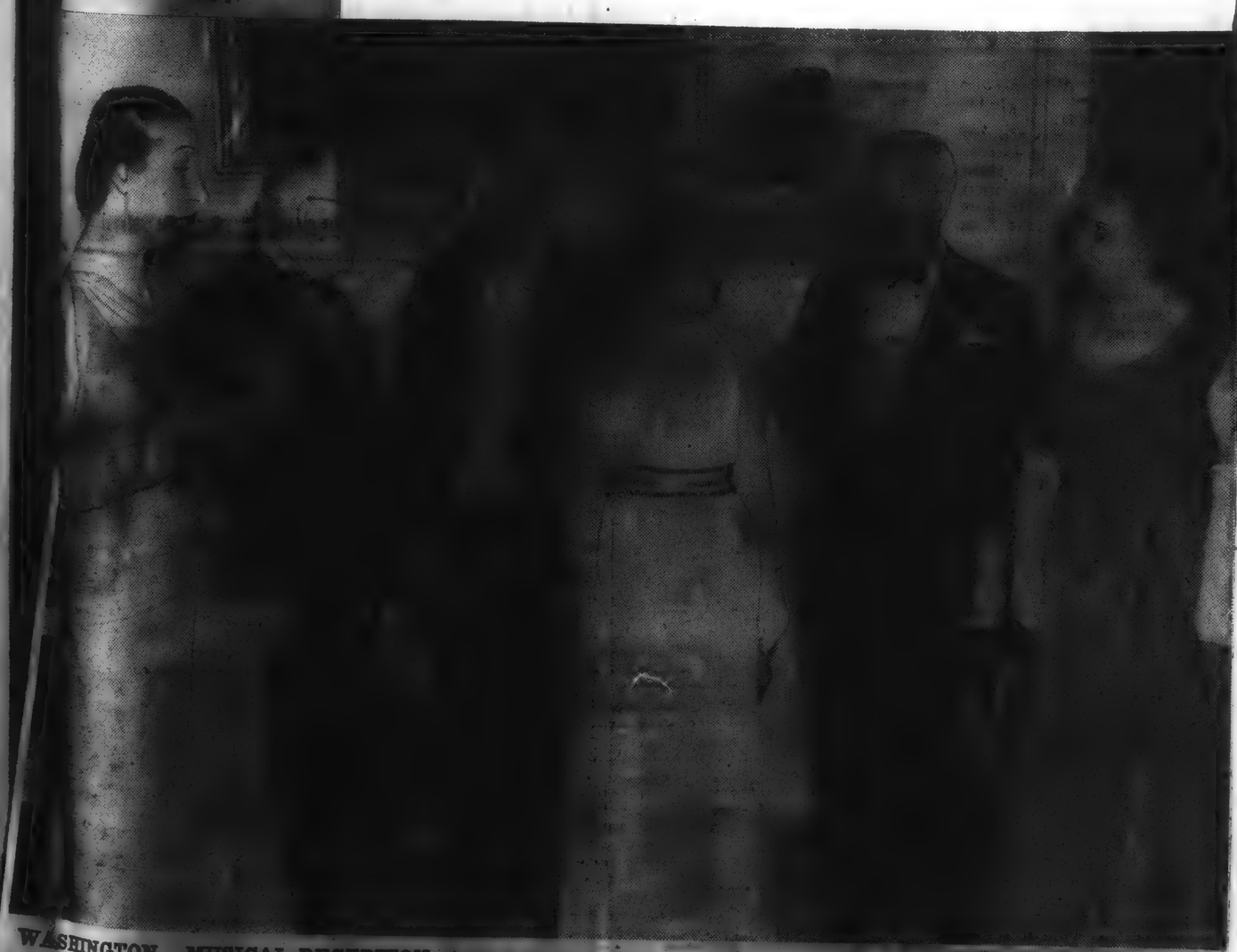

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TIMES
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POST
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Institutions co-operating in the council program, according to this announcement by Ralph Lowell, trustee of the Lowell Institute, include Boston College, Boston University, Harvard University, Massachusetts Institute of Technology, Northeastern University and Tufts College. Boston University will continue to operate its own FM station, WBUR.

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Lowell said the proposed station also would bring millions o New England listeners the cultural resources of six Greate Boston colleges that are members of the Lowell Institute Cooperative Broadcasting Council.

The new station would cover a 65-mile radius in which there is an estimated total population of 4,861,369.

This Clipping From
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EVENING GLOBE
APR 4 - 1951

The Symphony on the Air

New England owes congratulations to Mr. Ralph Lowell and the Lowell Institute for the initiative which is to muster the cultural resources of half a dozen colleges in Greater Boston, together with the Boston Symphony Orchestra, in support of the new FM radio station, the establishment of which was announced last night.

This educational, noncommercial venture expands tremendously an undertaking which has already added to the Lowell Institute's fame among our six New England States. It means that, for the first time in a generation, the full performances of the Boston Symphony will be on the air, with the opening of the new season, next Autumn. Thus, to the familiar programs of scholars, scientists and creative artists in letters, will be added the cooperative contribution of one of the most famous orchestras in the world.

Mr. Lowell is well justified in stressing the wealth of educational resources available in our community. This welcome project expresses a fine spirit of community responsibility in sharing them.

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PORTLAND, ME.
PRESS-HERALD
APR 4 - 195

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PAWTUCKET, R. I.
TIMES
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Institute Plans New Radio Station

Educational Programs Would Be Presented By Boston Colleges

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The studios would be at Symphony Hall in Boston with the transmitter in the blue hills of Milton.

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POST
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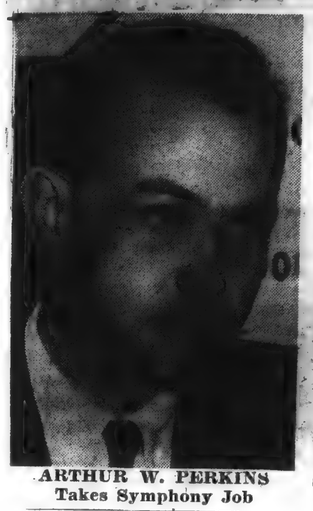

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BOSTON, MASS.
EVENING GLOBE
APR 4 - 1951

The Symphony on the Air

New England owes congratulations to Mr. Ralph Lowell and the Lowell Institute for the initiative which is to muster the cultural resources of half a dozen colleges in Greater Boston, together with the Boston Symphony Orchestra, in support of the new FM radio station, the establishment of which was announced last night.

This educational, noncommercial venture expands tremendously an undertaking which has already added to the Lowell Institute's fame among our six New England States. It means that, for the first time in a generation, the full performances of the Boston Symphony will be on the air, with the opening of the new season, next Autumn. Thus, to the familiar programs of scholars, scientists and creative artists in letters, will be added the cooperative contribution of one of the most famous orchestras in the world.

Mr. Lowell is well justified in stressing the wealth of educational resources available in our community. This welcome project expresses a fine spirit of community responsibility in sharing them.

This Clipping From
PORTLAND, ME.
PRESS-HERALD
APR 4 - 1951

Lowell Tech Seeks FM Station Permit

Boston, April 3. (UP) — The Lowell Institute announced tonight it had applied for Federal permission to build a new FM radio station whose noncommercial educational programs would include full concerts of the Boston Symphony Orchestra.

Ralph Lowell, a trustee of the institute, said that if the proposed 20,000-watt station were built it would begin broadcasting the Symphony performances next Fall. It will be the first time full performances have been broadcast to Greater Boston listeners since 1926.

Lowell said the proposed station also would bring millions of New England listeners the cultural resources of six Greater Boston colleges that are members of the Lowell Institute Cooperative Broadcasting Council.

This Clipping From
PAWTUCKET, R. I.
TIMES
APR 4 - 195

Institute Plans New Radio Station

Educational Programs Would Be Presented By Boston Colleges

BOSTON (UP)—Ralph Lowell, trustee of the Lowell Institute, revealed plans today for a noncommercial radio station that would specialize in educational broadcasts by presenting the cultural resources of six greater Boston colleges and full concerts of the Boston Symphony Orchestra.

Lowell said the institute has applied to the Federal Communication System for permission to build a new FM station of 20,000 watts to begin broadcasting in the fall.

The studios would be at Symphony Hall in Boston with the transmitter in the blue hills of Milton.

The new station, he said, would cover a 65-mile radius in which there is an estimated population of 4,861,369.

[261]

This Clipping From
PROVIDENCE, R. I.
BULLETIN
APR 4 - 1951

Reviews of Music

Boston Symphony Winds Up Season At Vets Auditorium

By RUTH TRIPP

The Boston Symphony Orchestra, Charles Munch, conductor, played the final concert of the season last evening at Veterans' Memorial Auditorium. The program was received with great enthusiasm and the superb artistry of Charles Munch and the Boston Symphony Orchestra has never been so completely displayed or so completely appreciated here as it was at this concert.

The program included engaging music by Rameau, the Suite from the opera "Dardanus," the delightful Symphony in E flat major (K 543) by Mozart and the Fantastic Symphony, Op. 14a by Berlioz.

Rameau's music was played with a tone color which, in the first three sections, took on the faded tint of old brocade. Its stiff, conventional patterns were played with perfect balance and in the Rondeau, the delicacy of the strings was delightful. The "Rondeau gai" was played with a firmer touch and it led into the Mozart well.

The Mozart E flat is a favorite Symphony and the orchestra gave it devoted attention. The Andante was marked by a beautiful singing tone in the strings. The Trio of the Minuet was also one of the fine moments of the concert. The Finale was very gay and the audience recalled the conductor several times.

The Berlioz Symphony is a tremendous work and as Dr. Munch interpreted it, one can understand the enthusiasm which devotees of Berlioz music show. The amazing fact that Berlioz wrote as he did, so long before his contemporaries and that he experimented with orchestral tone color in a manner then unknown and even now, imitated, makes the hearing of his work all the more entrancing.

Single melodic phrases, sung with exquisite tone by solo reed instruments, unusual placing of accents and extraordinary bowing effects were some of the special bits which were heard. The full sweep of his phrases and the tonal volume of the climaxes were exploited to the utmost by the musicians and there was nothing in the music which Berlioz indicated which we did not hear.

That Dr. Munch conducted the entire program without scores and that he brought such a thrilling experience in listening to his Providence admirers as this magnificent reading of the Fantastic Symphony brings anew a profound sense of gratitude that we are able to enjoy as many concerts by the Boston Symphony Orchestra in Providence. It has been a wonderful season. We can anticipate next year's concerts eagerly because we are sure that the orchestra has inspired leadership.

Kent County Group Ends Series with National Male Quartet

By WILLIAM DINNEEN

The Kent County Civic Music Association completed its current series of concerts last night at Gorton High School Auditorium in Warwick with the appearance of the National Male Quartet in a variety program of songs and arias planned to arouse audience response by practically every known legitimate means.

There were only one or two artistic casualties—Handel's "Largo" turned up in a religious text quite out of keeping with the original setting, and the Brahms "Lullaby", especially arranged as an encore, barely nodded to Brahms in passing—but these were exceptions, and generally the evening was nicely successful in doing what it set out to do.

The arrangements used were done especially for this quartet by Leonard Marker, Walter Hatchek and Vernon Sanders. With the exceptions noted above, they were extremely clever, making use of solo passages, duets, trios, the quartet singing the melody in unison, and so on through a whole list of devices.

The Quartet was extremely well routined, with superb ensemble and clear diction and fine shading.

The program:

I
Largo ..... George Frederic Handel
Gia il sole dal Gange .. Alessandro Scarlatti
The Two Grenadiers .. Robert Schumann
The National Male Quartet

II
Duet: Solenne in quest' Ora, from "La Forza del Destino" ..... Giuseppe Verdi
Vernon Sanders and Gene Tobin

III
Where'er You Walk George Frederic Handel
On the Road to Mandalay ... Oley Speaks
All Through the Night Old Welsh Melody
Old Man River ..... Jerome Kern
The National Male Quartet
Intermission

IV
Prelude C Sharp Minor Sergi Rachmaninoff
Polonaise A Flat Major .. Frederic Chopin
Walter Hatchek

V
Duet: Act I, from "Faust" Charles Gounod
Attilio Baggiore and Bruce MacKay

VI
Stouthearted Men ..... Sigmund Romberg
Passing By ..... Henry Purcell
The Battle of Jericho ..... Traditional Negro Spiritual
The National Male Quartet

VII
Tally-ho ..... Franco Leoni
Shadrack ..... Robert MacGinsey
Mountains ..... Oscar Rasbach
The National Male Quartet

The National Male Quartet consists of Attilio Baggiore and Gene Tobin, tenors; Vernon Sanders, baritone and Bruce MacKay, bass. Walter Hatchek was at the piano both as soloist and as accompanist, both positions which he handled effectively.

"On the Road to Mandalay" and "Shadrack" had to be repeated. Among the encores were "Mighty Lak a Rose," "Some Enchanted Evening," "Big Brown Bear," and "Sylvia."

$200,000 Deficit Noted for 1950 by Symphony

APR. 5

Reserves Almost Gone in Year, Wolcott Reports; '51 Outlook Is Brighter

The Boston Symphony Orchestra has a chance of coming out financially even this season, Oliver Wolcott told the Society of Friends of the Boston Symphony Orchestra, in annual meeting at Symphony Hall yesterday afternoon.

Said Mr. Wolcott, chairman of the organization:

"At last year's Friends' meeting we told you that we expected a very critical year financially, and unfortunately it turned out even worse than expected.

"We predicted a deficit before Friends' gifts of about $180,000, and the deficit actually turned out to be $100,000 greater. While our expectation of a $20,000 drop in broadcasting receipts was pretty close, record royalities decreased by $60,000 instead of the $50,000 expected. Symphony Hall rentals fell $15,000, we had to finish the rebuilding of the organ, and these and a number of other drops in receipts and increases in expenses led to this result. The Friends' gifts of just under $80,000 reduced the deficit to $200,000, which has pretty much eliminated all our available reserves.

"Last year we told you that the great hope was that the Federal Government would repeal the tax on admissions as applied to orchestras such as our. Had this hope materialized, it would have just about wiped out our deficit."

When hope for the tax repeal had gone, an appeal to the Friends, and a supplementary campaign headed by Bartlett Harwood, brought in $107,000.

"Further, record royalties are once more on the increase and we have, as you know, found a sponsor for the Pops broadcasts. As a result of all these factors we have a good chance of coming out even in the current year. It is touch and go, but it looks more like touch than go. I am glad to say that again we have some generous legacies and gifts to our restricted endowment

This Clipping From
PROVIDENCE, R. I.
JOURNAL
APR 4 - 1951

MUSIC

National Male Quartet Gives Concert at Warwick School

By WILLIAM DINNEEN

The Kent County Civic Music Association completed its current series of concerts last night at Gorton High School Auditorium in Warwick with the appearance of the National Male Quartet in a variety program of songs and arias planned to arouse audience response by practically every known legitimate means.

There were only one or two artistic casualties—Handel's "Largo" turned up in a religious text quite out of keeping with the original setting, and the Brahms "Lullaby", especially arranged as an encore, barely nodded to Brahms in passing—but these were exceptions, and generally the evening was nicely successful in doing what it set out to do.

The arrangements used were done especially for this quartet by Leonard Marker, Walter Hatchek and Vernon Sanders. With the exceptions noted above, they were extremely clever, making use of solo passages, duets, trios, the quartet singing the melody in unison, and so on through a whole list of devices.

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The National Male Quartet consists of Attilio Baggiore and Gene Tobin, tenors; Vernon Sanders, baritone and Bruce MacKay, bass. Walter Hatchek was at the piano both as soloist and as accompanist, both positions which he handled effectively.

"On the Road to Mandalay" and "Shadrack" had to be repeated. Among the encores were "Mighty Lak a Rose," "Some Enchanted Evening," "Big Brown Bear," and "Sylvia."

Boston Symphony Orchestra in Last Program of Season Here

By RUTH TRIPP

The Boston Symphony Orchestra, Charles Munch, conductor, played the final concert of the season last evening at Veterans' Memorial Auditorium. The program was received with great enthusiasm and the superb artistry of Charles Munch and the Boston Symphony Orchestra has never been so completely displayed or so completely appreciated here as it was at this concert.

The program included engaging music by Rameau, the Suite from the opera "Dardanus," the delightful Symphony in E flat major (K 543) by Mozart and the Fantastic Symphony, Op. 14a by Berlioz.

Rameau's music was played with a tone color which, in the first three sections, took on the faded tint of old brocade. Its stiff, conventional patterns were played with perfect balance and in the Rondeau, the delicacy of the strings was delightful. The "Rondeau gai" was played with a firmer touch and it led into the Mozart well.

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The Berlioz Symphony is a tremendous work and as Dr. Munch interpreted it, one can understand the enthusiasm which devotees of Berlioz music show. The amazing fact that Berlioz wrote as he did, so long before his contemporaries and that he experimented with orchestral tone color in a manner then unknown and even now, imitated, makes the hearing of his work all the more entrancing.

Single melodic phrases, sung with exquisite tone by solo reed instruments, unusual placing of accents and extraordinary bowing effects were some of the special bits which were heard. The full sweep of his phrases and the tonal volume of the climaxes were exploited to the utmost by the musicians and there was nothing in the music which Berlioz indicated which we did not hear.

That Dr. Munch conducted the entire program without scores and that he brought such a thrilling experience in listening to his Providence admirers as this magnificent reading of the Fantastic Symphony brings anew a profound sense of gratitude that we are able to enjoy as many concerts by the Boston Symphony Orchestra in Providence. It has been a wonderful season. We can anticipate next year's concerts eagerly because we are sure that the orchestra has inspired leadership.

This Clipping From
BOSTON, MASS.
POST
APR 5 - 1951

ORCHESTRA IN $200,000 LOSS

Huge Boston Symphony Deficit in 1950

The Boston Symphony Orchestra had a deficit of approximately $200,000 last year, Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, told his group yesterday during their annual meeting.

Wolcott told the group, which contributes money to finance the world-famed orchestra, that the major factors in the deficit were the decreases in broadcasting receipts, phonograph record sales and Symphony Hall rentals. He said that record royalties fell off $60,000, broadcasting receipts by $20,000 and hall rentals by $15,000.

Although the deficit was actually $280,000, contributions made by the group cut it by about $80,000, Wolcott said. He predicted that this year's financial outlook is "touch and go" but that the orchestra has a "good chance to break even financially."

Boston Post Apr. 5, 15

ORCHESTRA IN $200,000 LOSS

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Although the deficit was actually $280,000, contributions made by the group cut it by about $80,000, Wolcott said. He predicted that this year's financial outlook is "touch and go," but that the orchestra has a "good chance to break even financially."

LYNN, MASS.
ITEM
APR 5 - 1951

Symphony Reports Big Hub Deficit

BOSTON, April 5 — (AP) — The Boston Symphony Orchestra is in the red.

Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, yesterday told an annual meeting of the group which contributes to the world famed orchestra that it had a deficit of about $200,000 in 1950.

Wolcott said that decreases in broadcasting receipts, record sales and Symphony Hall rentals were major factors in the deficit.

He reported that record royalties fell $60,000, broadcasting receipts by $20,000 and rentals by $15,000.

Wolcott said the actual deficit was approximately $280,000 but gifts from the friends group cut it to about $200,000.

He said the orchestra's financial outlook for 1951 is "touch and go," but he predicted there was a "good chance of breaking even."

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
APR 5 - 1951

Boston Orchestra $280,000 in Red

BOSTON — The Boston Symphony Orchestra had a deficit of $280,000 during the last year, Oliver Wolcott, chairman, reported at the annual meeting of the Friends of the Boston Symphony Orchestra.

Record royalties were declined by $60,000, broadcasting receipts were down $20,000 and Symphony Hall rentals suffered a $15,000 drop, Wolcott said. Gifts of about $80,000 reduced the deficit to $200,000 "which has pretty much eliminated all our available reserves," he added.

The out-look for the coming year is better, he said, because record royalties are on the increase again and a sponsor has been obtained for the Pops broadcasts. "We have a good chance of coming out even," Wolcott declared.

This Clipping From
BRATTLEBORO, VT.
REFORMER
APR 5 - 1951

Says Boston Symphony Orchestra Has Deficit

BOSTON (AP) — The Boston Symphony Orchestra is in the red.

Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, yesterday told an annual meeting of the group which contributes to the world famed orchestra that it had a deficit of about $200,000 in 1950.

Wolcott said that decreases in broadcasting receipts, record sales and Symphony Hall rentals were major factors in the deficit.

He reported that record royalties fell $60,000, broadcasting receipts by $20,000 and rentals by $15,000.

Wolcott said the actual deficit was approximately $280,000 but gifts from the Friends group cut it to about $200,000.

He said the orchestra's financial outlook for 1951 is "touch and go," but he predicted there was a "good chance of breaking even."

[262]

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 4 - 1951

Boston Symphony, Six Colleges Join in New FM Station

Plans for a new FM radio station for educational broadcasting that will bring the cultural resources of six Greater Boston colleges, as well as the full concerts of the Boston Symphony Orchestra to millions of New Englanders, were announced last night by Ralph Lowell, trustees of the Lowell Institute.

Lowell said the Institute has applied to the Federal Communications Commission for a construction permit to erect a high-power non-commercial educational station with 20,000 watts effective radiated power to be operated in the FM band.

Boston Symphony Orchestra will join the six colleges and universities now members of the Lowell Institute Cooperative Broadcasting Council to inaugurate the new station, which will feature "live" full-length concerts of the Orchestra broadcast direct from Symphony Hall.

In announcing the Boston Symphony Orchestra's affiliation with the Council, Henry B. Cabot, president of its trustees, said the orchestra would broadcast scheduled performances beginning with the 71st season next Fall.

Thus the membership of the orchestra in the council, will make it possible to add symphony music to the educational resources already provided by the cooperation of scholars and scientists, he said.

Although the Boston Symphony Orchestra is frequently heard over national networks, this will be the first time that full performances have been broadcast to the listeners of Greater Boston since 1926.

Will Broadcast Important Talks

"In addition to the Symphony," Lowell said, "the proposed station is planned to carry addresses by national and international figures speaking at the universities, important public discussions, great lectures from the classrooms, full-length performances of good plays and authoritative and comprehensive interpretation of news and events by faculty specialists.

"In the field of commercial radio, Boston has well-established stations, both AM and FM," Lowell commented. "We shall not duplicate their offerings. We shall try, instead, to develop a full schedule of programs in the area generally described as 'adult education.'

"Our plans to add a unique cooperative and non-commercial FM station to Boston's listening opportunities have grown out of the encouraging response which the members of the Council have received during the past four years to the presentation of adult educational programs over Boston's commercial AM, FM and TV stations.

"The generous cooperation of the commercial stations of Boston has made these opportunities possible for Boston listeners, and it is our hope that these stations, which have furnished our colleges and universities with choice evening time on a sustaining basis, will continue to carry Council programs to their large audiences. At the same time, we hope to supplement the services already performed for the community in the field of adult education."

The transmitter and antenna of the proposed FM station would be located on the top of Great Blue Hill, in Milton, the highest point of land in eastern Massachusetts. Central studios and offices would be in Symphony Hall, Boston, with auxiliary studios in the cooperating colleges and universities. Institutions now cooperating in the Council program include Boston College, Boston University, Harvard University, Massachusetts Institute of Technology, Northeastern University and Tufts College. Boston University will continue to operate its own FM station, WBUR.

Transmitter by Prof. Armstrong

Engineering plans for the new station have been prepared by representatives of Harvard University and M. I. T.

The station will be equipped with a three-kilowatt frequency-modulated transmitter presented by Prof. E. H. Armstrong of Columbia University, renowned for his contributions to electronic circuitry including the vital new concept in radio broadcasting popularly known as "FM."

The land on top of Great Blue Hill is already occupied by Harvard University for operation of a meteorological observatory under a lease from the state. Under an amendment to this lease granted by the Metropolitan District Commission, the land also will be used as site for the new transmitter and antenna.

The 630-foot height of Great Blue Hill plus the height of the antenna will enable the three-kilowatt transmitter to provide the maximum radiated power of 20,000 watts allowed by the FCC in the Boston area. The new station is expected to provide strong high-quality signals within a 65-mile radius of Great Blue Hill, which is 10 miles south of Boston. The area to be covered includes 1,357,938 families with a total population of 4,861,369.

The proposed new station would be managed by Parker Wheatley, who has been director of the Lowell Institute Cooperative Broadcasting Council since it was organized in 946. As a major, he was chief of the Radio Programs Section of the Armed Forces Radio Service during World War II, having entered the Army as a private. Earlier, he had been radio director of Northwestern University, Evanston, Ill., and producer of "Northwestern University Reviewing Stand" on Mutual Broadcasting System and "Of Men and Books" on Columbia Broadcasting System.

102,000 FM Sets

"I believe few other communities can match the educational resources we have in this region," Lowell said. "We shall, nevertheless, plan to bring to listeners outstanding educational programs of colleges and universities elsewhere in the country from the transcription network of the National Association of Educational Broadcasters. We also shall have some surprises from other parts of the world for New England listeners."

Lowell reported that FM radio listening is on the increase stimulated in part by the sale of combination FM-TV sets. He said a report from Dr. Sydney Roslow, president of The Pulse, Inc., a radio survey organization, shows that in January, 1951, there were more than 102,000 families in the five counties of eastern Massachusetts with FM receivers. This is more than a 50 percent increase over a year ago.

Lowell, who was recently elected president of the Boston Museum of Fine Arts, is president of the Boston Safe Deposit and Trust Company, formerly an overseer of Harvard University, a member of the corporations of M. I. T. and of Northeastern University and a trustee of Arts and Sciences. He holds the honorary degrees of Doctor of Laws from Northeastern and of Doctor of Humane Letters from Tufts.

This Clipping From
WATERBURY, CONN.
AMERICAN
APR 5 - 1951

Orchestra Deficit $200,000 In 1950

Boston, April 5—(AP)—The Boston Symphony Orchestra had a deficit of [illegible] in 1950, an orchestra spokesman reported yesterday.

Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, told an annual meeting of the group which contributes to the world famed orchestra that decreases in broadcasting receipts, record sales and symphony hall rentals were major factors in the deficit.

Wolcott reported that record royalties fell $60,000, broadcasting receipts by $20,000 and rentals by $15,000.

He said the deficit actually was approximately $280,000 but gifts from the Friends group cut it to about $200,000.

Wolcott said the orchestra's financial outlook for 1951 is "touch and go," but predicted there was a "good chance of breaking even." He said record sales were on the increase and radio payments also were expected to be higher.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
APR 5 - 1951

$200,000 DEFICIT

Boston Symphony Orchestra's 1950 Finances Revealed

Boston, Apr. 4.—(AP)—The Boston Symphony Orchestra had a deficit of about $200,000 in 1950, an orchestra spokesman reported today.

Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, told an annual meeting of the group which contributes to the world-famed orchestra that decreases in broadcasting receipts, record sales and symphony hall rentals were major factors in the deficit.

This Clipping From
COLUMBUS, OHIO
DISPATCH
APR 5 - 1951

Education Station Slated for Boston Cultural Listening

Plans for a new FM radio station for educational broadcasting that will bring the cultural resources of six Greater Boston colleges, as well as the full concerts of the Boston Symphony Orchestra to millions of New Englanders, have been announced by Ralph Lowell, trustee of the Lowell Institute.

He said the institute has applied to the Federal Communications Commission for a construction permit to erect a high-power non-commercial educational station of 20,000 watts.

The Boston Symphony Orchestra will join the six colleges and universities, now members of the Lowell Institute Co-operative Broadcasting Council, to inaugurate the new station which will feature "live" full-length concerts of the orchestra broadcast direct from Symphony Hall.

In announcing the orchestra's affiliation with the council, Henry B. Cabot, president of its trustees board said that broadcast performances will begin with the 71st season next fall.

Although the musical organization is frequently heard over national networks, this will be the first time full performances have been broadcast to the listeners of Boston since 1926.

This Clipping From
BOSTON, MASS.
AMERICAN
APR 4 - 1951

Lowell Institute Aiming For New Hub FM Station

By ANTHONY LA CAMERA

While many TV-conscious individuals are talking about allocations for new channels and the need for more video stations in this area, along comes a Greater Boston group which has set its sights on a new FM radio station for educational broadcasting.

Ralph Lowell, a trustee of the Lowell Institute, announces that the Institute has applied to the FCC for a construction permit to erect a high-power, non-commercial educational station of 20,000 watts and in the FM band.

The new station, according to Lowell, would be established to bring the cultural resources of six Greater Boston colleges, as well as the full concerts of the Boston Symphony Orchestra, to millions of New Englanders.

The transmitter and antenna of the proposed FM station would be located on the top of Great Blue Hill, in Milton, the highest point of land in Eastern Massachusetts. The central studios and offices would be in Symphony Hall, with auxiliary studios in the co-operating colleges and universities.

The institutions now co-operating in the plan are Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern and Tufts. Concerning the Boston Symphony Orchestra's affiliation, Henry B. Cabot, president of the Lowell Institute trustees, reveals that the new station would broadcast scheduled performances of the orchestra, beginning with the 71st season next fall.

Although the Boston Symphony is frequently heard over radio networks, this would make the first time full performances have been made exclusively available to Greater Boston listeners since 1926.

"In addition to the Symphony," Trustee Lowell reports, "the proposed station is planned to carry addresses by national and international figures speaking at the universities, important public discussions, great lectures from the classrooms, full-length performances of good plays, and authoritative and comprehensive interpretation of news and events by faculty specialists."

Lowell expresses the belief that FM radio listening, stimulated in part by the sale of combination FM-TV sets, is on the increase in this area.

He cites a report from Pulse, Inc., radio survey organization, which shows that more than 102,000 families in five Eastern Massachusetts counties owned FM receivers as of last January. That represents an increase of 50 per cent over a year ago.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 5 - 1951

$200,000 Deficit Noted for 1950 by Symphony

Reserves Almost Gone in Year, Wolcott Reports; '51 Outlook Is Brighter

The Boston Symphony Orchestra has a chance of coming out financially even this season, Oliver Wolcott told the Society of Friends of the Boston Symphony Orchestra, in annual meeting at Symphony Hall yesterday afternoon.

Said Mr. Wolcott, chairman of the organization:

"At last year's Friends' meeting we told you that we expected a very critical year financially, and unfortunately it turned out even worse than expected.

"We predicted a deficit before Friends' gifts of about $180,000, and the deficit actually turned out to be $100,000 greater. While our expectation of a $20,000 drop in broadcasting receipts was pretty close, record royalities decreased by $60,000 instead of the $50,000 expected. Symphony Hall rentals fell $15,000, we had to finish the rebuilding of the organ, and these and a number of other drops in receipts and increases in expenses led to this result. The Friends' gifts of just under $80,000 reduced the deficit to $200,000, which has pretty much eliminated all our available reserves.

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"Further, record royalties are once more on the increase and we have, as you know, found a sponsor for the Pops broadcasts. As a result of all these factors we have a good chance of coming out even in the current year. It is touch and go, but it looks more like touch than go. I am glad to say that again we have some generous legacies and gifts to our restricted endowment fund to acknowledge with deepest thanks:"

From the Estate of Georgianna B. West in memory of Alonzo A. West, $5000; from the Estate of Arthur W. Moore, additional, $38,000; from an anonymous couple, $5000.

This Clipping From
PORTLAND, ME.
EXPRESS
APR 5 - 1951

Boston Symphony $200,000 In Red

Boston, April 5. (AP)—The Boston Symphony Orchestra is in the red.

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This Clipping From
NEW YORK, N. Y.
TIMES
APR 5 - 1951

BOSTON SYMPHONY IN RED

$280,000 Deficit Leaves Unit With Few Available Reserves

Special to THE NEW YORK TIMES.

BOSTON, April 4—The Boston Symphony Orchestra had a deficit of $280,000 during the last year, Oliver Wolcott, chairman, reported today at the annual meeting of the Friends of the Boston Symphony Orchestra.

Record royalties were decreased by $60,000, broadcasting receipts were down $20,000 and Symphony Hall rentals suffered a $15,000 drop, Mr. Wolcott said. Gifts of about $80,000 reduced the deficit to $200,000, "which has pretty much eliminated all our available reserves," he added.

The outlook for the coming year is better, he said, because record royalties are on the increase again and a sponsor has been obtained for the "Pops" broadcasts. "We have a good chance of coming out even," Mr. Wolcott declared.

This Clipping From
GREENFIELD, MASS.
RECORDER-GAZETTE
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Boston Symphony in Red to Tune of $200,000

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Wolcott said that decreases in broadcasting receipts, record sales and Symphony hall rentals were major factors in the deficit.

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Wolcott said the actual deficit was approximately $280,000 but gifts from the Friends group cut it to about $200,000.

He said the orchestra's financial outlook for 1951 is "touch and go," but he predicted there was a "good chance of breaking even."

This Clipping From
DALLAS, TEXAS
TIMES HERALD
APR 5 - 1951

Boston Symphony $280,000 in Red

Boston, April 5 (NYT).—The Boston Symphony Orchestra had a deficit of $280,000 during the past year, Chairman Oliver Wolcott reported Wednesday at the annual meeting of the Friends of the Boston Symphony Orchestra.

Record royalties decreased by $60,000, broadcasting receipts were down $20,000, and Symphony hall rentals were $15,000 less than usual, Wolcott said. Gifts of approximately $80,000 reduced the deficit to $200,000, "which has pretty much eliminated all our available reserves," he added.

Had the government repealed the admission tax applied to symphony orchestras as was expected last year—it would have wiped out the deficit, Wolcott said.

The outlook for the coming year is better, he added, because record royalties are increasing and a sponsor has been obtained for the Pops broadcasts. "We have a good chance of coming out even," Wolcott declared.

[263]

April 5, 1951 - Christian Science Monitor

Barber's Second Symphony-

Music in Revised Version To Be Conducted by Composer

By Klaus G. Roy

The fact that the revised version (1947) of Samuel Barber's Second Symphony no longer contains the famous "tone generator" may give rise to more discussion than the composer deems worthwhile. He will conduct this work with the Boston Symphony Orchestra at its concerts this week end.

In brief, the facts are these: The original version was given its première by Serge Koussevitzky with the Boston Symphony in March of 1944. The symphony had been completed that year when Mr. Barber was still in the Army Air Forces. A conspicuous feature of the slow movement was the simulated sound of a radio beam, produced by a specially-built electrical instrument. But times change, and composers become civilians again.

"I took it out," Mr. Barber said, "because it was really impractical, and in the long run unsatisfactory from a purely musican standpoint."

Even though the original purpose of the instrument was meant to be musical rather than descriptive, and even though thematic importance was assigned to it, the composer gave the impression that he would be glad to see the entire matter dropped once and for all. It seems unlikely that he will ever utilize the possibilities of the electrical Ondes Martenot.

♪ ♪ ♪

The exact nature of his other revisions, Mr. Barber thinks, is a matter which would demand minute comparison of the two versions. He feels that such prying into a creative artist's private workshop would prejudice a hearing of the work in its final and conclusive form.

Recently published by G. Schirmer, the symphony calls for a large orchestra, augmented by a good deal of percussion and a piano. Its three movements take about 26 minutes to play.

The first, an Allegro ma non troppo, is in sonata form with three themes. Although the effect of the entire orchestra is one of weight and agitated power, the composer demands a chamber music sound from the players whenever the texture is thinned. Woodblocks and various drums aid in a climax before the recapitulation, but the movement ends pianissimo in the higher strings.

The slow movement is an Andante un poco mosso, of nocturnal character. A five-four rhythm persits throughout, producing a quiet intensity. Divided and muted solo strings are joined by an English horn in an elegiac melody extensively developed.

The third movement, Allegro risoluto, is introduced by sharp spiral figures at presto tempo, which later recur. Variations and fugato are deployed over an ostinato bass; the coda allows the brasses full sway, and the work ends broadly and with force.

♪ ♪ ♪

Great concern with balance of form and polyphonic integration marks this work, as it did the First Symphony of 1936 with its large-scale Passacaglia. The tonal language of the Second Symphony is much more complex and dissonant than that in the Essay for Orchestra or "The School for Scanday" Overture.

But even in the most active of textures, Mr. Barber has never forsworn his apparently innate lyricism and expansiveness of melodic line. Now in his early forties, the internationally respected composer is finding a style that is related to the simplicity of his early Adagio for Strings only in so far as his human and emotional purpose as an artist is concerned. What Mr. Barber would understand by the label of "neo-romanticism," often applied to his music, may perhaps be best explained by a remark he made during the rehearsal of his symphony: "I want espressivo— but not too much."

Gracie Fields April 19

Tickets are on sale at Symphony Hall, Filene's, and Jordan's, for Gracie Fields, who will be at Symphony Hall on April 19. She will sing songs from the recent Broadway musicals as well as her familiar numbers. The songs are interspersed with stories.

Open Orchestra Rehearsal

The New England Philharmonic conducted by Richard Burgin, will give an open public rehearsal Friday evening at 8:30 in Symphony Hall. The program will feature Ma Si Hon in the Beethoven Violin Concerto. Mr. Burgin will also conduct the Beethoven "Egmont" Overture, Moussorgsky's "Night on Bald Mountain," and Wagner's Overture to "Die Mesitersinger." No admission charge.

John Brook

Samuel Barber at a rehearsal of the Boston Symphony Orchestra. He will conduct his Second Symphony at the week-end concerts in Symphony Hall.

Herald - April 5, 1951

$200,000 Deficit Shown By Symphony

The Boston Symphony Orchestra had a deficit of about $200,000 in 1950, an orchestra spokesman reported yesterday.

Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, told an annual meeting of the group, which contributes to the world-famed orchestra, that decreases in broadcasting receipts, record sales and Symphony Hall rentals had been major factors in the deficit.

Wolcott reported that record royalties had decreased $60,000, broadcasting receipts by $20,000 and rentals by $15,000.

He said the deficit actually was approximately $280,000 but that gifts from the Friends group had cut it to about $200,000.

Wolcott said the orchestra's financial outlook for 1951 was "touch and go", but predicted there was a "good chance of breaking even." He said that record sales were on the increase and radio payments also were expected to be higher.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
APR 5 - 1951

$200,000 DEFICIT

Boston Symphony Orchestra's 1950 Finances Revealed

Boston, Apr. 4.—(AP)—The Boston Symphony Orchestra had a deficit of about $200,000 in 1950, an orchestra spokesman reported today.

Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, told an annual meeting of the group which contributes to the world-famed orchestra that decreases in broadcasting receipts, record sales and symphony hall rentals were major factors in the deficit.

This Clipping From
BATH, ME.
TIMES
APR 5 - 1951

BOSTON SYMPHONY IS RUNNING IN RED

Boston, April 5. (AP)—The Boston Symphony Orchestra is in the red.

Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, yesterday told an annual meeting of the group which contributes to the world famed orchestra that it had a deficit of about $200.000 in 1950.

Wolcott said that decreases in broadcasting receipts, record sales and Symphony Hall rentals were major factors in the deficit.

He reported that record royalties fell $60,000, broadcasting receipts by $20,000 and rentals by $15,000.

Wolcott said the actual deficit was approximately $280,000 but gifts from the Friends group cut it to about $200,000.

He said the orchestra's financial outlook for 1951 is "touch and go," but he predicted there was a "good chance of breaking even."

This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 6 - 1951

Conant, Lowell File Application for New FM Station

James B. Conant and Ralph Lowell, trustees of the Lowell Institute, today filed with the Secretary of State an application to incorporate a club which would operate a new FM radio station.

Call letters of the station would be WGBH. Over the airwaves WGBH would send out educational broadcasts and "live" concerts by the Boston Symphony Orchestra.

Six local colleges would cooperate with the new station to send out cultural broadcasts. They are Harvard, Tufts, M. I. T., Boston College, Boston University and Northeastern University.

Attorney Roland Gray Jr. of 50 Federal st. filed the application.

This Clipping From
BOSTON, MASS.
HERALD
APR 5 - 1951

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Wolcott said the orchestra's financial outlook for 1951 was "touch and go" but predicted there was a "good chance of breaking even." He said that record sales were on the increase and radio payments also were expected to be higher.

This Clipping From
DALLAS, TEX.
NEWS
APR [illegible]

FM Radio Station To Transmit Live Boston Concerts

Special to The News

BOSTON, Mass., April 5.—Plans for a new FM radio station for educational broadcasting that will bring the cultural resources of six Greater Boston colleges, as well as the full concerts of the Boston Symphony Orchestra, to millions of New Englanders were announced by Ralph Lowell, trustee of the Lowell Institute.

Mr. Lowell said that the Lowell Institute has applied to the Federal Communications Commission for a construction permit to erect a high-power noncommercial educational station with 20,000 watts effective radiated power to be operated in the FM band.

The Boston Symphony Orchestra will join the six Greater Boston colleges and universities now members of the Lowell Institute Co-operative Broadcasting Council to inaugurate the new station, which will feature "live" full-length concerts of the orchestra broadcast direct from Symphony Hall.

In announcing the Boston Symphony Orchestra's affiliation with the council, Henry B. Cabot, president of its trustees said that the orchestra would broadcast scheduled performances beginning with the seventy-first season next fall.

Thus the membership of the orchestra in the council will make it possible to add symphony music to the educational resources already provided by the co-operation of scholars [illegible]

FM SCHEDULES

KIXL-FM—Channel 283, 104.5 meg. 24 hours.
KRLD-FM—Channel 223, 92.5 meg. 5:30 a.m. to midnight.
WRR-FM—Channel 266, 101.1 meg. 8:15 to 11:15 a.m.; 6 to 9 p.m.
KYBS—Channel 300, 107.9 meg. 7 a.m. to 11 p.m.
KVTT—Channel 219, 91.7 meg. 12 noon to
KSMU-FM—Channel 207, 89.3 meg.

This Clipping From
BOSTON, MASS.
POST
APR 6 - 1951

SYMPHONY DEFICIT

The Boston Symphony Orchestra, in common with other organizations which are engaged in the business of entertaining the public, apparently is having its troubles in making both ends meet, the net deficit for the past year being about $200,000.

Unlike similar groups in some foreign countries, the American musical associations are not subsidized by the government. While they are not strictly profit organizations, they are subject to about the same rules that govern business concerns generally; in that they show a deficit if they take in less money than they spend, with the notable difference that their friends sometimes come forward in helping to reduce any deficits that are incurred.

Music lovers generally will hope that the predictions of better things for the orchestra this year materialize, for the Boston Symphony is a world-famous orchestra, and it fills an important place not only in the community, but in the national life of the nation.

This Clipping From
WORCESTER, MASS.
TELEGRAM
APR 5 - 1951

Boston Symphony Had $200,000 Deficit Last Year

BOSTON, Thursday (AP)—The Boston Symphony Orchestra had a deficit of about $200,000 in 1950, an orchestra spokesman reported yesterday.

Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, told an annual meeting of the group which contributes to the world famed orchestra that decreases in broadcasting receipts, record sales and Symphony Hall rentals were major factors in the deficit.

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[264]

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 22d program of the 70th season in Symphony Hall yesterday afternoon. The guest conductor was Samuel Barber; the soloist Clifford Curzon, pianist. The program: "Quiet City" ..... Copland
Symphony No. 2, Op. 19 ..... Barber
Concerto No. 5 in E flat, Op. 73 Beethoven

By RUDOLPH ELIE

IN 1944 on the occasion of the first performance of Samuel Barber's Second Symphony (then sub-titled the "Air Force" Symphony, it having been commissioned by that branch of the armed forces), I find I reviewed it in enthusiastic terms. On its second performance here in a revised version yesterday afternoon the composer himself conducting, I am no less enthusiastic but just a little more aware of its shortcomings.

TO WHAT EXTENT Mr. Barber has revised his symphony I am not in a position to say. According to the program the revisions have been largely in matters of scoring and not in material. The composer has omitted the electronics sound effects of the slow movement and has, I would guess, reinforced the melodic aspects of the lyric theme of the first movement.

Now, first stated by the oboe and then taken up by the strings, this lyric section emerges as one of the more grateful contemporary melodic ideas. It also helps to throw into more powerful relief the vigor and the urgency of the opening and the developmental sections. In any case, this time I found the first movement far and away the best of the three regarding substance, form and creativity. The closing bars, very awkwardly written for the strings, which are never at their best in pianissimo ensemble at the highest position on the fingerboard, weakened the impression somewhat but it was nonetheless a fine and invigorating movement.

The slow movement I found a little tenuous, a little tiresome, a little special though still informed with Mr. Barber's highly lyrical qualities. The finale, in a strikingly active vein, recaptured the force and vitality of inspiration so well displayed in the first though on a less compulsive level and brought the work to an effective conclusion. It seems, in short, a somewhat uneven piece, an impression that might well have been conveyed by the composer's style of conducting. While Mr. Barber had a clear and forceful beat and an obviously definite idea how he wanted his music to sound, his conducting was just tentative enough to get in the way of his music. I suspect it might well have made a better impression under Mr. Munch.

THE CONCERT opened with a beautiful performance of Aaron Copland's fine occasional piece entitled "The Quiet City." We've heard it often enough now to enjoy its subtlety of mood to the full, and it is always a pleasure to hear such English horn playing as that of Louis Speyer and such trumpet playing as that of Roger Voisin. It was left, however, to Clifford Curzon, the renowned English pianist, and to Charles Munch as one of the greatest orchestral accompanists of the day, to provide the sensation of this concert.

Mr. Curzon's reputation is so formidable it was hard to see how he could live up to it until he set forth the great opening passages of the Emperor with a command, a clarity of bravura and an integrity of conception not often equalled. After that there was no doubt that his playing as well as his taste, musicianship and authority were indisputable. Consider, for example, that great octave passage of the first movement, that ascending chromatic trill of the slow movement, and that hushed transition into the rondo. His was, in short, a superb, even a great performance, and one to be long treasured in memory.

Next week's concert introduces the noted Belgian soprano in a set of arias with orchestra (including Ravel's "Scheherazade"), and D'Indy's Second Symphony and Ravel's First "Daphnis and Chloe" Suite.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 7 - 1951

MUSIC

Composer Barber and Pianist Clifford Curzon Appear With Symphony

By CYRUS DURGIN

Composer Samuel Barber and English pianist Clifford Curzon both appeared with the Boston Symphony Orchestra in Symphony Hall yesterday afternoon. Mr. Barber conducted, as guest, the revised version of his own Second Symphony. Mr. Curzon, making his Boston debut, was soloist in the "Emperor" Concerto of Beethoven. The orchestra's regular conductor, Charles Munch, returning to the stand after an absence of a week, began the afternoon with Aaron Copland's "Quiet City," which was a substitution for the previously-scheduled "Carmel" Concerto by John Alden Carpenter.

Taking things in chronological order, since no qualities of special merit or excitement indicate otherwise, let it be said that "Quiet City" once again proved its worth in a performance that was admirable. This brief essay in mood music is well made, as we have known these 10 years, and it evokes the feeling of nostalgia, in a subdued way, which the composer intended. Mr. Munch, in his reading, captured this feeling, and did the piece full justice. But what will linger most in memory was the marvelous trumpet playing, especially in the pianissimo passages of Roger Voisin, and Louis Speyer's virtuoso performance of the solo part for English horn.

Mr. Barber's Second Symphony was also known as his "Army Air Forces" Symphony when Serge Koussevitzky gave it first performances in March, 1944. Then it contained an unconventional "instrument," an electrical tone generator to simulate a radio beam. Mr. Barber dispensed with that effect in his revision of 1947, and now the work is more than ever the absolute, undescriptive music he originally intended.

This Second Symphony is the work of a skilled hand with the orchestra, and of a musical mind with high respect for form and structure. Barber's melodic sense, when he chooses to exercise it, also is considerable, as the slow movement proves. His dissonance—and it is plentiful—is logical dissonance, for reason and effect. Yet I still feel that the Symphony is too long for what it has to say. Mr. Barber was cordially greeted when the performance was over.

Clifford Curzon came to Boston with a high reputation gained elsewhere. His performance of Beethoven's great masterpiece was taut, tense and boldly outlined. He was exact in the tempo and in the rhythms. But his tone often was hard, some of the fast scale passages were blurred, and there was little or no poetry, for my taste, save in the brief slow movement.

Mr. Curzon may have been nervous, for the piano was not fully in tune with the orchestra (although solo bassoon and solo flute seemed to agree with it on occasion); the orchestral strings were extremely dry and not in tune with the woodwinds. The applause was considerable, however, and Mr. Curzon was recalled to the stage several times.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 7 - 1951

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This Clipping From
BOSTON, MASS.
TRAVELER
APR 9 - 1951

Symphony Concerts To Be Heard Over FM

The participation by the Boston Symphony Orchestra in the coming new FM station which is to be operated by the Lowell Institute beginning next season has been made possible by the following generous contributions: The Theodore Clarence Hollander Fund (Permanent Charity Fund), Edward A. Larner, president, Employers Liability Assurance Corporation, Mark M. Horblit and A. M. Sonnabend.

The new plan will enable listeners within a 65-mile radius of the Blue Hills to hear full concerts by the Boston Symphony Orchestra.

MUSIC *April 7*

Composer Barber and Pianist Clifford Curzon Appear With Symphony

By CYRUS DURGIN

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This Clipping From
BOSTON, MASS.
POST
APR 14 1951

SYMPHONY CONCERT

BY WARREN STOREY SMITH

We have been hearing a lot of fine singing at the Opera House this week and we heard some more at yesterday afternoon's Symphony Concert, from a soprano who has not yet joined Mr. Bing's Metropolitan, but who would grace it if she did. Her name is Suzanne Danco. She is a Belgian, who made her first American appearances this year, and her beautiful voice is beginning to be known to record collectors.

Miss Danco was heard in airs from Mozart's "Cosi fan Tutte" (per pieta) and "The Marriage of Figaro" (deh vieni, non tardar). She then appeared in a performance of Ravel's "Sheherazade." It was in the Mozart that Miss Danco really shone. She would seem to have everything in the way of voice, musicianship and style that a Mozart singer requires. The music of Ravel she sang discerningly and expressively, but these three pieces, which we last heard in December 1942, require a darker, even a warmer voice than hers appears to be. Miss Danco was most enthusiastically received, as indeed she deserved to be.

At this pair of concerts Mr. Charles Munch, conductor, is honoring the memory of a notable French composer, Vincent d'Indy, who was born a hundred years ago last month. The work he chose was the monumental Second Symphony, a work of great nobility and of marvelous facture, though it lacks the creative impulse which marks the "Symphony on a Mountain Air," the "Istar" Variations, and, as I recall it, the three-part tone poem, "Summer Day on the Mountain," which we have not heard since 1924, while the symphony is fairly familiar. This fine work received an understanding and a tonally beautiful performance. D'Indy knew how to make an orchestra sound and Mr. Munch gave him every support. The current concerts conclude with the seldom-heard First Suite (minus the interlude) from Ravel's "Daphnis and Chloe." The greater popularity of the Second is easily understood. However, the Nocturne contains interesting instrumental effects and the warlike dance is exciting. Here as elsewhere throughout the afternoon, Mr. Munch and the orchestra were in fine form.

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This Clipping From
TUCSON, ARIZ.
ARIZONA STAR
APR 8 1951

Koussevitsky Sees Southwest As Becoming Cultural Center

PHOENIX, April 7.—(Special)—The southwest is uniquely designed to become one of the greatest cultural centers of the world, Dr. Serge Koussevitsky declared recently in discussing the Tucson Festival of Arts with Elliott Arnold, festival president.

Dr. Koussevitsky, now living near Phoenix, is regarded as one of the great musical interpreters of his age. He recently retired as director of the Boston symphony. He founded the famed Tanglewood festival in Massachusetts.

"You don't even realize yourselves what you have here," he said. "Look at this country around us in southern Arizona. The climate which you all talk about so much—do you realize what this means in terms of an art center?

"In Tanglewood we have just a few weeks each summer for the students to work and the orchestra to give its concerts. Here, on the other hand, you have five, six, seven months out of the year in which the most perfect climatic conditions imaginable exist.

Specific Instances

"Just to give some specific instances: Think of what the dryness of the climate here means to students studying the voice. You don't realize unless you have been in this field as long as I have how much time is lost, wasted, by throat irritations, colds, damp conditions which affect the singing voice. Here such things are largely nonexistent. The same thing applies to certain musical instruments which are affected by humidity and changing weather conditions; the tone of violins for instance. Here all of those small but terribly important obstacles are eliminated.

"But I want to go beyond that. It's not just the climate, even though the climate offers the first basic physical encouragement for the establishment of a great center of artistic activities. It goes much beyond that. Here I sit in my room with large glass windows all around me. Wherever I look I see these great brooding mountains. I have lived here but three years and yet I have found myself filled with the moods and impressions and atmosphere of this beautiful section of the country. All around me I can feel the things that have passed before. They are in the air, they are on the earth, they are in the mountains.

New Thoughts

This is a region of the country that is not set in its artistic thinking. New thoughts, new theories, new ideas are encouraged by the very nature of life around here. What could afford a greater combination of wonderful foundation for people interested in the arts, all the arts, than to live in a place where the climate is so perfect, where the surroundings are so exalted, and where the limitations imposed on the imagination are imposed only by the limitations of the human mind itself?"

"I can't tell you how thrilled I am to know that your Festival of Arts originated among artists. It is an easy thing, perhaps, to buy a festival. If you get enough money together, you can hire anybody, even the best. But to think that a few artists with very little resources, with very little experience and with nothing but a great driving urge to express the artistic and cultural feelings they felt surrounding them in this beautiful country, is the most heartwarming thing I have experienced in a very long time.

"You must carry on with this idea and make it greater and truer each time you do it.

Anxious to Help

"If there is anything in my experience that will help guide you, would like to be able to give it to you. I do not think of Phoenix, do not think of Tucson, I think only of us as belonging to a great regional area in this country which larger than the cities or the people. I want to have a part as far as can in the development of this festival idea in the future."

April 7, 1951

SYMPHONY CONCERT

BY WARREN STOREY SMITH

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In the slow movement he had introduced a specially contrived instrument to simulate the sound of a radio beam used in blind flying. In revising the score he has deleted that detail, and he now wishes that the music be heard as music alone. Seven years ago it was the finale that impressed this listener most.

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This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 14 1951

MUSIC

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By CYRUS DURGIN

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MUSIC 4/14

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 22d concert of the 70th season in Symphony Hall yesterday afternoon. Suzanne Danco, soprano, was the soloist. The program:

Symphony No. 2 in B flat, Op. 57 D'Indy
Recitative and Rondo ("Per Pieta") from Cosi fan Tutte: Recitative and Air ("Deh vieni") from "Marriage of Figaro" Mozart
Scheherazade; Daphnis and Chloe. First Suite Ravel

By RUDOLPH ELIE

The custom of having arias with orchestra is a very amiable and, hereabouts, a very infrequent one. Thus when Suzanne Danco, the noted Belgian soprano, appeared yesterday in two Mozart arias and Ravel's exquisite "Scheherazade" as well, and did them with the most refined musicianship, it was doubly pleasant.

Musicianship of the first order characterizes Miss Danco's singing. She produces a voice perfectly focused in every register—and that register is wide indeed. The quality is not opulent or highly colored, but it more than makes up for it in its exceeding purity and exactitude. Technically she seems to have everything; I don't know when I've heard an extended trill, as in the Mozart, performed as a trill and not as a tremolo.

Yet it is more than voice and technique; it is that Miss Danco is obviously an interpretative intelligence of the highest order. She knows what the words are all about; conveying the significance and poetry of these words is her primary purpose. The voice and the technique are merely the means to the ultimate aim, which is the projection of the inner substance of words and music to the hearts and minds of the listeners. In this respect Miss Danco, even in these brief examples, demonstrated the maturest musico-poetic spirit. The Fanny Mason Music Foundation is presenting her in a free recital this coming Wednesday and at that time, I have no doubt, Miss Danco will strengthen the impression, so favorable yesterday she was called back four or five times.

D'Indy's Second Symphony is a work to provoke rather mingled impressions. It is clearly a symphony informed with the most distinguished material and workmanship, yet all through it it suggests the quality of being special, of being just a bit off the main line. You hear a suggestion of Wagner with the steam heat shut off; you hear a touch of Franck with the reptilian chromatics safely caged behind glass windows; you hear wisps of Ravel with his gloves on. You also hear some beautiful sounds and melodic inspirations, but they don't quite get you. You can take the Second Symphony, in short, or you can leave it alone, and I think it might safely be left alone for another 10 years.

As a postlude to all this, Ravel's first suite from "Daphnis and Chloe," in a ravishing performance, was an ideal conclusion. I am at a loss to explain how Mr. Munch and the orchestra maintain their mid-season form after so exhausting a season, but they do; indeed, they get better. Next week's program offers the first performance (by this orchestra) of Berlioz' awesome Requiem—chorus, soloist, brass bands and all.

This Clipping From
AUGUSTA, ME.
KENNEBEC JOURNAL
APR 21 1951

HARVARD GLEE CLUB HERE MAY 4—The Harvard Glee Club, famed men's singing group, will appear at Cony high school auditorium Friday, May 4, at 8:15 o'clock, under sponsorship of All Souls Unitarian Church, of Augusta, according to announcement last evening. The Club of 50 voices has been on tour, and will conclude its current season with three Yard concerts later in May. The Club will present the Berlioz Requiem with the Boston Symphony Orchestra April 20, 21 and 22.

APR 7 – 1951

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BOSTON, MASS.
MORNING GLOBE
APR 14 1951

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This Clipping From
FITCHBURG, MASS.
SENTINEL
APR 16 1951

Noted Quartet, Organist Heard

E. Power Biggs, one of the foremost organists of the day, and a string quartet from the Boston Symphony orchestra, presented a concert of flawless proportions, in a vesper hour of music at Christ church yesterday afternoon.

From the opening strains of Handel's "Concerto in C Major" it was apparent that here was an organist who had complete mastery of his instrument. The clarity and precision of tone, vigorous interpretations and ample technique showed him worthy of a place in the highest rank of organ virtuosos.

The Handel concerto has never been published, and was first performed in Boston in 1949 by Mr. Biggs and the Boston Symphony or-

chestra. The artist obtained a [illegible] of the score from Austria where the manuscript survived in monasteries of Melk and Gottweig. The largo was exceptionally beautiful.

Two Bach numbers "Sheep May Safely Graze" and "Toccata and Fugue In D Minor" were magnificent. Three sonatas for organ and strings by Mozart were delightful, almost like a suite. Two Schumann numbers, "Sketch In D Flat" and "Canon In B Minor" were exquisite and almost pianistic in effect. The concert closed with Handel's "Concert In F Major," a beautiful blending of organ and strings.

It was worthy of note, and a credit to Christ church that the choir could sing an anthem "Let All the World In Every Corner Sing" by Thiman, in a concert on such a high artistic level, with no sense of letdown. Donald G. Wilcox, organist and choir director, accompanied at the organ for the anthem.

Quartet members included Gaston Elcus, first violin; Harry Ellis Dickson, second violin; Albert Bernard, viola; and Alfred Zighera, violincello.

Rev. A. Vincent Bennett, DD, rector, presided at the brief worship service.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 15 1951

Lowell Institute Announces Educational FM Station

Ralph Lowell, trustee of the Lowell Institute, has announced plans for a new FM radio station for educational broadcasting which will bring the cultural resources of six Greater Boston colleges, as well as the full concerts of the Boston Symphony Orchestra, to millions of listeners.

The Lowell Institute has applied to the Federal Communications Commission for a construction permit to erect a high-power, non-commercial educational station with 20,000 watts effective radiated power to be operated in the FM band.

The Boston Symphony Orchestra will join Harvard, Boston University, M.I.T., Boston College, Tufts and Northeastern to inaugurate the new station which, beginning in the Fall, will broadcast all the scheduled performances of the Boston Symphony's 71st season.

In addition, Mr. Lowell writes that "the proposed station is planned to carry addresses by national and international figures speaking at the universities, important public discussions, great lectures from the classrooms, full-length performances of good plays and authoritative and comprehensive interpretation of news and events by faculty specialists."

The transmitter and antenna of the proposed FM station will be located atop Great Blue Hill in Milton, with central offices and studios in Symphony Hall, Boston. The new station is expected to provide strong, high-quality signals within a 65-mile radius of Blue Hill, which is 10 miles south of Boston.

Mr. Lowell reports that FM listening is on the increase, stimulated in part by the sale of combination FM-TV sets. A recent survey revealed there were more than 102,000 families in the five counties of Eastern Massachusetts with FM receivers, an increase of 50 percent over a year ago.

This Clipping From
WICHITA FALLS, TEXAS
TIMES
APR 15 1951

In Memory

Last year Ginette Neveu, French violinist, and her brother Jean were lost in a plane crash on the Azores, en route to America. (Marcel Cerdan, middleweight, also died there.) Recently, Charles Munch and members of the Boston Symphony voluntarily pooled $800 for Madame Neveu, the bereft mother.

This Clipping From
WARREN, OHIO
TRIBUNE-CHRONICLE
APR 16 1951

Week's Schedule For 'Symphonic Varieties' Show

This week's schedule for "Symphonic Varieties," "heard over WHHH from 10:15 to 11 p.m. Monday, Wednesday and Friday, and from 10:15 to 11 p.m. Tuesday and Thursday, will be as follows:

Monday — Schubert: Unfinished Symphony, Boston Symphony with Serge Koussevitsky; Ballet music from Rosamunde, Ave Maria and Serenade.

Tuesday — Orchestras of the World "Portuguese Hour."

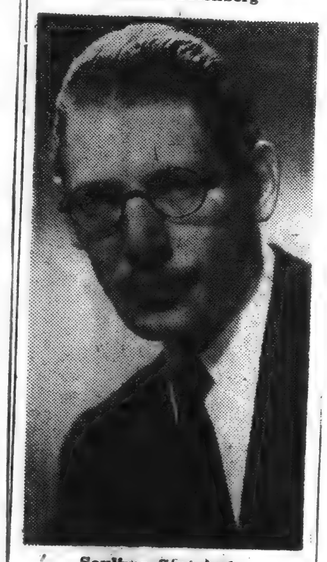
Wednesday April 18 — Chopin: Pianists Vladimir Horowitz and Jose Iturbi.

Thursday April 19 — All Strauss Program (Johann the younger) including Blue Danube, Die Fledermaus, Tales of the Vienna Woods, Gypsy Baron, and Emperor Waltz.

Friday — Sibelius: Symphony No. 4, Philadelphia Orchestra with Leopold Stokowski.

This Clipping From
WATERTOWN, N. Y.
TIMES
APR 1[illegible] 51

Roman Totenberg



Soulima Stravinsky

JOINT CONCERT SLATED AT S. L. U.

Soulima Stravinsky, Composer's Son, and Violinist Roman Totenberg to Play.

Canton, April 17. — Soulima Stravinsky, pianist, and Roman Totenberg, violinist, will present a joint concert at Gunnison chapel at 8:15 tonight, under the auspices of the St. Lawrence university concert and lecture series.

Mr. Stravinsky, who made his American debut in July, 1948, has appeared with the Boston, CBS, Denver, Seattle and Toronto symphony orchestras. He is an exponent of the music of 17th and 18th century composers, as well as of the works of his father, Igor Stravinsky.

Mr. Totenberg will be making his second appearance in three years at St. Lawrence. He made his debut in his native Poland in 1925, and his first American appearance in 1935, as soloist with the National Symphony, Washington, D. C.

The program will include four movements of Handel's Sonata in D Major, played by both artists; four Scarlatti sonatas, by Mr. Stravinsky; Bach's Partita in E Major, by Mr. Totenberg; Suite Italienne, by Stravinsky, played by both artists; Paganini's Caprice No. 24, by Mr. Totenberg; three mazurkas and two etudes by Chopin, played by Mr. Stravinsky; and Igor Stravinsky's Divertimento, played by both artists.

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Pierre Monteux — Serge Koussevitzky und Charles Munch, drei berühmte Dirigenten des Boston Symphonie-Orchesters

Das Boston Symphonie-Orchester plant Jubiläums-Festkonzerte

Von FRED LOW

Das Boston Symphonie-Orchester ist 1881 gegründet worden; am 22. Oktober des gleichen Jahres fand das erste Konzert in der Boston Music Hall unter Leitung Georg Henschels statt; die "Weihe des Hauses" von Beethoven erklang sinnvoll als Eröffnung des Programms, das mit der Jubelouvertüre Carl Maria von Webers abgeschlossen wurde.

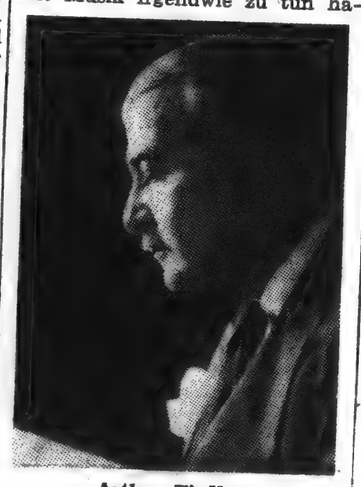
In diesen sieben Jahrzehnten ist das Ensemble zu einem der allerersten Orchester der Welt geworden, beispielgebend für die Disziplin und das große Können der Musiker, die ihm angehören. Die Leitung des Ensembles hat zur Erinnerung an die Entstehung und die Tätigkeit des Orchesters eine interessante Broschüre erscheinen lassen, die den Werdegang schildert und mit zahlreichen Photographien illustriert ist.

Der Gründer des Orchesters war Henry L. Higginson, der 1881 sechzig Musiker auswählte und mit Unterstützung der Bostoner Bürger die erste Konzertserie veranstaltete, die in der Folge einer der wertvollsten kulturellen Zweige Bostons und damit Amerikas geworden ist. Higginson hat 1860 in Wien Musik studiert, er war stark beeindruckt von den hervorragenden Konzertaufführungen der Werke der klassischen Meister und faßte schon damals den Beschluß, alles aufzubieten, um in Boston ein erstklassiges Orchester zu gründen. Er engagierte Georg Henschel, einen jungen englischen Sänger, Komponisten und Dirigenten, um die Leitung des neugegründeten Ensembles zu übernehmen. Zwei Jahre später folgte der erfahrene Musiker Wilhelm Gericke, der in unermüdlicher Arbeit die Klangwirkung des Orchesters weiter verbesserte und schließlich die Leitung Arthur Nikisch übergab, der durch vier Jahre als Dirigent der Boston Symphonie wirkte. Emil Paur, der Nikisch in Leipzig gefolgt war, dirigierte die Konzerte die nächsten fünf Jahre und Wilhelm Gericke kehrte 1898 wieder an die Spitze des Ensembles zurück. — Diese Jahre können die Vorbereitungsperiode des Orchesters genannt werden, berühmte und anerkannte Dirigenten hatten ein erstklassiges Ensemble herangebildet, dessen Ruf in alle Welt gedrungen war.

Mit Karl Muck von der Königlichen Oper Berlin erhielt das Orchester einen der besten Dirigenten der damaligen Zeit, nach zweijähriger Tätigkeit an der Spitze der Bostoner wurde er nach Deutschland zurückberufen und durch den Hamburger Max Fiedler ersetzt, der von 1908-12 die Leitung innehatte. Karl Muck erhielt dann die Erlaubnis seiner Regierung, nach Amerika zu gehen, und war von 1912 bis 1918 wieder Dirigent der Bostoner. Die Aufführungen des Orchesters wurden weltberühmt, die Symphonien von Beethoven, die Auszüge von Werken Richard Wagners erhielten vorbildliche Wiedergaben und die Zukunft des hervorragenden Ensembles schien gesichert. Henry L. Higginson sah seinen großen Plan verwirklicht und trat zugunsten eines Komitees zurück, das die Geschäftsführung übernahm.

Henri Rabaud, der ausgezeichnete Pariser Komponist, wurde als Leiter der Konzertserien 1918-1919 engagiert und gestaltete das Programm, das bis dahin hauptsächlich klassischen Werken gewidmet war, weiter aus. Neue Kompositionen kamen zur Aufführung, zeitgenössische Musiker sandten ihre Werke dem Komitee ein, um ihren Schaffungen erstklassige Wiedergaben zu sichern. — Pierre Monteux war der zweite französische Dirigent des Orchesters, er leitete das Ensemble von 1919-24 und war ebenfalls immerwährend bemüht, das Repertoire zu erweitern und neben den Standardwerken auch unbekannten Komponisten einen Platz zu geben.

1924 war ein Schicksalsjahr für die Bostoner; Serge Koussevitzky wurde zum Dirigenten des Orchesters ernannt und wirkte 25 Jahre lang als Leiter des Ensembles. Die Tätigkeit Koussevitzkys ist allen Besuchern der Konzerte, allen, die mit Musik irgendwie zu tun haben, bekannt. Er hat nicht nur die Tradition der Bostoner erhalten, sondern bahnbrechend für die zeitgenössische Musik gewirkt. Serge Koussevitzky hat begabten Komponisten Aufträge für Orchesterwerke erteilt und vielen Musikern dadurch erst die Möglichkeit geboten, sich ihrem Schaffen zu widmen; er hat in jahrelanger unablässiger Arbeit Außerordentliches geleistet. Die Berkshire Musikfestspiele sind seiner Initiative zu danken, und als er 1949 von der Leitung des Bostoner Orchesters zurückgetreten war, behielt er die Direktion der Festveranstaltungen in Tanglewood.



Arthur Fiedler, Leiter der "Boston Pops"-Konzerte

Der Nachfolger Serge Koussevitzkys ist Charles Munch, geborener Straßburger, Dirigent der Lamoureux- und Straram-Konzerte, Paris, und späterer Leiter des berühmten französischen Ensembles "Orchestre du Conservatoire, Paris". Er kam 1948 mit dem französischen Rundfunkorchester nach Amerika und erzielte bei Kritik und Publikum hervorragende Erfolge.

Die Veranstaltung der Bostoner

Man muß das Programm des Boston Symphonie Orchesters vor Augen haben, um die umfangreiche Tätigkeit des Ensembles voll zu erfassen. Konzertserien in Boston bilden die Basis für die Aufführungen, 48 Konzerte finden in der Boston Music Hall alljährlich statt. Die Reisen führen das Ensemble nach New York, wo in der Carnegie Hall jede Saison zehn Konzerte, in der Brooklyn Akademie für Musik fünf Konzerte veranstaltet werden. Das Orchester geht zu Beginn der Saison auf Reisen in den Mittelwest und ist auch später in der Spielzeit oft auf Tourneen. Von Mai bis Juni sind die Pops-Konzerte unter Leitung Arthur Fiedlers, die dem Publikum leichtere Programme bringen und im Juli gibt es Freiluftaufführungen in Boston. Juli, August sind die Festspielmonate in Tanglewood, Berkshire Festwochen, die alljährlich hunderttausenden Gelegenheit geben, in der reizenden Umgebung hervorragende Darbietungen zu genießen. Das Music Center ist einer Idee Koussevitzkys zu danken, es gibt jungen Musikern und solchen, die es werden wollen, die Möglichkeit, unter fachmännischer Leitung ihre Studien zu vervollkommnen.

Rückblick auf die Saison

Ein kurzer Rückblick auf die vergangene Saison gibt Gelegenheit sich an die Aufführungen der Bostoner in der Carnegie Hall zu erinnern. Charles Munch brachte die New Yorker Erstaufführung von Honeggers "Prelude, Fugue et Postlude", die dritte Symphonie von Diamond, das Klavierkonzert von Martinu (ebenfalls New Yorker Erstaufführung); im Programm der New Yorker Serie waren ferner die zeitgenössischen Werke von Roussel (3. Symphonie), die Erstaufführung für New York von Peter Mennins 5. Symphonie, Honeggers fünfte Symphonie und Bela Bartoks Komposition für Streicher, Celesta und Schlagwerk, Bloch "Vidni" und "Nigun" aus Baal Shem" und das Violinkonzert von Riviere (Ruth Posselt Solistin). Höhepunkte der Konzerte waren die grandiose Wiedergabe der "Symphonie fantastique" von Berlioz und D-moll Symphonie Cesar Francks, die in der Interpretation des Dirigenten hervorragende Wirkung ausübten. Serge Koussevitzky hatte die Leitung von drei Konzerten übernommen, um den 85. Geburtstag Sibelius' mit dem Vortrag von zweien seiner Werke zu ehren. Das Programm für die Berkshire Festwochen bringt Wiederholungen von Aufführungen zeitgenössischer Werke, Charles Munch wird zum erstenmal als Dirigent der Konzerte erscheinen, Serge Koussevitzky leitet die Kammerorchesterkonzerte in Werken von Mozart, Bach und Haydn, und Eleazar de Carvalho, ein Schüler Koussevitzkys, dirigiert ein Sonntagskonzert. — Die Aufführung von Tschaikowskys "Pique Dame" unter Koussevitzky wird dem Opern-Department Gelegenheit geben, seine Qualitäten zu zeigen.

Für die Eröffnung der kommenden Saison sind Festkonzerte geplant, die den 70. Geburtstag des Orchesters gebührend feiern sollen.

This Clipping From
PATERSON, N. J.
NEWS
APR 18 1951

Happy Birthday

Only Survivor of Original Boston Symphony 91

By WILLIAM GILL

BOSTON, April 18 (U.P.)—In a quiet residential hotel one block from Symphony Hall, the only surviving member of the original Boston Symphony orchestra cheerfully keeps tabs on the world of music.

Daniel Kuntz will be 91 tomorrow. Seventy years ago he was in the first violin section when "the Boston" gave its first concert. For 33 years after that he played with the orchestra—the second oldest Symphony orchestra in the nation.

Kuntz is a stocky little man with a friendly smile. He puffs a pipe constantly. He is surprisingly agile, and his memory is keen.

He remembers, for instance, how in 1881 the musicians resisted orchestra founder Henry Lee Higginson's efforts to sign them to a contract.

"We didn't want a contract in those times," Kuntz said. "We wanted to be free citizens."

But they signed just the same. Their salary was $1,500 a year, and they were forbidden to play at dances.

Kuntz arrived in America in 1874, a promising 14-year-old violinist from the Rhineland. The night after he landed he played at a Beacon Hill Ball until 5 a.m.

With the Boston he played under six regular conductors. The first George Henschel was a singer. It was Henschel's successor Wilhelm Gericke who "really made the orchestra," according to Kuntz.

Kuntz traveled frequently to Europe to study. While playing at the Wagner festival in Bayreuth, Germany, he got one of his biggest thrills.

One night a young man talked to him and introduced him to a woman.

"She was a beautiful lady, and she was dressed like a queen," Kuntz recalled. "She held out her hand and I kissed it."

The young man was Siegfried Wagner, the composer's son. The woman was his mother, the daughter of Franz Lizst.

Kuntz resigned from the Boston Symphony in 1914. After that he directed orchestras at Plush Summer resorts until 1937.

He doesn't go to the concerts any more. Instead he sits in his comfortably cluttered little room and listens in on the musical world on his radio.

"Music is a satisfying profession," Kuntz said. "It is good to know you can make people happy."

This Clipping From
NORFOLK, VA.
LEDGER DISPATCH
APR 18 1951

12 Concerts By Symphony For Next Year

(Reprinted from yesterday's late edition)

The Norfolk Symphony Orchestra and Civic Chorus are planning to present 12 concerts next year, Conductor Edgar Schenkman told Civitans this afternoon.

That's twice as many as being presented this year.

The orchestra has already scheduled seven regular concerts for next year. Two of these will be with the chorus.

In addition, the board has approved five other concerts, Schenkman said.

Three of the five additional concerts will be children's concerts, Schenkman said. Of these, two are being underwritten by the Musician's Union, Local 125. A sponsor is now being sought for the third children's concert and for two "pops" concerts.

Schenkman pointed out that "pops" concerts should be well received here with the need for entertainment for servicemen.

The budget of the orchestra and chorus, Schenkman said, is $35,000. He compared this to the Boston Symphony Orchestra's of $1,000,000, with often a deficit of from $150,000 to $250,000 at the end of a year.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 17 1951

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REHEARSING MASSIVE BERLIOZ "REQUIEM"—Boston Symphony conductor Charles Munch works with Harvard Glee Club and Radcliffe Choral Society, drilled by Wallace Woodworth. They will join with orchestra and four brass ensembles in Pension Fund performance next Tuesday.

OPEN REHEARSALS

One of the "listeningest" audiences anywhere is this one, the attitudes of which seem to show that thorough listening doesn't depend on the ears alone, but all the rest of the body. The occasion is one of the Boston Symphony's "open rehearsals," an innovation this year. The public, formerly excluded, may now purchase tickets to Thursday evening dress rehearsals about once a month.

THE AUDIENCE — from colleges, music studios, and general public — is fascinated. Last open rehearsal this season will be Thursday evening, April 26.
(Photos by Dave Lawlor)

This Clipping From
WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES

Huge Tribute To Soldiers

The most awe-inspiring music ever performed in memory of soldier heroes will be presented in Symphony Hall on next Friday afternoon, Saturday evening and Tuesday evening. Charles Munch will conduct the Boston Symphony Orchestra, with four bands of brass instruments stationed in the forward ends of balconies, one hundred and twenty choristers from Harvard and Radcliffe, and a tenor soloist, David Lloyd. Orchestra rehearsals are now in progress, and the college singers have been undergoing training by G. Wallace Woodworth for months.

This stupendous composition, so elaborate, that it has remained unplayed by the Boston Symphony for seventy years, is the Berlioz "Requiem." Performed as a tribute to French officers and soldiers who gave their lives in the Siege of Constantine, Algeria, one hundred and fourteen years ago, it has remained one of the most gripping musical memorials ever composed. Incidentally, this revival of the work will take place a little over six months before the tenth anniversary of occupation of Constantine by troops of the United States and her allies in World War II.

The composer of the "Requiem," Hector Berlioz, said that if he were threatened with the destruction of the whole of his works save one, he would crave mercy for this. Other composers have heaped praises upon it. The modern English critic, Cecil Gray, has said of it: "Berlioz has reared up gigantic pyramids of sound which will endure as long as music itself."

Next Tuesday's performance, 8:30, will be for the benefit of the Orchestra's Pension Fund. The intricacies of this stupendous masterpiece were met and conquered by Mr. Munch in 1937, when he conducted it with 600 musicians in the Hotel des Invalides, Paris, on the centennial of its first performance there. His introduction of the work at Symphony Hall will be one of the high points of the seventieth anniversary of the Boston Symphony Orchestra.

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BOSTON, MASS.
MORNING GLOBE

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BOSTON, MASS.
TRAVELER

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This Clipping From
WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES

APR 19 1951

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Tuesday's performance (Apr. 24 at 8:30) will be for the benefit of the orchestra's pension fund. The intricacies of this stupendous masterpiece were met and conquered by Mr. Munch in 1937, when he conducted it with 600 musicians in the Hotel des Invalides, Paris, on the centennial of its first performance there. His introduction of the work at Symphony Hall will be one of the high points of the 70th anniversary of the Boston Symphony Orchestra.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 20 1951

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This Clipping From
GREENFIELD, IND.
REPORTER
APR 18 1951

Opera Artist To Appear Here

Blazer Studio Presents Anna Kaskas Concert

The Le Blazer Studio Club and its group of more than 50 artist sponsors are bringing to Greenfield a rare musical treat when they present Anna Kaskas, a popular contralto artist and leading member of the Metropolitan Opera Association in a concert on the evening of Sunday, April 29th at 8 o'clock in the Bradley Methodist church.

Born in Bridgeport, Conn., of Lithauanian parents, this golden - haired luscious - voiced young artist has built up an enviable career. Brought up in Hartford she started her musical studies at the local conservatory. Her ability attracted the attention of a prominent music lover who financed a trip to Lithuania, the birthplace of her family. At her debut at Kaunas, the President of Lithuania heard her sing and was so impressed he arranged to have the Lithuanian government give her financial assistance to go to Milan, Italy, for two year's further study. Returning to the U. S., Miss Kaskas worked under Enrico Rosati.

Anna Kaskas entered the first Metropolitan "Auditions of the Air" and won a thousand dollars and a contract with the Metropolitan Opera, over 700 aspirants. On the regular roster of the Metropolitan she established herself as a valued and popular member of the company. She has also sung several seasons with the Chicago Opera.

The contralto has appeared repeatedly with the major orchestras of the country, including the New York Philharmonic Symphony, the Boston Symphony, the Philadelphia and Cleveland orchestras, the Toronto Philharmonic, and with the orchestras of Kansas City, Grand Rapids and Denver. She has been featured at the Worcester and Berkshire Festivals and at Colorado's Central City Opera Festival in the title role of "Orpheus." Radio audiences know her through such programs as Ford, Cocoa Cola, etc.

In concert particularly, Anna Kaskas' personality and voice have made her one of America's favorite singers.

She is an honorary member of the American Legion and of the national musical sorority, Sigma Alpha Iota.

Archie Black, pianist, will accompany Miss Kaskas and will present a group of piano selections during the concert.

There will be no charge for this outstanding program of the club's year and the public is cordially invited and urged to be in attendance.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 23d concert of the 70th season in Symphony Hall yesterday afternoon. The program was devoted to Berlioz' Requiem. The soloist was David Lloyd, tenor, the assisting artists the Radcliffe Choral Society and the Harvard Glee club, G. Wallace Woodworth, conductor.

By RUDOLPH ELIE

Among the minor wonders of Boston's musical life is the fact that Hector Berlioz' gigantic Requiem has lain on the shelf for 55 years, the last occasion of its performance here being in 1896 when B. J. Lang and the Cecilia Society gave it for the last time (Lang introduced it in 1882).

The only explanation seems to be that no one, until Charles Munch appeared on the scene, quite dared to do it without the vast forces usually deemed necessary to a proper traversal, which is to say everything from four brass bands to a chorus of six or eight hundred, from 16 timpani to an orchestra of 200 or more. Having long lived with both the music and its tradition, Mr. Munch could, with indisputable authority, mount the Requiem in scale in Symphony Hall. The effect was no less than stunning.

CHORAL FORCES

Employing the choral forces of Harvard and Radcliffe notably trained for the occasion by G. Wallace Woodworth with four- and five-man brass ensembles posted in the first balcony aisles (one at each corner of the hall), Mr. Munch not only produced a mammoth effect from them, but one of doubtless far more musical coherence than could be obtained from larger but more widely dispersed forces. As it happens the fullest instrumentation is called for in only three of the Requiem's 10 sections. To bring them into play for the first time in the antiphonal fanfares of the Dies Irae the conductor turned and faced the audience. Thereafter, in the Rex Tremendae and the Lacrymosa, the brass ensembles, playing with remarkable brightness and majesty of tone, carried out their entrances with marvelous accuracy.

Only once, in the closing moments of the Lacrymosa, did a greater, more powerful choral force seem absolutely necessary to the fullest realization of the work, though it is true the choral aspect, from the point of view of volume alone, was the one weakness of the performance. On the other hand, the singing was marked throughout by extreme accuracy of attack, while the unaccompanied Quarens Me was one of the finest a cappella moments I can bring to mind.

Musically, the Requiem is a strange work, at once theatrical but filled with a curiously effective if unquestionably sophisticated religious fervor; at once bombastic and inflated but filled with a sort of spiritual radiance. Reduced to a piano score its musical contents are slim in the extreme; without the orchestra (which for example, in the Offertorium, conveys the entire musical substance over a constantly reiterated two notes for voices) it is remarkably devoid of substance. Yet throughout there are ideas of extraordinary beauty and moments profoundly moving, as in the devastating Agnus Dei.

Mr. Munch observed a few cuts in the score, omitting only material that repeated itself, as in the Sanctus, where Berlioz wrote a virtual da capo. David Lloyd, in his brief solo in the Sanctus, incidentally, sang beautifully and expressively. The Requiem ran just over an hour and a half with intermission after the Lacrymosa. It will be repeated tonight, of course, and there will be a special repetition next Tuesday night in the annual Pension Fund concert. It can be recommended as a musical experience, no matter what the Requiem's place as a ranking masterwork of musico-religious expression, that cannot help but shake the listener.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

What with brass players blazing away from four points in the first balcony and the stage packed to the last inch with singers and instrumentalists, yesterday's Symphony Concert was something different. The occasion was the first of three performances of the stupendous Requiem of Berlioz, the others being the conventional repetition this evening and a special concert Tuesday night in aid of the pension fund.

Berlioz's Grand Mass for the Dead, commissioned by the French government in 1837, is one of the most famed compositions of the 19th century—and one of the most rarely heard. Written for a colossal array of players and singers (there are 190 of the one and 290 of the other in the Paris premiere) the Requiem can properly be heard only in a huge auditorium, which Symphony Hall is not. At anything but the regular concerts the stage could at least be built out. Nevertheless, Mr. Munch was determined to try it; and the audience's response fully justified his course.

Berlioz wished to have his additional brass choirs (considerably larger than those that functioned yesterday) placed at the four corners of the orchestra. That being out of the question, Mr. Munch stood them in the two aisles at the rear of the first balcony and the two nearest the stage. Berlioz's 16 kettledrums were not in evidence, nor all 12 of his French horns, though we were given to understand that no actual note of the score was missing. The chorus was again drawn from the Harvard Glee Club and Radcliffe Choral Society and it was as numerous as space permitted, which, for Berlioz's purpose, was not numerous enough. In the softer passages this group accomplished some finished singing. There was a lack of proper volume at times, and the Lacrymosa did not have the hair-raising quality that one finds in the French recording of the work. But since we have not a chance in the world of hearing the Requiem as Berlioz designed it, far better to hear it in its current form than never to hear it at all, which was the prospect before Mr. Munch came on the scene. There was, by the way, a performance from the Cecilian Society in 1882, but I have come across no account of the nature of it.

Berlioz uses his extra brass in two numbers only, the Tuba Mirum and the Rex Tremendae. Afterwards, some of the trombones are heard in the orchestra-proper. Prevailingly, the Requiem is not a noisy piece, and it contains much that is conventionally beautiful in a manner we do not ordinarily associate with its composer. Among such spots are the beginning, the Recordare, the Pie Jesu Domine, the Sanctus and the close. One finds incredible today the statement in Grove's Dictionary that the work is "unchristian in feeling," that it suggests "human sacrifices and blood-curdling rites," that it grips emotion "by the throat" and leaves it "gasping for breath." No such impression was created yesterday. One thought rather of "Aida" raised to a higher power. Most of the rest is just plain nice music, and there is, for Berlioz, an extremely good fugue in the Osanna. Mr. Munch had a little trouble co-ordinating his scattered forces yesterday but things may go better tonight.

MUSIC

Berlioz Requiem Revived By Munch at Symphony

By CYRUS DURGIN

Yesterday afternoon was a great and historic occasion at Symphony Hall, for it heard the revival by Charles Munch and the Boston Symphony Orchestra of the Requiem Mass by Hector Berlioz. This vast and beautiful score was introduced to Boston by B. J. Lang and the Cecilia Society in 1882, and until now apparently had not been done here since. By a coincidence that bound past to present, I held on my knees yesterday afternoon the old full score that Mr. Lang had used at those two performances 69 years ago.

Berlioz composed his Requiem (he referred to it as Messe des Morts, or Mass for the Dead) in memory of soldiers who had perished in the service of France. He conducted its first performance at the Hotel des Invalides in Paris in 1837. Berlioz wrote with the sound of heroic forces in his ear, and demanded such large choral and orchestral forces for its performance, that in later years the Requiem came to be regarded, more or less as a freak score touched with megalomania.

But as various perceptive musical scholars have pointed out since, nothing could be farther from the truth. It is a vast work and a superbly original one, from the overall conception of huge design down to the unconventional and distinctive musical phrasing of the Latin words. This Requiem, when the four added brass bands sound in formidable ensemble, may be one of the greatest musical shows on earth, but far more important than that, it is a touching, profound and truly worshipful creation of art.

It shows us a somewhat different side of Berlioz than those of the program symphonies and the overtures, but touches of the Symphonie Fantastique, "Harold in Italy," "Romeo and Juliet" and other works are there, at least in the orchestral detail. It is this very detail and the mastery from which it sprang, that are so impressive. Long since it became standard humorous practice to refer to those German masters of orchestration, Wagner and Strauss, as "Kings Richard I and Richard II." But the emperor who started that royal line was Berlioz, and without him the history of music in the last century would have been quite different.

From the merest wisps of sound to the gigantic fortissimos he envisioned, this Requiem is a gorgeous tissue of colorful sorority, glorious and splendid. For the present performances there is a total of 228 singers and instrumentalists, entirely adequate in view of the size of the hall. The choruses are those of the Harvard Glee Club and Radcliffe Choral Society, admirably prepared by G. Wallace Woodworth. The soloist for the Sanctus is David Lloyd, whose lyric but powerful tenor voice, and admirable conception of style, added much to the overwhelming success of the whole.

Conductor Charles Munch places those four extra small brass groups (trumpets, trombones and tubas) in aisles of the first balcony, two groups at each side near the stage, two at the rear. Their sound is stupendous and overwhelming, as near as you are likely to get in this life to an approximation of The Last Trump. The effect is exciting beyond description, adding not only weight of sound but emotional majesty to the words of the Dies Irae, Tuba Mirum and Lachrymosa.

Mr. Munch is first of all a devoted conductor. His performance, likewise, was first of all a dedicated recreation of a masterpiece, as devotional, in a different way, as his presentations of Bach's St. John and St. Matthew Passions and Christmas Oratorio. He has made a few cuts in the Hostias, Sanctus and Agnus Dei. These must have been for reasons of his own, since the total running time was not exceptionally long. There is an intermission between Lachrymosa and Offtaking.

While the youthful choral voices did not provide the weight that older voices would have done, the Harvard and Radcliffe singers did a noble job. The effect of the high sopranos, in octaves, was breathtaking..

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BOSTON, MASS.
HERALD
APR 21 1951

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Yesterday afternoon was a great and historic occasion at Symphony Hall, for it heard the revival by Charles Munch and the Boston Symphony Orchestra of the Requiem Mass by Hector Berlioz. This vast and beautiful score was introduced to Boston by B. J. Lang and the Cecilia Society in 1882, and until now apparently had not been done here since. By a coincidence that bound past to present, I held on my knees yesterday afternoon the old full score that Mr. Lang had used at those two performances 69 years ago.

Berlioz composed his Requiem (he referred to it as Messe des Morts, or Mass for the Dead) in memory of soldiers who had perished in the service of France. He conducted its first performance at the Hotel des Invalides in Paris in 1837. Berlioz wrote with the sound of heroic forces in his ear, and demanded such large choral and orchestral forces for its performance, that in later years the Requiem came to be regarded, more or less as a freak score touched with megalomania.

But as various perceptive musical scholars have pointed out since, nothing could be farther from the truth. It is a vast work and a superbly original one, from the overall conception of huge design down to the unconventional and distinctive musical phrasing of the Latin words. This Requiem, when the four added brass bands sound in formidable ensemble, may be one of the greatest musical shows on earth, but far more important than that, it is a touching, profound and truly worshipful creation of art.

It shows us a somewhat different side of Berlioz than those of the program symphonies and the overtures, but touches of the Symphonie Fantastique, "Harold in Italy," "Romeo and Juliet" and other works are there, at least in the orchestral detail. It is this very detail and the mastery from which it sprang, that are so impressive. Long since it became standard humorous practice to refer to those German masters of orchestration, Wagner and Strauss, as "Kings Richard I and Richard II." But the emperor who started that royal line was Berlioz, and without him the history of music in the last century would have been quite different.

From the merest wisps of sound to the gigantic fortissimos he envisioned, this Requiem is a gorgeous tissue of colorful sorority, glorious and splendid. For the present performances there is a total of 228 singers and instrumentalists, entirely adequate in view of the size of the hall. The choruses are those of the Harvard Glee Club and Radcliffe Choral Society, admirably prepared by G. Wallace Woodworth. The soloist for the Sanctus is David Lloyd, whose lyric but powerful tenor voice, and admirable conception of style, added much to the overwhelming success of the whole.

Conductor Charles Munch places those four extra small brass groups (trumpets, trombones and tubas) in aisles of the first balcony, two groups at each side near the stage, two at the rear. Their sound is stupendous and overwhelming, as near as you are likely to get in this life to an approximation of The Last Trump. The effect is exciting beyond description, adding not only weight of sound but emotional majesty to the words of the Dies Irae, Tuba Mirum and Lachrymosa.

Mr. Munch is first of all a devoted conductor. His performance, likewise, was first of all a dedicated recreation of a masterpiece, as devotional, in a different way, as his presentations of Bach's St. John and St. Matthew Passions and Christmas Oratorio. He has made a few cuts in the Hostias, Sanctus and Agnus Dei. These must have been for reasons of his own, since the total running time was not exceptionally long. There is an intermission between Lachrymosa and Offtaking.

While the youthful choral voices did not provide the weight that older voices would have done, the Harvard and Radcliffe singers did a noble job. The effect of the high sopranos, in octaves, was breath-taking..

... and Berlioz at Symphony

Requiem Heard in Rare Boston Performance

By Harold Rogers

The Munch-Berlioz combination, greatly in evidence since Charles Munch took over the artistic destinies of the Boston Symphony Orchestra, has culminated in a majestic production of the Berlioz Requiem—the "Grande Messe des Morts," Opus 5. With four brass choirs augmenting the orchestra from different points in the first balcony, Symphony Hall reverberated yesterday afternoon like a Gothic cathedral. The performance was the first in Boston in 70 years. It will be repeated tonight and again Tuesday evening for the concert benefiting the Pension Fund.

The 120 voices of the Harvard Glee Club and the Radcliffe Choral Society seemed too few in proportion to the enlarged orchestra. But the Symphony Hall stage could scarcely accommodate another person. The chorus was admirably trained for its duties by G. Wallace Woodworth, its regular conductor. David Lloyd, whose excellent voice has been much in demand at Symphony Hall for the past few seasons, sang the tenor solo for the Sanctus.

* * *

When Berlioz was commissioned by the Minister of Fine Arts of France in 1837 to compose a requiem, he had to invent a musical shorthand in order to capture the ideas that flooded his thought. When the score was completed in three months, the ministry unaccountably canceled the première. Later that year, however, General Damrémont was killed when the French took Constantine in Algeria, and Berlioz was recommissioned to present his Requiem at a memorial service in the Hôtel des Invalides. Berlioz was then 34. One hundred years later Charles Munch conducted the same work in the same place with 600 musicians.

Compared to such an aggregation, the present production is a pocket edition. But when the orchestra, chorus, and four brass choirs unite triple-fortissimo in the Dies Irae, Tuba Mirum, and Lacrymosa, it is possible that Symphony Hall has never contained a more glorious noise.

* * *

The Requiem, however, is not all kettledrums and trombones booming on their pedal tones. Such dramatic outbursts are held to a respectable minimum and serve to heighten the more sublime sections—the heavenly Quarens Me, for instance, sung a capella, or the serene choral phrases in the Rex Tremendae.

In the Dies Irae, when the first great explosion of sound occurred, the audience suddenly found itself face to face with the conductor as he turned to direct the brass choirs. This was a rare experience and an exciting one with a conductor like Mr. Munch. In the agitated Lacrymosa he gave the brass choirs flamboyant cues without turning again to face them. The few times when they weren't exactly together produced a dramatic echoing effect.

The Offertorium came closest to giving a churchly impression with its chant-like iterations on only two notes—A and B-flat. But as Verdi's Requiem is more operatic than sacred in feeling, the Berlioz Requiem is more secular than sacred. Mr. Munch in his Boston revival of this work has climaxed the season with a performance that is sometimes frankly theatrical but more often contemplative and inspiring.

This Clipping From
BOSTON, MASS.
AMERICAN
APR 21 1951

Requiem of Berlioz Like Crack of Doom

By L. G. GAFFNEY

The last trumpet sounded in Boston yesterday afternoon. It was Doomsday in the Berlioz Requiem, most massive work in music, performed for the first time by the Boston Symphony Orchestra in Symphony Hall.

When the appalling words of the Dies Irae reached the Tuba Mirum which describes the Last Judgment Conductor Charles Munch shot his left hand skyward, the signal for four brass bands to bray in the balcony . . . as if from the four corners of the earth.

But this tremendous composition for chorus and orchestra is not intended to stupefy by mere volume of sound. Neither does it fall into the trap of dramatics only, as other famous Requiems.

This Berlioz work remembers its purpose, the Missa Defunctorum, for which it maintains a liturgical connection . . . in spite of its "wild, convulsed, dolorous nature, as denoted by Alfred de Vigny.

First performed as funeral service at the bier of General Damremont in the Church of St. Louis, Paris, 1837, the great Mass had seldom been given with anything like its full scoring until Charles Munch reproduced it on the occasion of its hundredth anniversary in Paris, 1937.

At that time the orchestra and chorus added to 600. Yesterday in Boston, owing to the limitations of the auditorium, the forces were reduced to far less than half. And it is necessary to report further reduction in the vocal department because of the thin substance of the combined Harvard and Radcliffe choruses.

These boys' and girls' voices, though well trained and well matched in the sections, produced but little sonority. The Lacrymosa in particular calls for big, beefy mature tone. It was lacking.

Won't somebody, therefore, please organize a mixed chorus in Boston comparable in volume and distinction to the town's great orchestra? The voices certainly exist here. (One wonders, though, if they would be willing to work with the fervor and intelligence of the Harvard and Radcliffe groups.)

Aware of the shortcoming, Conductor Munch, cut his orchestral garment to fit his vocal cloth. True, the tympani thundered and the four choirs of trumpets and trombones gave their brazen bursts, but the noble statues up over the second deck did not topple.

The "stupendous" nature of the performance as a show, as indicated in the billing

—excepting as the music itself addressed the heart and mind. It is indeed "wild and dolorous" and, in consideration of the Berlioz character, uninhibited. To that extent it is "modern"; yet the composer's integrity is so profound, his classical base so solid that the Requiem stands up as music for the ages.

There is a tenor solo in the Sanctus, well sung by David Lloyd, that is heart-rending; an Offertorium of exquisite loveliness, and the Mass ends, as it should in the Agnus Dei, with a hushed plea for the Divine mercy. No theatrics. No "effects."

No doubt about it, the Requiem is Berlioz' unique work of genius—not a trace of his Fantastic Symphony (which also likes the Dies Irae) nor Harold In Italy.

The performance will be repeated tonight and Tuesday evening for the orchestra's Pension Fund. As this is written there are yet a few seats for Tuesday evening.

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This Clipping From
NEW YORK, N. Y.
TIMES
APR 22 1951

RECORDS: OPERATIC

'Carmen' and 'Tales of Hoffmann' Among New Releases Now Available Here

By HOWARD TAUBMAN

COLUMBIA'S new recording of the complete **Carmen** (three twelve-inch disks) is a smooth, agreeable, satisfying job. It is not perhaps the last word that can be said on this most enchanting and elusive of operas, but it is good enough to merit addition to your collection if you have a weakness for Bizet's masterpiece.

And who has not such a weakness? It may well be that "Carmen" today would outrank all other operas in popularity. It has everything grand opera should have, and in a wholly distinctive combination. The most remarkable thing about "Carmen" is that all elements of the musical public—lowbrow, highbrow and people in the middle—are enormously fond of it.

For its recording Columbia went to the Paris Opéra-Comique, employing its chorus, orchestra, conductor and leading singers as well as its traditions of performance. Thus there is use of spoken dialogue, which is preferable to recitative. There is also a sense of a living performance in this recording; it is as though stage noises have been incorporated to make one feel one is in a theatre.

The cast is thoroughly competent. Solange Michel as Carmen, Raoul Jobin as Don José, Michel Dens as Escamillo and Marthe Angelici as Micaëla sing with warm feeling, and André Cluytens conducts skillfully. The voices may not be great ones, but it is more important that the flavor of the opera is conveyed.

From Sound Track

Another opera that has been done handsomely is Offenbach's **Tales of Hoffmann** (London, three twelve-inch disks). This recording has been taken from the sound track of film production now showing in town, and it is brilliantly played under the direction of Sir Thomas Beecham. The singing in English is fine, with Robert Rounseville as the Hoffmann; Bruce Dargavel as the Lindorf, Coppelius, Dapertutto and Miracle; Dorothy Bond as Olympia; Margherita Grandi as Giulietta; Ann Ayars as Antonia and Monica Sinclair as Nicklausse.

Where "Carmen" and "Tales of Hoffmann" are recurrent in our opera repertories, Puccini's **Girl of the Golden West** is not. It is easy to see why an audience today, especially in this country, would find it hard to take seriously this Italian version of wild West corn. The opera is not even first-rate Puccini, but it has moments. The whole piece is available in a good recording (Cetra-Soria, three twelve-inch disks) with Carla Gavazzi as Minnie, Vasco Campagnano as Dick Johnson and Ugo Savarese as Jack Rance and with Arturo Basile conducting.

A new version of **Cinderella**, using music from Prokofieff's charming ballet score and a text by Leo Israel, has been put out by Children's Record Guild (two 78 r. p. m. disks). Meant primarily for children, it should prove pleasant listening even for grown-ups. Richard Mohaupt conducts, and Norman Rose is the narrator. It is the music that gives special quality to this recording.

From the Past

In the first releases of its "Treasury of Immortal Performances" Victor went back to the singing stars of another generation. In its second batch it turns to the instrumentalists. The company knows that it can do better technical work with its recordings today, but it knows also that some of the most memorable performances in its catalogue cannot be duplicated.

Sergei Rachmaninoff is dead, but his performances of his own works should be available on long-playing disks. In these reissues you will hear him playing his Concerto No. 2, with Leopold Stokowski conducting the Philadelphia Orchestra, and Concerto No. 4, with Eugene Ormandy conducting the same orchestra.

Emanuel Feuermann, who was an outstanding 'cellist and chamber music performer, is also dead. You can hear him with Jascha Heifetz and Artur Rubinstein in a series of performances in which violin, piano and 'cello are much better balanced than in the latest recordings by Heifetz, Rubinstein and Gregor Piatigorsky. The reissues include Mozart's **Divertimento in E flat (K. 563)**; Beethoven's **Trio in B flat, Op. 97 (the Archduke)**; Schubert's **Trio in B flat, Op. 99**; Brahms' **Trio in B, Op. 8**. Mr. Feuermann is also to be heard in the Brahms **Double Concerto** with Heifetz and the Philadelphia Orchestra under Ormandy.

Arturo Toscanini is 84, and he has not been recording much of late. He began a new version of Beethoven's Seventh symphony a few years ago, blew up because something went wrong at the start and abandoned the project. Yet his conception of this work is so extraordinary it must be kept alive in the catalogues, and Victor has now reissued his 1936 performance with the New York Philharmonic-Symphony.

It has also reissued his performance of Haydn's **Symphony No. 88, in G**, with the NBC Symphony; the Tchaikovsky **B flat minor Concerto**, with Vladimir Horowitz as the pianist; the Beethoven **Violin Concerto**, with Heifetz; and the Beethoven **Piano Concerto No. 3**, with Rubinstein, which was taken off the air in a 1944 broadcast.

The two remaining reissues we have heard are the Beethoven **Piano Concerto No. 5 (the Emperor)**, with Artur Schnabel as the brilliant pianist and Frederick Stock leading the Chicago Orchestra, and Prokofieff's **Concerto No. 2, in G minor**, with Heifetz, the Boston Symphony and Serge Koussevitzky.

Some of the reissues have emerged remarkably vibrant in sound in the course of reprocessing; a few show their age and the difficulties of transferrence from the old masters. On the whole, they constitute an invaluable revival of great performances.

OTHER REVIEWS

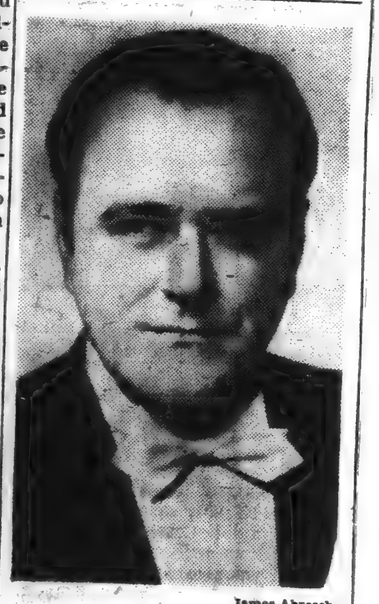
A pair of Mozart concertos have been released on one disk by Mercury. On one side Margaret Knittel and the Bavarian Radio Orchestra conducted by Rudolf Albert play the **Concerto No. 12 in A (K. 414)**; on the reverse, Heinz Schroeter and Hans Altmann, with the same orchestra, are heard in the **Two-Piano Concerto in E flat (K. 365)**. No conductor's name is given for the latter.

Miss Knittel, unknown in this country, appears to be a competent, musical pianist, and there is little in her playing of the fine, not often heard, Concerto in A that one could take exception to. The Two-Piano Concerto receives a spirited but rather rough-and-ready performance, with loose ends flapping here and there. In both cases the recording is a little shrill, necessitating a reduction of the highs.

Westminster has recorded Clara Haskil and the Winterthur Symphony conducted by Henry Swoboda in Beethoven's **C minor Piano Concerto**. Here the orchestra accompaniment is a little thin; and while Miss Haskil plays in a perfectly acceptable manner—much better than in her prior Westminster recording of a pair of Mozart concertos—the recent Backhaus interpretation (on London) is better.

Westminster has taken two of its talented young pianists, Paul Badura-Skoda and Joerg Demus—and paired them in a group of Mozart four-hand music—the **Sonatas in B flat (K.358), D (K.381)** and **G (K.357)**. None of these, apparently, has ever been recorded before. Two of them, the Sonatas in B flat and D, are well known to amateur duettists; they are easy to play and charming in sound. The Sonata in G is a rarity—a two-movement fragment consisting of an Allegro and Andante, not included in the standard Peters edition of Mozart's four-hand music. It too is a lightweight piece, but in the slow movement there suddenly emerges a glorious theme that can match any Mozart inspiration for depth and sheer loveliness. There is some amusing rhythmic by-play, too, where Mozart stops and starts abruptly, evidently having a good time purposely throwing his listeners off balance. Good recording and excellent, easy-going performances from Demus and Badura-Skoda, a pair of pianists who think alike on musical particulars.

H. C. S.



James Abresch
Raoul Jobin.

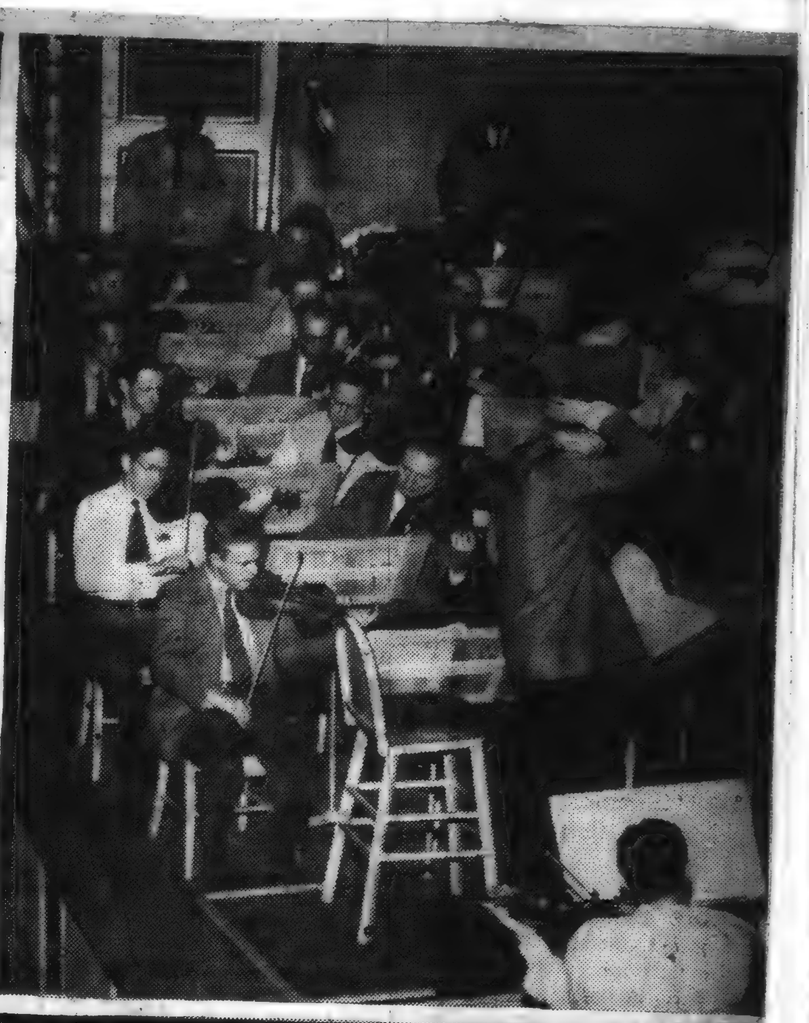
Pergolesi

Recent releases from London range widely over the repertory. Nearly all are of high technical quality and preferences will depend on musical tastes. One listener's pick of a current batch is the twelve-inch disk made by the Stuttgart Chamber Orchestra, under Karl Muenchinger that has Pergolesi's **Concertino in F minor** on one side and, on the reverse, the third of the suites for string orchestra that Resphigi made from **Ancient Airs and Dances.**

For admirers of Wagner there is an excellent ten-inch disk made by Hans Knappertsbusch and the Vienna Philharmonic. The **Rienzi Overture** is given a good performance, but the more choice selection is the **Forest Murmurs** excerpt with Franz Lechleitner, a fine German tenor, singing the part of Siegfried.

Stravinsky admirers will be grateful for the recording of the **Firebird Suite** that Ernest Ansermet has made with the Orchestra de la Suisse Romande. And those who like Franck's **Sonata for Violin and Piano** have a good choice in the performance of it by Lola Bobesco and Jacques Genty. Both works are on ten-inch disks. R. P.

April 23, 1951



GIGANTIC REHEARSAL—These photos were taken as Charles Munch, director of the Boston Symphony Orchestra, rehearsed the orchestra, the Harvard and Radcliffe Glee Clubs and four brass choirs in Berlioz's Requiem, to be performed at Symphony Hall tomorrow at 8:30. For the benefit of the Orchestra's pension fund. Upper right photo shows Munch leading the orchestra and giving a cue over his head to one of the four brass choirs stationed in the balconies (upper left). Lower photo shows Munch rehearsing the glee clubs. The Requiem is one of the most complex works in music.

This Clipping From
LYNN, MASS.
ITEM
APR 26 1951

Male Quartet To Be Heard Here Sunday

Lovers of music of Greater Lynn will be afforded a treat Sunday when "The Vesper Singers," a nationally known male quartet, present a concert program in First Methodist Church, at 4 PM, under sponsorship of the Women's Society of Christian Service of the parish.

The program will range from the classics of grand opera to the popular compositions of the best of our modern day composers.

Gene Cox, tenor, is a member of Boris Goldovsky's New England Opera Theatre and John Patterson, tenor, was the winner of the singing competition held by the Southeastern Federation of Women's Clubs.

Richard Riddell, baritone, was a member of the Denver Grand Opera Company and sang the leading roles for two seasons. Robert Griffin, bass, has been guest soloist with the Seattle Symphony Orchestra and was the only bass soloist out of 550 contestants to win the Arthur Fiedler artists audition.

Earl Weidner, accompanist and arranger for the quartet, is organist of the Boston Symphony Orchestra pop concerts, as well as organist at the "Cathedral of the Pines" in New Hampshire.

All lovers of good music are welcome to attend the concert at which a free will offering will be made.

This Clipping From
NORWICH, CONN.
BULLETIN
APR 26 1951

TO USE VIOLIN
THAT IS 197 YEARS OLD

When Miss Marylyn Crittendon steps on the stage at the Noank school Friday, April 27, in the presentation of a concert she will be using a violin that is 197 years old. The instrument, a valuable collector's item, is now owned by George Zazofsky, a violinist with the Boston symphony orchestra. A friends of Miss Crittendon, Zazofsky heard of the difficulties which she was having with her own instrument and offered her the use of his. He is scheduled to make his appearance at the affair. It will be the first time that the violin has been used by another artist other than Zazofsky since he gained possession of the treasure.

Guadagnini was a pupil of the renowned violin maker, Antonio Stradivari.

Mrs. Frank R. Aikin, Jr., concert committee chairman, announced that other distinguished guests will include Dr. Alexander Leslie, conductor of the Springfield (Mass.) Symphony orchestra.

The concert committee is composed of Mrs. Ambrose Burfoot, Mrs O. E. Liebeg, Miss Katrina Gesner Mrs. Robert E. Burnett, Mrs. Luason H. Clarke, Mrs. Alice S. Lambert, Mrs. William Butler and Mrs Adelaide Waugh.

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MUSIC

SYMPHONY HALL

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 24th concert of the 70th season in Symphony Hall yesterday afternoon. The program:

Architetture ..... Ghedini
Symphony No. 4 in C minor .... Schubert
Symphony No. 2 in D, Op. 73 .... Brahms

By RUDOLPH ELIE

It is always an occasion of mingled surprise and regret when the symphony concerts come to an end; surprise that another season has slipped by so quickly, and regret that these inimitable ceremonies will cease, for the time being, to give musical meaning and punctuation to the passing weeks. And yesterday's finale was memorable enough to make the loss even more acute.

The program, for one thing, had a special interest of its own. There was a striking new work by a composer unknown to us, a striking old work by a composer long familiar to us all, and a long established, though lesser, favorite of the standard repertoire in, it might be added, an unfamiliar interpretation.

TYPICAL EXAMPLE

The new work was by Giorgio Ghedini, a contemporary Italian who, if this is a typical example of his music, clearly stands out as a man with a very powerful musical inspiration. Its title, "Architeture," would seem to refer to the Latin definition of the word meaning "the act of building" rather than to a pictorial representation of, say, the monument to Victor Emmanuel II. He has thus built an original musical structure suggesting (but by no means resembling) the theme and variations.

In this case there are seven brief sections all developing naturally from an initial musical statement that contains all the vivacity and strength (and, in contemporary idiom, even the sound) of an orchestral tutti of Vivaldi. Termed a concerto for orchestra, the piece uses the various choirs, including a piano, as massed units contending one against the other rather than as a single soloist against the orchestra. This effect, exploited both more fully and more successfully by Bartok, is always arresting, and Ghedini's handling of the orchestra is striking throughout. The musical materials are advanced but by no means unmelodic, and the textures, though often highlighted by dissonant tensions, are sharp and well defined. I would say that it is, in short, a fine occasional piece put together by skilled hands and informed with urgency and vigor.

Why Schubert's C minor Symphony ever earned the sub-title "Tragic" is incomprehensible. Here is a symphony of the sheerest sunlight, a gay, happy, purely musical affair without any dark- or emotional significance whatever. He wrote it for an amateur orchestra, in which he played the viola, and if that orchestra ever played it, neither Schubert nor any one else ever bothered to note the fact.

FINELY GRAINED

It is the opening bars, however, that have since given this symphony its sub-title, though they are no more "tragic" than the similar adagio introductions to countless Haydn symphonies. After that, with the conventional bustle of the first movement, the sentiment of the andante, the charm of the minuet and the fine whirling vivacity of the finale, it is marvelously unpretentious. Mr. Munch, who has a way with Schubert, gave it a brilliant but finely grained performance, the orchestra performing with a bravura that would have doubtless staggered Schubert, who quite possibly never imagined, as he sawed away at the viola part back in 1816, that it would ever sound like this.

It would be easy enough to take issue with Mr. Munch's reading of the Brahms Second, however, for the Brahms' performance tradition remains alive, and I doubt it that tradition would accept the tempo or the driving tensions of the finale. On the other hand, in a work that finds Brahms somewhat below par, and which would hardly make its way in a strictly Germanic fashion combining severity with sentimentality, Mr. Munch gave it a refreshing character to say the least. The orchestra, pressed to the last bar, gave its considerable all to bring down an ovation for all concerned at the end. It was, in fine, a triumphant conclusion to a splendid season, and as Mr. Munch flies back to Paris next week I believe I speak for all of us in wishing him bon voyage, a pleasant summer and a happy return home in October.

This Clipping From
HARTFORD, CONN.
TIMES
APR 28 1951

Schubert, Brahms Close Boston Symphony Season

Special to The Hartford Times

Boston—The Boston Symphony performed its last ~~regular Friday~~ afternoon concert of the season in Symphony Hall yesterday. Charles Munch chose two old favorites with which to close his year —the Fourth Symphony of Schubert and the Second Symphony of Brahms.

This is the sort of stuff the Symphony plays so very well, and after the programs of modern fare, which Mr. Munch has presented pretty regularly during the season, Schubert and Brahms are still mighty grand old friends.

* * *

TECHNICALLY, the orchestra has maintained a fairly constant pace over the course of the winter after a somewhat shaky start, a condition no doubt aggravated by the new tonal structure of the orchestra, caused by the much-discussed seating arrangement. The playing the group has more or less set a norm for itself.

This last concert, although of a wholly classic nature, was nonetheless an inspiring one. Mr. Munch is a fine interpreter of the modern music we hear so much of these days, but it is good to have him back with the old masters occasionally. It was refreshing and his audience gave him a real send-off ovation, which was quite in keeping, really, since Mr. Munch probably will be sailing for Paris very soon for his summer vacation.

He will, of course, be back with the Boston Symphony next year, and deservedly so. More than ever before, there is a dearth of great conductors. Who will take the places of the present incumbents, leaves much food for thought.

* * *

THESE TWO YEARS under Charles Munch have seemed strangely at pull with one another. The feeling of change comes rather with a summing up of the whole than the listening of a concert or two.

The first year was full of the bubbling and enthusiastic effervesance which often accompanies a chance in routine. This year brought with it the consequent toning down of the first bursts of freedom from the old grind. Perhaps for the first months the orchestra was more or less playing itself. Now the transition from the old regime to the new is completed and Mr. Munch is free now to take it from here.

Charles Munch has few equals as a conductor and he and the Symphony have just completed a good year. Next year is sure to be an interesting one.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 28 1951

MUSIC

Munch Conducts Ghedini, Schubert and Brahms at Final Symphony Concerts

By CYRUS DURGIN

The concerts this week by the Boston Symphony are the last of the Orchestra's 70th season, and of the second season of Charles Munch as music director. They begin with "Architecture," by Giorgio Federico Ghedini, and include Schubert's "Tragic" Symphony, and the Second Symphony of Brahms.

Ghedini's piece is new to Boston, though composed in 1940. It is an orchestral concerto, abstract and mechanistic, whose long single movement exhibits the various sections of the orchestra, combines some of them and ends its course in about 20 energetic minutes. When it is over you realize you have heard some carefully organized and prevailingly dissonant music, very cool, very academic. Perhaps you may wonder what all the tooting is about, but you won't wonder very long.

The present trends of musical composition are internationalizing contemporary music. That is, they are internationalizing it in the sense that a good deal of the current product (and, of course, as far back as 20 years or more) sounds pretty much alike. Certainly those pieces of less than first rank sound alike, and Ghedini's "Architteture" is one of them. He is an Italian, but you would never know it from this pie-e. These technical procedures now in vogue rob music of even its national flavor, to say nothing of the composer's own individuality, unless the creator is a top notch artist. A Prokofieff, a Diamond, a Piston, a Honegger or a Milhaud will leave his own stamp on his work, and he will triumph over the impersonalities of these procedures. But not a Ghedini.

Schubert's "Tragic" Symphony, which is his No. 4, and in C minor, had been played only twice before in the history of this orchestra, by Pierre Monteux in 1921, and by Koussevitzky during the Schubert Centenary of 1928. It is a charming score, admirably wrought, and not so darkly emotional as the popular title might suggest.

Mr. Munch's performance of it is a superlative demonstration of how intimately this conductor knows the Schubert style. It does not sound like Beethoven, but like Schubert, in the gentle tracing of the phrases, the firm but subtle accents, and the delicate balance between melody and supporting harmony. Now that Mr. Munch has rediscovered it, let us hope it will turn up again on these programs.

Mr. Munch had not presented Brahms' D major Symphony here before. His reading of it is quite different from what we had been accustomed to before his advent. I think all the tempi are a little faster, which is to the good, and the dominant characteristic is an unfailing maintenance of the "long rhythmic line." A good deal of Brahms, by its own nature, can sound episodic, but Mr. Munch takes a broader view, and this "long line" gives the music a finer sense of continuity.

The Munch reading, further, is one of extreme clarity: dozens of orchestral details can be noted, the texture is always open and the individual voices are plainly to be heard. Now and again there was a sense of hurry in the first and last movements, but not to any important detriment of the Symphony.

Mr. Munch ends his second season with as much popular favor and musicianly respect, as when he came. He has kept the orchestra at the peak of its capabilities, and his programs have widened our local horizons. We say au revoir to him with content, because we know he will return.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 28 1951

MUSIC

Munch Conducts Ghedini, Schubert and Brahms at Final Symphony Concerts

The concerts this week by the Boston Symphony are the last of the Orchestra's 70th season, and of the second season of Charles Munch as music director. They begin with "Architecture," by Giorgio Federico Ghedini, and include Schubert's "Tragic" Symphony, and the Second Symphony of Brahms.

Ghedini's piece is new to Boston, though composed in 1940. It is an orchestral concerto, abstract and mechanistic, whose long single movement exhibits the various sections of the orchestra, combines some of them and ends its course in about 20 energetic minutes. When it is over you realize you have heard some carefully organized and prevailingly dissonant music, very cool, very academic. Perhaps you may wonder what all the tooting is about, but you won't wonder very long.

The present trends of musical composition are internationalizing contemporary music. That is, they are internationalizing it in the sense that a good deal of the current product (and, of course, as far back as 20 years or more) sounds pretty much alike. Certainly those pieces of less than first rank sound alike, and Ghedini's "Architteture" is one of them. He is an Italian, but you would never know it from this piece. These technical procedures now in vogue rob music of even its national flavor, to say nothing of the composer's own individuality, unless the creator is a top notch artist. A Prokofieff, a Diamond, a Piston, a Honegger or a Milhaud will leave his own stamp on his work, and he will triumph over the impersonalities of these procedures. But not a Ghedini.

Schubert's "Tragic" Symphony, which is his No. 4, and in C minor, had been played only twice before in the history of this orchestra, by Pierre Monteux in 1921, and by Koussevitzky during the Schubert Centenary of 1928. It is a charming score, admirably wrought, and not so darkly emotional as the popular title might suggest.

Mr. Munch's performance of it is a superlative demonstration of how intimately this conductor knows the Schubert style. It does not sound like Beethoven, but like Schubert, in the gentle tracing of the phrases, the firm but subtle accents, and the delicate balance between melody and supporting harmony. Now that Mr. Munch has rediscovered it, let us hope it will turn up again on these programs.

Mr. Munch had not presented Brahms' D major Symphony here before. His reading of it is quite different from what we had been accustomed to before his advent. I think all the tempi are a little faster, which is to the good, and the dominant characteristic is an unfailing maintenance of the "long rhythmic line." A good deal of Brahms, by its own nature, can sound episodic, but Mr. Munch takes a broader view, and this "long line" gives the music a finer sense of continuity.

The Munch reading, further, is one of extreme clarity: dozens of orchestral details can be noted, the texture is always open and the individual voices are plainly to be heard. Now and again there was a sense of hurry in the first and last movements, but not to any important detriment of the Symphony.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 28 1951

HONORED BY FRENCH GOVERNMENT—Harrison Keller, director of the New England Conservatory of Music (center), was decorated with the Croix de Chevalier de la Legion d'Honneur by Charles Munch, conductor of the Boston Symphony Orchestra. At left, Albert Chambon, Consul General of France in Boston.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In yesterday's Symphony Concert, Charles Munch, who rejoins the orchestra in August to take over the first two weeks of the Berkshire Festival, fully revealed himself as conductor. We had an example of his consistent interest in new music (Ghedini's "Architeture"), of his interest in neglected music of the past (the Fourth, or "Tragic" Symphony of Schubert), his devotion to the standard classics (the Second Symphony of Brahms).

In Ghedini's Concerto for orchestra that introduced to Symphony Hall the 58-year-old Italian he showed his feeling for contemporary music and the same scrupulous care in conducting it that we observed in Koussevitzky. In the youthful Symphony of Schubert, unheard at the Hall since 1928, he showed us again how beautifully he can interpret certain compositions and how beautifully he can cause them to be played by the men of the orchestra.

And in the Symphony of Brahms he revealed again his tendency to go to extremes, to whip music up to an unwarranted degrees, to distort it and thus transform the composer's personality. It happened earlier in the season with the Symphony of Franck. And it must be said that in both instances the audience went for this misinterpretation in a big way. Mr. Munch was not able to finish the frenzied version of the coda of the Brahms before the equally frantic applauding began, and it was a long time before the bulk of the audience was content to depart. For American listeners, one fears, nothing can ever be too loud or too fast.

As a matter of fact, the little third movement went very well, but the first and second were marred by violent changes in mood, and the finale went all right until the coda when Mr. Munch really cut loose.

Though the subtitle was his own, the 19-year-old Schubert could not be "tragic" for very long at a time. That was to come later. Only in the introduction to the first movement, and here and there in the rather Beethovenish Allegro that follows, does this piece live up to its title, though Schubert tries to recapture the mood in the finale. The Minuet, incidentally, is not without a suggestion of Haydn, while the finale contains an amusing reminder of Rossini, who cut quite a figure in the Vienna of 1816. The Andante, however, is pure Schubert. And, with all its inconsistencies of style and its immaturities, the Symphony is a joy to hear, particularly in so polished and sympathetic a performance as that of yesterday.

If Ghedini's name is new to Symphony Hall, it was not wholly new to the concerts of our orchestra, since Victor de Sabata conducted his "Pezzo Concertante" at last summer's Berkshire Festival. The Concerto of this week is interesting but hardly outstanding, save in the fifth section, the molto lento expressivo, with, to quote Mr. Burk's notes, its "melody for violin solo with soft sustaining chords for the muted strings and piano." Richard Burgin played this solo handsomely and Bernard Zighera shone in his performance of the obligato part for piano. The piece closes sonorously and it got a very good hand.

Pops Opening—Symphony Closes

OPEN REHEARSALS HAVE proven popular and worthwhile at Symphony hall, enabling hundreds of students and others to see and hear the Boston Symphony orchestra. Those who attended the open rehearsals (on five Thursday evenings, one a month) had the privilege of seeing the musicians preparing themselves for regular concerts. At best they were inspired and reached heights of artistic expression, under the leadership of Charles Munch, music director of the orchestra. At worst—but interesting, nevertheless—the conductor kept stopping the music and requiring the players to repeat passages in accordance with his wishes.

AT THE LAST of the season's open rehearsals, works by Ghedini, Schubert and Brahms were practiced. Ghedini's spirited passages exemplified a wild discipline. The Schubert Fourth Symphony was lovely in its harmonies and melodic phrases. Mr. Munch worked the musicians hard. He urged them on with violent gestures and maneuverings of his whole body. He pleaded with his fingertips and hands. He commanded with his arms and athletic shoulders. He stopped the orchestra and pointed meaningfully at sections and individuals, then encouraged the players to give out as he wished.

IT IS TRUE to say that an orchestra conductor constitutes a show in himself with his hand and arm movements and his torso convolutions and nodding and shaking of the head. Yet it is true that Charles Munch does command attention not only of his musicians but of the audience. He is extraordinarily active, even violent, in the course of his conducting. There is obvious reason for his athletic shoulders. Sometimes he seems to exude physical force that brings out the timing and volume and interpretations he wants. "Sing it!" he seems to say in gestures, and the musicians make their tones sing wonderfully. He steps down from the podium now and then to lead violinists and woodwinds. He builds the strings into downright majesty,—an attribute sometimes astonishing in view of the variety of violinists' personalities.

VIOLINISTS CHARACTERIZE THE orchestra. Individually they appear to be characters, ranging from an oldtimer who sits back in a psuedo-relaxed position and saws away impeccably, to a man of Scandinavian appearance who looks more like an athlete than a musician. There are neatly clad men who look as though they might be bankers or office managers, and who tend to business and give the conductor what he demands. There are men in shirtsleeves and sport coats (at rehearsals) who look as though they might be bookkeepers. Some sit stiffly, some lounge and cross their legs and twist their feet around the legs of their chairs. Their individualities are at the same time accentuated and subdued in the magic of the music.

WORKDAY CARES FADE into insignificance. Troubles of the family and the world pale as the music sounds in Symphony hall. For the time being the important thing in the world is the making of great music. The conductor and the musicians know this, and the audience gets an insight into the matter. There is no doubt left after a half hour of rehearsal. Let's get the composer's spirit, enhanced by the conductor's interpretation and enriched by the individual expressions. Come, now, this is the way it should go—you hear? Play it . . . listen. This is a precious moment. Live it to the full. . .

SUDDENLY THE REHEARSAL is over and the audience, prominently youthful, applauds with real vigor rather than New England reserve. Cries of "Bravo!" are heard. Mr. Munch bows gratefully and motions the players up. An ancient and honorable institution is demonstrated as a vital force in our culture. The Boston Symphony is appreciated by new music lovers, who determine to continue their patronage, and note that the yearly activities of the orchestra include the regular concerts on 24 Friday afternoons and Saturday evenings, six Sunday afternoons and nine Tuesday evenings, between October and April. The orchestra gives occasional pension fund concerts, tours mid-western cities early in the season and makes five week-long tours. In May and June come the Pops, with Arthur Fiedler conducting and refreshments served. During July the orchestra gives concerts free at the Hatch Memorial shell on the Charles river embankment, just off Beacon street. In July and August comes the Berkshire festival, which attracts 100,000 listeners in a season.

THE BOSTON SYMPHONY has widened its popularity in recent years by the making of RCA Victor records and by NBC radio programs, including rehearsal sessions on Sundays and Pops concerts Monday evenings. Records and broadcasts are fine, but there is no real substitute for seeing the men on the stage, wrestling with the music and emerging triumphant, performing the notable feat of being human individualists and cogs in a beauty-producing machine at the same time.

MUSIC

Our Critic's Report for the Week

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With last evening's concert, the Boston Symphony Orchestra completed its 70th season and its second under the direction of Charles Munch. We are already taking the Alsation conductor quite for granted. It seems more certain than ever that he was the one to take Koussevitzky's place; and his hold on the public is now secure. Dimitri Mitropoulos is undoubtedly the most brilliant leader now regularly in charge of an orchestra, but New York is the place for him. Imagine Boston going for such things as his concert versions of radical operas, from "Elektra" to "Wozzeck," or providing the array of outstanding vocal talent that they require.

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Munch Gives Exhilarating Reading of Brahms Second

By Harold Rogers

For the last Boston Symphony concerts of the season Charles Munch has programmed Ghedini's "Architetture," Schubert's Symphony No. 4, and—as Brahms is almost traditionally the composer to end seasons with—the Brahms Symphony No. 2. The Ghedini was a Boston first, the Schubert was heard for the first time since 1928, and the Brahms, of course, is perennial.

Giorgio Federico Ghedini, director of the conservatory in Milan, completed his "Architectures," a concerto for orchestra, in 1940. The architecture involved is apparently more literal than musical. The seven connected sections are almost obvious in their presentation of big-city moods, sometimes mechanistic, always urban, and uneven in quality of inspiration. Some trite figures are monotonously repeated. Other sections, however, are poetically lyrical, and the effect obtained by contrasting blasts from the brass with progressions for muted strings is strongly dramatic. During the applause that followed, Mr. Munch shook hands with Bernard Zighera, whose performance of the piano obbligato was especially delicate and crisp.

Schubert's "Tragic" Symphony in C minor, written when he was 19, is one of those inspired and flawless scores that should not suffer such neglect. Patterned closely on classical models, it does not speak with the expansive freedom of the "Great" C major, nor does it have the more startling harmonic treatment that began to appear in the Fifth. But it is filled with Schubert's genius for melody, especially in the lovely Andante that sings a song of longing, interspersed with phrases of agitation. Mr. Munch heightened the crystalline nature of this music with the polish of his accurate technique.

After the intermission yesterday afternoon Mr. Munch continued to provide a prismatic performance—this time of the Brahms Second. He delineated the subtleties of this idyllic symphony in sharp contrasts of brilliant color. By tightening the tempo of the dancing finale (and who can tighten a tempo better than Mr. Munch?), he brought the concert—and his second season in Symphony Hall—to an exhilarating climax and conclusion.

On Sunday Mr. Munch will leave for France and will fill a series of summer engagements in Europe. He will return to the United States by July 26, when he is scheduled to conduct the first concerts of the summer by the Boston Symphony Orchestra in the Tanglewood Shed. This will mark Mr. Munch's first appearance at the Berkshire Music Festival.

This Clipping From
NEW BRUNSWICK, N. J.
SUNDAY TIMES
APR 29 1951

List Three Symphony Concerts In Rutgers '51-'52 Programs

Three of the nation's best known symphony orchestras will perform on the Rutgers University campus here during the 1951-1952 concert season it was revealed today as Dr. Howard D. McKinney, chairman of the music department, announced the schedule for the 36th annual Rutgers concert series.

The state university series will open on Tuesday, November 6, with the appearance of the Philadelphia Orchestra under the baton of its famous conductor, Eugene Ormandy.

An unusual musical organization, combining some of the qualities of a chamber music ensemble with those of a larger group, will come here for the second concert on January 7, 1952. This is the Virtuosi di Roma, 14 selected soloists who likewise play as an ensemble. This unit came to the United States for the first time last year. Ronato Fasano is the conductor.

The Boston Symphony which has appeared on the Rutgers concert stage more times than any other musical group will return for its 16th visit, February 12. Charles Munch will conduct.

The March 20 concert will present the English pianist, Clifford Curzon, and the series will be concluded on April 17 when Eric Leinsdorf conducts the Rochester Orchestra in a concert with the Rutgers University Choir and Leslie Chabay, former Metropolitan tenor. The orchestra, choir and Chabay will join the presentation of Kodaly's "Psalmus Hungericus."

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POST
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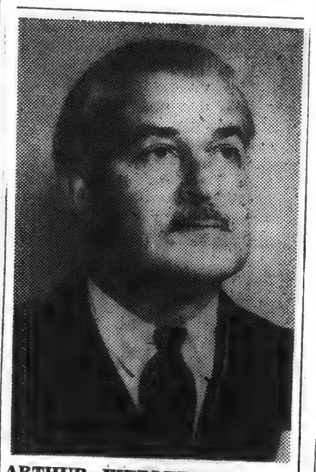


ARTHUR FIEDLER, conductor of the Boston Pops, which open their 67th annual season at Symphony Hall tomorrow evening.

Pops Tomorrow

Second Season: Charles Munch Fits Into Own Special Niche

By RUDOLPH ELIE

The 1950-1951 season of the Boston Symphony orchestra, now come to an end, was particularly interesting for the appearance during the season of two former conductors of this orchestra: Pierre Monteux, returning to Boston for the first time since 1924, and Serge Koussevitzky, returning for the first time since he resigned as of the season of 1949. These two visitors, both received with devotion and acclaim, somehow contrived to fix, as it were, the position among us of Charles Munch.

As I have had occasion to say before, no man ever faced a more awkward situation than Charles Munch did as the successor to a man who had for 25 years absolutely dominated, indeed, reigned over, the musical directorship of what we are pleased to term the greatest orchestra in the world. Koussevitzky's achievements need no recapitulation at this time; everybody knows what he stood for, what he was, what he did. His place in our hearts is secure for all time. So secure, indeed, that any successor was thrust into the unenviable position of being held up to comparison point by point.

DIGNITY AND DISTINCTION

Charles Munch, to his immense credit, has never attempted to "supplant" Koussevitzky. On the contrary, no man could have more gracefully accepted the position he found himself in. A man of unchallenged musical integrity, a veritable hermit untouched by the subtle currents of social mingling, an artist unswayed one way or the other by public acclamation, above all a dedicated musician, he at once perceived that his only course—and indeed the one course he would have accepted anyway—was to let his great musicianship and his intense musical conviction speak for him.

He has clearly made no bid for the gallery; such an act was and is impossible for him. He has conveyed the impression, without ever saying a word, that he is what he is, and that he must be accepted on his own terms. He has even conveyed—again merely by his presence—that if not accepted on these terms he, will go back to France with no hard feelings. His attitude, in short, has been one of the greatest distinction and dignity.

It is always hard to warm up to distinction and dignity, whether it be displayed in a conductor or a ball player. Ted Williams refuses to tip his cap to the mob; the mob doesn't deny his stature, but it doesn't respond warmly. Charles Munch does not hold court in the green room, or make an obvious play to the audience on the conductor's stand. He is immensely respected, but some of the older members of the audience do not warm to him. How could they, nurtured for 25 years on the hot radiance of the Koussevitzky personality?

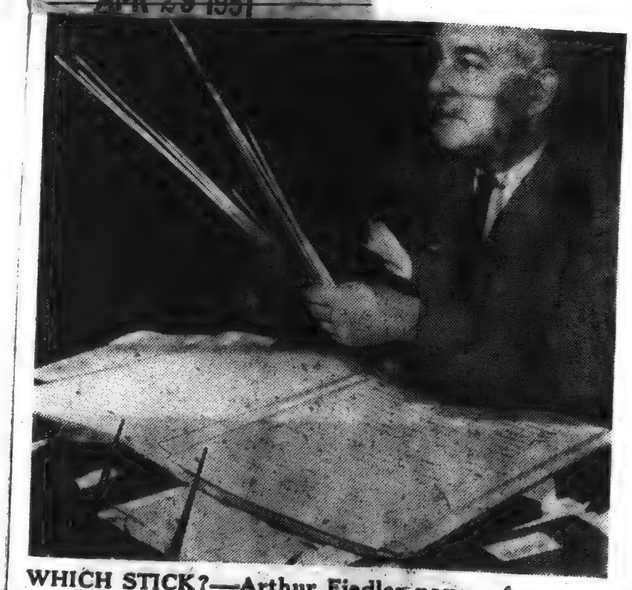
Yet, on Koussevitzky's return here this season, though the warmth and drive and contagion of his personality was apparent every minute, it was clear that the drier, more proportioned, more intellectual, more poised and balanced musical personality of Charles Munch had had its effect in the season intervening. Koussevitzky was always great, always inflammatory, always capable of producing the old magic, but he was, after all, the guest conductor. Things had changed.

CHANGING TIMES

Much more had changed since Monteux. He, too, was in his own way magnificent. He brought back something that has receded into history: the superb clarity of the beater of time, the man who knew every single note, every single phrase, every single nuance as a musician and nothing more; the man who was content to follow out the instructions of the composer to the letter and let him speak in his own clear voice. There wasn't a single moment of "interpretation"; he presided with unchallenged authority, the baton master of masters. We all saw that and admired it and loved him for it. But few of us, I think, could live with him now; too much has happened.

Thus it is that history, at the exact moment required of it, seems to me to have produced the right man: a man combining in generous proportions the utter musical integrity, musicianship and baton mastery of Pierre Monteux with the emotional intensity and incandescence of Serge Koussevitzky. He needs another season to establish contact, to project the real warmth and animation of his personality so well known to the men of the orchestra and those of us who have had the privilege to meet and talk to him in his own home. In the meantime, as he completes his second season with us, he has once again shown beyond dispute that he is, if not (as one of the board of directors of the orchestra stated during the meeting of the Friends) "God's gift to Boston," he is certainly—if I may coin an equally novel cliche—just what the doctor ordered.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 29 1951



WHICH STICK?—Arthur Fiedler pauses for a moment in his preparations for the 66th season of the Boston Pops, to select a proper baton. The opening gun will be fired tomorrow evening in Symphony Hall.

Fiedler Begins 66th Pops Season Tomorrow Night

The Pops, for which Boston has been famous these sixty-six years, will open a new season tomorrow night at 8:30 in Symphony Hall. Arthur Fiedler, conducting the Boston Pops Orchestra which is composed of Boston Symphony players, will present many old favorites from the classical and popular repertory as well as hits of the moment which are to have their first hearing at the Pops.

Except for the concert next Sunday evening which is taken over by M. I. T., the Pops will be open to the public each night. The opening program, in which the pianist Eugene List will make his Pops debut, will be succeeded by the following programs of variety and interest:

Monday—Procession of Bacchus from "Sylvia," Delibes; Ballet Suite (first performance in America), Shostakovitch; Overture to "Die Fledermaus" ("The Bat"), Strauss; Le Carnaval d'Aix, Fantasy for Piano and Orchestra from "Salade," Milhaud. Soloist, Eugene List; Capriccio Italien, Tchaikovsky; "Girls of Baden" Waltz, Komzak; Symphonette No. 2, Gould; Selection from "Call Me Madam," Berlin; March, "Stars and Stripes Forever," Sousa.

Tuesday, March, "Second Connecticut Regiment," Reeves; Overture to "Martha," Flotow; Liebestraum, Liszt; Finale from the Fourth Symphony, Tchaikovsky; A Siegfried Idyll, Wagner; Concerto in A minor for Piano and Orchestra, Schumann. Soloist; Zosia Jacynowicz; Selection from "South Pacific," Rodgers; Saraband, Sleigh Ride, Anderson; Television March, Coates.

Wednesday, Entrance of the Guests into Wartburg from "Tannhauser," Wagner; Overture to "Russian and Ludmilla," Glinka; Clair de Lune, Debussy; "London" Suite, Coates; Overture to "Die Fledermaus" ("The Bat"), Strauss; Concerto No. 1, in B-flat minor, for Piano and Orchestra, Tchaikovsky. Soloist; Gerson Yessin; Selection from "Call Me Madam," Berlin; Variations on Pop Goes the Weasel, Cailliet; Dance of the Buffoons, Rimsky-Korsakoff.

Thursday, Procession from "The Queen of Sheba, Gounod; Overture to "La Gazza Ladra" ("The Thieving Magpie"), Rossini; Meditation from "Thais," Massenet; Solo Violin; Alfred Krips, Waltz Scene from "Faust," Gounod; Concerto in E-flat for Piano and Orchestra, Soloist; Elias Lopez, Liszt; Capriccio Espagnol, Rimsky-Korsakoff; Selection from "Annie Get Your Gun," Berlin; Serenata, Anderson; Russian Sailors' Dance from "The Red Poppy," Gliere.

Friday—March, "Pomp and Circumstance," Elgar; Overture to "La Belle Helene," Offenbach; Little Fugue in G minor, Bach-Cailliet; Bacchanale from "Samson and Delilah," Saint-Saens; From Peer Gynt, Suite No. 2, Grieg; Concerto in A minor for Piano and Orchestra, Grieg, Soloist: Denise Bacon; Selection from "Carousel," Rodgers; Classical Juke Box, Anderson; Prelude to Act III "Lohengrin," Wagner.

Saturday—National Emblem, March, Bagley; Overture to "Zampa," Herold; Walther's Prize Song from "The Mastersingers of Nuremberg," Wagner; From "Henry VIII" Suite, German; "Artists' Life" Waltzes, Strauss; The Irish Suite, Anderson. Regis College Glee Club—Jane Ryan, '51, Conducting; Assumpta Est Maria, Carturan; Deep Purple, De Rose; Malaguena, Lecuona; George M. Cohan Medley, Bodge; Gypsy Tango, "Jealousy," Gade; Strike Up the Band, Gershwin; Regis Alma Mater.

Sunday, May 6. "Semper Fidelis" March, Sousa; Suite from "The Water Music," Handel-Harty; Toccata, Frescobaldi-Kindler; Overture to "Die Fledermaus" ("The Bat"), Strauss; Concertino for Clarinet and Orchestra, Op. 26, Weber. Soloist: Nathan Levine '52; Bolero, Ravel; M. I. T. Glee Club and M. I. T. Choral Society, Klaus Liepmann, Conductor; Richard Rodgers Waltzes. Arranged by Anderson; Syncopated Clock, Saraband, Anderson; Procession of the Sardar from "Caucasian Sketches," Ippolitov-Ivanov.

Pops Program

The Pops, for which Boston has been famous these 66 years, open their 67th season at Symphony Hall tomorrow evening, with Arthur Fiedler again conducting the orchestra of Boston Symphony players. The first week's program will include popular and classical favorites as well as hits of the moment now having their first hearing at the Pops. Except for Sunday evening's concert, May 6, all concerts are open to the public.

Soloists for the week will include pianist Eugene List, who makes his Pops debut tomorrow night, playing Milhaud's "Le Carnaval D'Aix"; Zosia Jacynowicz, pianist, in Schumann's Concerto in A minor Tuesday night; Gerson Yessin, pianist, in Tchaikovsky's Concerto No. 1, on Wednesday evening; Elias Lopez, pianist, in Liszt's Concerto in E-flat, on Thursday evening; and Denise Bacon, pianist, in Grieg's Concerto in A minor on Friday evening.

Programs for the first week, all of which start at 8:30 P. M., are as follows:

TOMORROW NIGHT
Procession of Bacchus from "Sylvia" Delibes
Ballet Suite (First performance in America) Shostakovitch
Overture to "Die Fledermaus" ("The Bat") Strauss
Le Varnaval d'Aix, Fantasy for Piano and Orchestra from "Salade" Milhaud
Soloist—Eugene List
Capriccio Italien Tchaikovsky
"Girls of Baden" Waltz Komzak
Symphonette No. 2 Gould
Moderately fast (with vigor and bounce)—Pavanne—Very fast-racy
Selection from "Call Me Madam" Berlin
March, "Stars and Stripes Forever," Sousa

TUESDAY EVENING
March, "Second Connecticut Regiment" Reeves
Overture to "Martha" Flotow
Liebestraum Liszt
Finale from the Fourth Symphony Tchaikovsky
A Siegfried Idyll Wagner
Concerto in A minor for Piano and Orchestra Schumann
Soloist: Zosia Jacynowicz
Selection from "South Pacific" Rodgers
Saraband, Sleigh Ride Anderson
Television March Coates

WEDNESDAY EVENING
Entrance of the Guests into the Wartburg, from "Tannhauser" Wagner
Overture to "Russian and Ludmilla" Glinka
Clair de Lune Debussy
"London" Suite Coates
Overture to "Die Fledermaus" ("The Bat") Strauss
Concerto No. 1, in B-flat minor, for Piano and Orchestra Tchaikovsky
Soloist: Gerson Yessin
Selection from "Call Me Madam" Berlin
Variations on Pop Goes the Weasel Cailliet
Dance of the Buffoons Rimsky-Korsakoff

THURSDAY EVENING
Procession from "The Queen of Sheba" Gounod
Overture to "La Gazza Ladra" ("The Thieving Magpie") Rossini
Meditation from "Thais" Massenet
Solo Violin: Alfred Krips
Waltz Scene from "Faust" Gounod
Concerto in E-flat for Piano and Orchestra Liszt
Soloist: Elias Lopez
Capriccio Espagnol Rimsky-Korsakoff
Selection from "Annie Get Your Gun" Berlin
Serenata Anderson
Russian Sailors' Dance from "The Red Poppy" Gliere

FRIDAY EVENING
March, Pomp and Circumstance" Elgar
Overture to "La Belle Helene" Offenbach
Little Fugue in G minor Bach-Cailliet
Bacchanale from "Samson and Delilah" Saint-Saens
From Peer Gynt, Suite No. 2 Grieg
Concerto in A minor for Piano and Orchestra Grieg
Soloist: Denise Bacon.
Selection from "Carousel" Rodgers
Classical Juke Box Anderson
Prelude to Act III, "Lohengrin" Wagner

SATURDAY EVENING
National Emblem March Bagley
Overture to "Zampa" Herold
Walther's Prize Song from "The Mastersinger of Nuremberg" Wagner
From "Henry, VIII" Suite German
"Artists' Life" Waltzes Strauss
The Irish Suite Anderson
REGIS COLLEGE GLEE CLUB
Jane Ryan '51, Conducting
Dorothy Gallagher '53, Accompanist
Assumpta Est Maria Carturan
Deep Purple De Rose
Malaguena Lecuona
George M. Cohan Medley Bodge
Gypsy Tango, "Jealousy" Gade
Strike Up the Band Gershwin

SUNDAY EVENING, MAY 6
"Semper Fidelis" March Sousa
Suite from "The Water Music" Handel-Harty
Toccata Frescobaldi-Kindler
Overture to "Die Fledermaus" ("The Bat") Strauss
Concertino for Clarinet and Orchestra, Op. 26 Weber
Soloist: Nathan Levine '52
Bolero Ravel
M. I. T. GLEE CLUB and M. I. T. CHORAL SOCIETY
Klaus Liepmann, Conductor
Richard Rodgers Waltzes Arranged by Anderson
Syncopated Clock Anderson
Saraband
Procession of the Sardar from "Caucasian Sketches" Ippolitov-Ivanov

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This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 29 1951

Charles Munch's Second Season: Rich and Varied

By CYRUS DURGIN

The 70th season of the Boston Symphony Orchestra, and the second of Charles Munch as music director, ended last night with the final D major chord of Brahms Second Symphony. Like its predecessor, this season was rich and varied, with sufficient revivals and novelties to leaven the items from the familiar repertory. This season's conclusion finds the Boston Orchestra still at the top of its form, an orchestra equalled by few others and very likely surpassed by none.

Mr. Munch, from the audience's point of view, is a conductor who wears well. In certain respects he is extraordinary, among them the fact that he is a modest and unassuming musician and at the same time one with tremendous drive, passion and force. From the point of view of the orchestra he is virtually an ideal boss, one who commands the willing respect—even affection—of the players, without ever sacrificing one jot of discipline or artistic supremacy. That is not common in the world of music, and we Bostonians may rejoice in it.

When Mr. Munch first visited Boston, and his admirable conducting was duly noted in general, it was quietly pondered whether as a permanent leader he might be overly given to super-energized performances that might take the gentle sheen off composers like Haydn, Mozart and Beethoven.

Now we know that he is not one such, that while the passion and the drive are there when needed, and can be terrific, Mr. Munch is a well-rounded conductor and, further, a master of different styles. No composer ever suffers exaggeration at his hands.

I think the tone of the orchestra, this season, has been richer and more fluid, than last, while retaining Gallic brightness. Last season, I suspect, he was not only becoming accustomed to the keen resonance of Symphony Hall, but also was plagued by the tonal balance influenced by the high platforms on which the orchestra sat. That was an arrangement suited to Koussevitzky's way, but conductors are different, and it was not suited to Munch's way.

The present seating plan, with only slight elevation, has done a world of good, especially for the relationships between brass, percussion and the rest of the instruments. Even the string ensemble, now so clear, delicate and mellow, has been improved by the change.

In considering the programs, we might as well face, immediately, the small undercurrent of grumbling about "too much French music." I do not pretend to know how strong is this wave of opinion, for the grapevine, while it communicates fascinating details, is not a geiger counter of public intensity. A small group can make a big noise.

As a professional music reviewer who hears a great deal of all sorts of music, I have found Mr. Munch's programs by no means too heavily weighted with French pieces. In fact I have welcomed the increase from this school, because what Mr. Munch has played has been not only of interest per se, but fresh and unhackneyed.

Perhaps he is not personally strong for Sibelius, Bruckner and Mahler, for example, but there have been others to give us those composers. No conductor, any more than a casual listener, can be expected to like everything—or, what is more important, to play everything if he himself considers that he does not play some composers well. I am not inferring that Mr. Munch feels that way about any composer but the observation is attached as a hypothetical possibility.

To my mind, the highlights of the season were from Bach, in the Christmas Oratorio and St. Matthew Passion, and from Berlioz in the form of the gigantic Requiem performed last week. Mr. Munch has said publicly that he will repeat only two works from year to year, alternating the St. John and St. Matthew Passions at Easter. A highly commendable plan! (Recently Mr. Munch also confided that next season's programs will avoid the works he has performed in his first two.)

Berlioz' Requiem can stand a little more discussion where the vast artistic stature of Bach's work needs no elaboration. The Requiem is notable not only for the huge forces, choral and instrumental, required. Most importantly it is unique, for it is a Requiem expressed in Romantic terms of tone-painting, tonal color and melodic invention of a sort much more passionate than austere.

Berlioz even had a distinctive way of treating the syllables of the Latin text, a way perceptibly governed more by expression than by rigorous musical patterns. You can find many such examples to prove these points, and one day, in another article, I should like to do so. The Requiem by no means is a musical show; it is a great work that spans the distance between warm Romantic feeling and liturgical intent.

Of the new pieces, my vote for the best must be divided between Peter Mennin's Symphony, the Prelude, Fugue and Postlude of Honegger, and Prokofieff's Sixth Symphony. Perhaps none is a supreme masterpiece, but each has high merit. Following closely, if not with so much immediately discernible worth, are David Diamond's Third Symphony, the Third Piano Concerto of Martinu and Samuel Barber's Second Symphony.

From my point of view these next may be forgotten and, I hope, not repeated: Barraud's "Le Mystere des Saints Innocents," Nabokov's "La Vita Nuova," Jean Rivier's Violin Concerto.

The return, as guest for two weeks, of Serge Koussevitzky brought an old friend and a great conductor, and also Sibelius, which he reads superlatively well. We may thank Mr. Burgin for Mahler's Fifth Symphony and Haydn's Sinfonie Concertante. The Schubert Mass, Roussel's "Bacchus et Ariane," the splendid work of Pierre Monteux (a guest long overdue), especially in that wondrous performance of "Le Sacre du Printemps," Berlioz' "Fantastic" Symphony and Bartok's Music for Strings, Percussion and Celesta all were memorable events. Among the new soloists the most notable were pianists Ciccolini and Solomon, the Belgian soprano Suzanne Danco and that superb cellist Pierre Fournier. Clifford Curzon is a fine artist, but he was hampered by pitch difficulties between his own instrument and the orchestra. It was a pleasure, too, to hear again Mr. Firkusny, Miss Posselt and Miss Henriot.

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OPEN POPS SEASON

Arthur Fiedler to Conduct

The Pops will open a new season tomorrow night in Symphony Hall. Arthur Fiedler will conduct the Boston Pops orchestra, composed of Boston Symphony players. Except for the concert next Sunday evening which is taken over by M.I.T., the Pops will be open to the public each night.

The programs of the opening week are as follows:

MONDAY EVENING AT 8:30

PROGRAM

Procession of Bacchus from "Sylvia" ..... Delibes
Ballet Suite ..... Shostakoviteh
Waltz — Polka — Adagio — Danse Waltz-scherzo—Galop
(First performance in America)
Overture to "Die Fledermaus" ("The Bat") ... Strauss
Le Carnaval d'Aix, Fantasy for Piano and Orchestra from "Salade" ..... Milhaud
Le Corso — Tartaglia — Isabelle — Rosetta — Le Bon et le mauvais tuteur — Coviello — Le Capitaine Cartuccia — Polchinelle — Polka — Cinzio — Souvenir de Rio (Tango) —Final

Soloist: Eugene List

"Girls of Baden" Waltz ..... Komzak
Capriccio Italien ..... Tchaikovsky
Symphonette No. 2 ..... Gould
Moderately fast (with vigor and bounce)—Pavanne — Very fast — racy
Selection from "Call Me Madam" ... Berlin
The Best Thing for You Is Me — The Ocarina — You Are Just in Love — It Is a Lovely Day Today—Washington Square Dance
March, "Stars and Stripes Forever" ... Sousa

* * *

TUESDAY EVENING

March, "Second Connecticut Regiment"
Overture to "Martha" ..... Reeves
Liebestraum ..... Flotow
Finale from the Fourth Symphony ..... Lisst
Tchaikovsky

A Siegfried Idyll ..... Wagner
Concerto in A minor for Piano and Orchestra ..... Schumann
1. Allegro affettuoso
2 Intermezzo: Andantino grazioso
3. Allegro vivace
Soloist: Zosia Jacynowicz

Selection from "South Pacific" ... Rodgers
I'm Gonna Wash That Man Right Outa My Hair—Bali Ha'i—Happy Talk—Some Enchanted Evening—A Wonderful Guy.
Sleigh Ride)
Saraband) ..... Anderson
Television March ..... Coates

* * *

WEDNESDAY EVENING

Entrance of the Guests into the Wartburg from "Tannhauser" ... Wagner
Overture to "Russian and Ludmilla" ... Glinka
Clair de Lune ..... Debussy
"London" Suite ..... Coates
Covent Garden (Tarantelle) — Westminster (Meditation) — Knightsbridge (In Town Tonight) (March)
Overture to "Die Fledermaus" (The Bat") ..... Strauss
Concerto No. 1, in B-flat minor, for Piano and Orchestra ..... Tchaikovsky
I. Allegro non troppo e molto maestoso; Allegro con spirito
II. Andantino semplice; Allegro; Vivace assai
III. Allegro con fuoco
Soloist: Gerson Yessin
Selection from "Call Me Madam" Berlin
The Best Thing for You Is Me—The Ocarina—You Are Just in Love—It Is a Lovely Day Today—Washington Square Dance
Variations on Pop Goes the Weasel ... Caillet
Theme—Fugue—Minuet—In Jerusalem—Music Box—A La Jazz
Dance of the Buffoons ... Rimsky-Korsakoff

* * *

THURSDAY EVENING

Procession from "The Queen of Sheba" ..... Gounod
Overture to "La Gazza Ladra" ("The Thieving Magpie") ... Rossini
Meditation from "Thais" ..... Massenet
Solo Violin: Alfred Krips
Waltz Scene from "Faust" ..... Gounod

Concerto in E-flat for Piano and Orchestra ..... Lisst
Soloist: Elias Lopez
Capriccio Espagnol ... Rimsky-Korsakoff
Alborada — Variations — Alborada — Gypsy Scene — Fandango of the Asturias

Selection from "Annie Get Your Gun" ..... Berlin
Serenata ..... Anderson
Russian Sailors' Dance from "The Red Poppy" ..... Gliere

* * *

FRIDAY EVENING

Selection from "Call Me Madam" ... Berlin
Overture to "La Belle Helene" ... Offenbach
Little Fugue in G minor ... Bach-Caillet
Bacchanale from "Samson and Delilah" ... Saint-Saens

From Peer Gynt, Suite No. 2 ..... Grieg
Ingrid's Lament—Solveig's Song—Dance of the Mountain King's Daughter
Concerto in A minor for Piano and Orchestra ..... Grieg
Soloist: Denise Bacon

Selection from "Carousel" ..... Rodgers
Classical Juke Box ..... Anderson
Prelude to Act III, "Lohengrin" .. Wagner

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REGIS NIGHT

SATURDAY EVENING

National Emblem March ..... Bagley
Overture to "Zampa" ..... Herold
Walther's Prize Song from "The Mastersingers of Nuremberg" .. Wagner
From "Henry VIII" Suite ..... German

"Artists' Life" Waltzes ..... Strauss
The Irish Suite ..... Anderson
The Irish Washerwoman—The Minstrel Boy—The Last Rose of Summer (Solo Violin: Alfred Krips)—The Rakes of Mallow

REGIS COLLEGE GLEE CLUB
Jane Ryan, '51, Conducting
Dorothy Gallagher, '53, Accompanist
Assumpta Est Maria ..... Carturan
Deep Purple ..... De Rose
Malaguena ..... Lecuona

George M. Cohan Medley ..... Bodag
Give My Regards to Broadway—Mary's a Grand Old Name—Nelly Kelly, I Love You—You're a Grand Old Flag—You Remind Me of My Mother — Harrigan — Yankee Doodle Dandy
Gypsy Tango, "Jealousy" ..... Gade
Strike Up the Band ..... Gershwin
Regis Alma Mater

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SUNDAY EVENING, MAY 6

At 8:30 P. M.

"Semper Fidelis" March ..... Sousa
Suite from "The Water Music" ... Handel-Harty
Toccata ..... Frescobaldi-Kindler
Overture to "Die Fledermaus" ("The Bat") ... Strauss

Concertino for Clarinet and Orchestra, Op. 26 ..... Weber
Soloist: Nathan Levine '52
Bolero ..... Ravel
M.I.T. Glee Club and M.I.T. Choral Society
Klaus Liepmann, Conductor

Richard Rodgers Waltzes ... Arranged by Anderson
Lover—Falling in Love With Love—Oh, What a Beautiful Morning—It's a Grand Night for Singing
Syncopated Clock—Saraband ... Anderson
Procession of the Sardar from "Caucasian Sketches" .. Ippolitov-Ivanov

SYMPHONY HALL—CO 6-1492
66th Season Opens
TOMORROW AT 8:30
POPS
ARTHUR FIEDLER - Conductor
ADMISSION 50c
1ST BALCONY $1.00, $1.50
TABLE SEATS $2.50

66TH POPS SEASON AT SYMPHONY

Eugene List Soloist in Program's Top Number

BY WARREN STOREY SMITH

The Pops opened their 66th season, at Symphony last evening, with a concert that was in one way different. The second half of the program went on the air, as part of the weekly broadcast that features Arthur Fiedler and the Pops Orchestra.

APPLAUD FIEDLER

First of all, at the end of the intermission there was a placing of microphones. Ben Grauer, the announcer, told the audience that in a minute and a half the concert would be on the air. The signal was given, and concert master. Alfred Krips, directed the orchestra in the theme song (a few bars from Richard Strauss' "Don Juan").

Then Mr. Fiedler returned to the stage, and was properly applauded; and the portion of the concert that, as Mr. Grauer said, was heard by some 10,000,000 radio listeners, over the NBC network, began. It consisted of Tchaikovsky's Italian Caprice, the enticing "Girls of Baden" Waltz by Komzak, Morton Gould's clever Symphonette No. 2, a selection from Irving Berlin hit, "Call Me Madam," and the most stirring of American marches, Sousa's "The Stars and Stripes Forever."

All Seats Taken

Relatively speaking, the first part of the concert was heard by a handful of listeners, though hardly a seat was unfilled. Here we had the Procession of Bacchus from Delibes' "Sylvia," A Ballet Suite by Shostakovitch, played for the first time in America, the Overture to the operetta of the hour, Johann Strauss' "Die Fledermaus," and, finally, as the piece de resistance of the entire concert, Milhaud's "Le Carnaval d'Aix," Fantasy for Piano and Orchestra from "Salade," with that brilliant young virtuoso, Eugene List, as soloist.

The learned program annotator, Laning Humphrey, writes that nothing can be ascertained regarding the origin of this Ballet Suite. It sounds like very early Shostakovitch, being completely lacking in distinction. Of course, it might be one of the compositions written according to the dictates of the Central Soviet committee and adopted to the musical capacities of the tone-deaf.

Tongue-in-Cheek

One recalls with pleasure the music for the ballet, "The Golden Age," with its famous Polka, a very different Polka from the one heard last evening. There was nothing like that in this commonplace suite. The Milhaud, in which Mr. List shone as pianist, is the intriguing tongue-in-cheek stuff that we expect from him, though he has been more amusing on other occasions.

Having been deposited virtually in the collective lap of the orchestra, this reviewer is better informed regarding the trees than the forest. He could tell you exactly how the inside man at the third desk of the first violins played his pizzicati. But the boys seemed to be doing all right.

The RED SEAL PICTURE

Guest Reviewer

Emily Coleman
Music Editor
Newsweek

At first glance, it might seem that RCA Victor's May Catalog Offering is a re-issue of former friends. But while the titles and the artists concerned are familiar, the performances are all new, made especially for 45 and 33⅓ rpm listing.

SAN FRANCISCO SYMPHONY ORCHESTRA—PIERRE MONTEUX, Conductor—Symphonie Fantastique, Op. 14 (Berlioz) (Album WDM-994—LM-1131) It is hard to believe that the man who unloosed this torrent of orchestral sound was under 30, yet Hector Berlioz celebrated his 27th birthday just six days after the "Symphonie Fantastique" had its première in Paris on December 5, 1830. Written in the heat of his passion for the English-Irish actress Harriet Smithson (whom Berlioz called Henriette), the "Symphonie Fantastique" is in five movements, each related by the melody of the idée fixe, or theme of the Beloved. The program notes are by Berlioz himself. The work belongs in every record collector's library, for Berlioz was both a master of melody and of orchestration. And Pierre Monteux with the San Francisco Symphony Orchestra is a master of Berlioz, as this new rendition of the "Symphonie Fantastique" more than proves.

ARTUR RUBINSTEIN, Pianist—Scherzi (Chopin) Album WDM-189—LM-1132) There is little to be said to add to what has already been written and said about Artur Rubinstein playing Chopin—except where else does one find the peculiar affinity which the great Polish pianist has for the immortal Polish composer? These "Scherzi" (No. 1 in B Minor, Op. 20; No. 2 in B-Flat Minor, Op. 31; No. 3 in C-Sharp Minor, Op. 39 and No. 4 in E, Op. 54) are particularly indicative of the Rubinstein-Chopin hallmark.

BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Capriccio Italien, Op. 45 and 1812 Overture, Op. 49 (Tchaikovsky) (Album DM/WDM-776—LM-1134) Written in 1880, the "Capriccio Italien" is a product of the period of the composer's wanderlust, when he traveled from one European capital and resort to another. For at this time Tchaikovsky was unhappy at the rather cool, or polite, reception given his works in Russia. Fiedler and his incomparable Boston Pops Orchestra give this sample of the composer's impression of Italy—with the sure-fire "1812 Overture" coupled as a dividend—a thoroughly resounding treatment.

Single records by the BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Turkey in the Straw and Music Box (4390—49-1428); The Toy Trumpet and Pavanne (4456—49-1429); Entrance of the Little Fauns, Mosquito Dance and Thunder and Lightning-Polka (49-1430); Jewels of the Madonna, Dance of the Camorristi and Malagueña (4330—49-1431); March of the Little Lead Soldiers and Marche Militaire (4314—49-1432); Carioca and The Continental (4287—49-1433); Cradle Song, Waltz in A-Flat and Perpetuum Mobile, Op. 257 (4435—49-1434); The Banjo, Jazz Legato and Jazz Pizzicato (10-1089—49-1435); Pop Goes the Weasel (49-1436); España Rapsodie (49-1437); Dagger Dance and The Sleeping Beauty: Waltz (49-1438); Poet and Peasant Overture (11986—49-1439); In a Persian Market (4338—49-1440); La Paloma and La Golondrina (4434—49-1441); Prelude in C-Sharp Minor, Op. 3, No. 2 and Prelude In G Minor, Op. 23, No. 5 (49-1442); España Waltz (49-1443); Faust: Waltzes (49-1444); Cavalleria Rusticana: Intermezzo and Song of India (4303—49-1445); Old Timers Night at the Pops (4395—49-1446); Panis Angelicus and Ave Maria (49-1447); Kamennoi-Ostrow, Op. 10, No. 22 (12191—49-1448); Hungarian Dance No. 5, in G Minor and Hungarian Dance No. 6, in D (4321—49-1449). Here are additional record samples—22 in all—of why the Boston Pops Orchestra is deservedly unique in music annals. Arthur Fiedler and his musicians emerge trimphant over any challenge, be it the folksy "Turkey in the Straw," the classic gaiety of Johann Strauss, or the more conventional concert hall favorite, like the "España Rapsodie" ("Spanish Rhapsody") of Chabrier.

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ARTUR RUBINSTEIN, Pianist—Scherzi (Chopin) Album WDM-189—LM-1132) There is little to be said to add to what has already been written and said about Artur Rubinstein playing Chopin—except where else does one find the peculiar affinity which the great Polish pianist has for the immortal Polish composer? These "Scherzi" (No. 1 in B Minor, Op. 20; No. 2 in B-Flat Minor, Op. 31; No. 3 in C-Sharp Minor, Op. 39 and No. 4 in E, Op. 54) are particularly indicative of the Rubinstein-Chopin hallmark.

BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Capriccio Italien, Op. 45 and 1812 Overture, Op. 49 (Tchaikovsky) (Album DM/WDM-776—LM-1134) Written in 1880, the "Capriccio Italien" is a product of the period of the composer's wanderlust, when he traveled from one European capital and resort to another. For at this time Tchaikovsky was unhappy at the rather cool, or polite, reception given his works in Russia. Fiedler and his incomparable Boston Pops Orchestra give this sample of the composer's impression of Italy—with the sure-fire "1812 Overture" coupled as a dividend—a thoroughly resounding treatment.

Single records by the BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Turkey in the Straw and Music Box (4390—49-1428); The Toy Trumpet and Pavanne (4456—49-1429); Entrance of the Little Fauns, Mosquito Dance and Thunder and Lightning-Polka (49-1430); Jewels of the Madonna, Dance of the Camorristi and Malagueña (4330—49-1431); March of the Little Lead Soldiers and Marche Militaire (4314—49-1432); Carioca and The Continental (4287—49-1433); Cradle Song, Waltz in A-Flat and Perpetuum Mobile, Op. 257 (4435—49-1434); The Banjo, Jazz Legato and Jazz Pizzicato (10-1089—49-1435); Pop Goes the Weasel (49-1436); España Rapsodie (49-1437); Dagger Dance and The Sleeping Beauty: Waltz (49-1438); Poet and Peasant Overture (11986—49-1439); In a Persian Market (4338—49-1440); La Paloma and La Golondrina (4434—49-1441); Prelude in C-Sharp Minor, Op. 3, No. 2 and Prelude In G Minor, Op. 23, No. 5 (49-1442); España Waltz (49-1443); Faust: Waltzes (49-1444); Cavalleria Rusticana: Intermezzo and Song of India (4303—49-1445); Old Timers Night at the Pops (4395—49-1446); Panis Angelicus and Ave Maria (49-1447); Kamennoi-Ostrow, Op. 10, No. 22 (12191—49-1448); Hungarian Dance No. 5, in G Minor and Hungarian Dance No. 6, in D (4321—49-1449). Here are additional record samples—22 in all—of why the Boston Pops Orchestra is deservedly unique in music annals. Arthur Fiedler and his musicians emerge trimphant over any challenge, be it the folksy "Turkey in the Straw," the classic gaiety of Johann Strauss, or the more conventional concert hall favorite, like the "España Rapsodie" ("Spanish Rhapsody") of Chabrier.

66TH POPS SEASON AT SYMPHONY

Eugene List Soloist in Program's Top Number

BY WARREN STOREY SMITH

The Pops opened their 66th season, at Symphony last evening, with a concert that was in one way different. The second half of the program went on the air, as part of the weekly broadcast that features Arthur Fiedler and the Pops Orchestra.

APPLAUD FIEDLER

First of all, at the end of the intermission there was a placing of microphones. Ben Grauer, the announcer, told the audience that in a minute and a half the concert would be on the air. The signal was given, and concert master, Alfred Krips, directed the orchestra in the theme song (a few bars from Richard Strauss' "Don Juan").

Then Mr. Fiedler returned to the stage, and was properly applauded; and the portion of the concert that, as Mr. Grauer said, was heard by some 10,000,000 radio listeners, over the NBC network, began. It consisted of Tchaikovsky's Italian Caprice, the enticing "Girls of Baden" Waltz by Komzak, Morton Gould's clever Symphonette No. 2, a selection from Irving Berlin hit, "Call Me Madam," and the most stirring of American marches, Sousa's "The Stars and Stripes Forever."

All Seats Taken

Relatively speaking, the first part of the concert was heard by a handful of listeners, though hardly a seat was unfilled. Here we had the Procession of Bacchus from Delibes' "Sylvia," A Ballet Suite by Shostakovitch, played for the first time in America, the Overture to the operetta of the hour, Johann Strauss' "Die Fledermaus," and, finally, as the piece de resistance of the entire concert, Milhaud's "Le Carnaval d'Aix," Fantasy for Piano and Orchestra from "Salade," with that brilliant young virtuoso, Eugene List, as soloist.

The learned program annotator, Laning Humphrey, writes that nothing can be ascertained regarding the origin of this Ballet Suite. It sounds like very early Shostakovitch, being completely lacking in distinction. Of course, it might be one of the compositions written according to the dictates of the Central Soviet committee and adopted to the musical capacities of the tone-deaf.

Tongue-in-Cheek

One recalls with pleasure the music for the ballet, "The Golden Age," with its famous Polka, a very different Polka from the one heard last evening. There was nothing like that in this commonplace suite. The Milhaud, in which Mr. List shone as pianist, is the intriguing tongue-in-cheek stuff that we expect from him, though he has been more amusing on other occasions.

Having been deposited virtually in the collective lap of the orchestra, this reviewer is better informed regarding the trees than the forest. He could tell you exactly how the inside man at the third desk of the first violins played his pizzicati. But the boys seemed to be doing all right.

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MUSIC

The Pops

The Boston Pops orchestra, Arthur Fiedler conductor, gave the first concert of the 66th season in Symphony Hall last night. Eugene List, pianist, was the soloist. The program:

Procession of Bacchus from "Sylvia" ..... Delibes
Ballet Suite ..... Shostakovitch
Overture to "Die Fledermaus" ..... Strauss
Le Carnaval d'Aix, Fantasy for Piano Orchestra from "Salade" ..... Milhaud
Capriccio Italien ..... Tchaikovsky
"Girls of Baden" Waltz ..... Komzak
Symphonette No. 2 ..... Gould
Selection from "Call Me Madam" ..... Berlin
"The Stars and Stripes Forever" ..... Sousa

By RUDOLPH ELIE

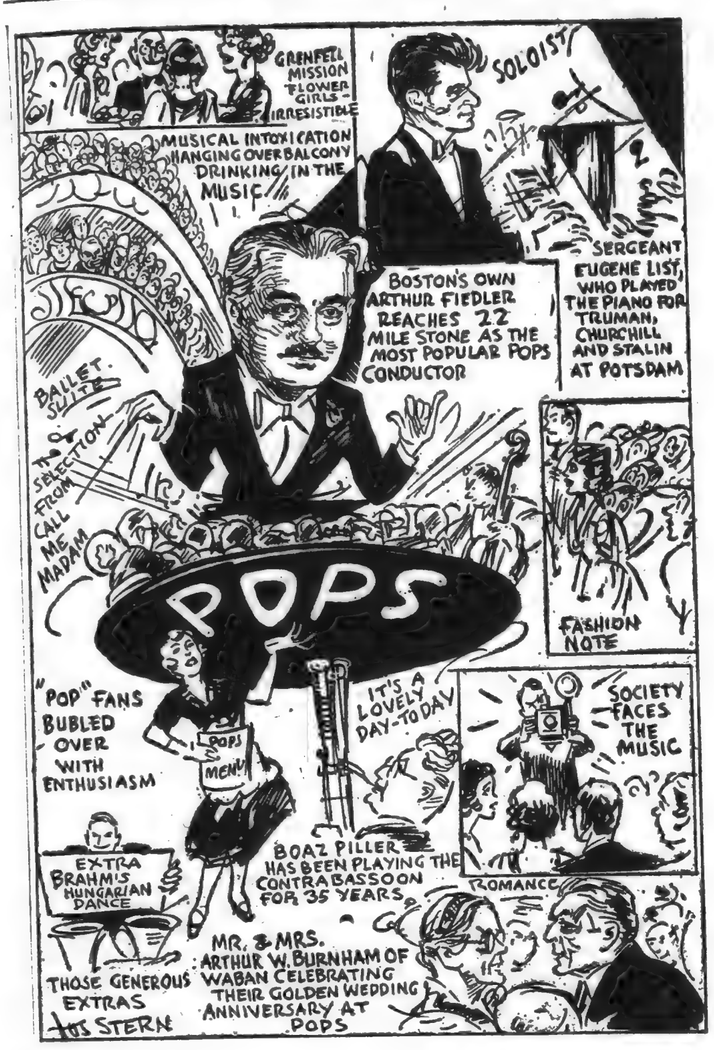
To be reckoned only with the appearance of the swan boats and tulips in the Public Garden, the prediction that both the Braves and the Red Sox will clinch their respective pennants and the change to daylight saving time is the opening of the Pops as an official pronouncment that spring, tra la, is really here.

These perennial musical pleasantries began again in Symphony Hall last night with the popping of champagne corks, the tinkle of small change, the scuffling of waitresses' feet and the murmur of conversation as an accompaniment to the music making of Arthur Fiedler and the Boston Pops orchestra. Everything was as before, the gladioli-banked conductor's stand, the soft green walls, the tables and chairs (which were, come to think of it, brand new), and the atmosphere of relaxed conviviality. Brand new, however, was the radio broadcast over NBC, with all its attendant apparatus.

Musically, the affair was everything it always is, which is to say it was good enough to explain the formidable reputation these concerts have achieved.

One was an odd ballet suite by Shostakovitch, obviously so busy toeing the party line doing music for the masses it was hard to recognize the hand of the master of the Fifth. The other was a Fantasy for Piano and Orchestra by Milhaud, also a ballet suite and containing some very cute and amusing music in the style of his familiar two-piano Scaramouche. It doesn't sustain very well, but Eugene List gave it a bright and engaging performance.

TUESDAY, MAY 1, 1951



MAY 1, 1951

Fiedler Opens 66th Season of Pops in Symphony Hall

By CYRUS DURGIN

Arthur Fiedler opened the 66th season of Pops at Symphony Hall last night. Once again the lower walls of the auditorium were painted their Spring green; tables and chairs covered the floor; waitresses were kept running with bottles and glasses; the orchestra played music that was mainly tuneful, and everything seemed as usual.

In fact, everything was as usual, even to the gladioli that banked the conductor's stand, and the fact probably explains why the Pops are always so popular. People like good things to remain much the same, and that goes for the Pops, which combine the appeal of music with that of conviviality.

Musically the evening started off with Delibes' Procession of Bacchus from the ballet "Sylvia," and then launched immediately into the season's first novelty. This is a Ballet Suite by Dmitri Shostakovitch.

The program said that no one seems to know anything about this music, where it came from, or what its source. Perhaps a good many won't care when or where it goes, either.

chestra "Le Carnaval d'Aix" out of Milhaud's ballet "Salade." This is a spicy kind of fantasy, in several moods but unmistakably Milhaud style. Mr. List's performance was spirited and effervescent. It would be nice to have him back again.

During the one intermission they set up the microphones for the first Monday evening Pops broadcast over N. B. C. Presently announcer Ben Grauer appeared, immaculate and soothingly-voiced, to greet the radio listeners and the Symphony Hall audience, and tell about the broadcast and the sponsorship. Then Alfred Krips, the concert master, leaving his usual role for a few moments, raised a baton and put the orchestra through the musical signature, a theme from Richard Strauss' "Don Juan."

From that point, both visible and unseen audiences heard Tchaikovsky's Italian Caprice, Komzak's old reliable "Girls of Baden" Waltz; Morton Gould's Symphonette No. 2; tunes out of "Call Me Madam," and Sousa's march, "The Stars and Stripes Forever."

This opening night audience ran true to Pops form. It was large, happy, cordial and at ease. The orchestra was in its usual Pops form, and so was Arthur Fiedler in his, which meant that the entire program went off with the zest of a roman candle.

List Makes Boston Debut

As first soloist of the Pops season, pianist Eugene List made his Boston debut, playing with the or-

Radio Adds Something New At Opening of Pops' 66th Year

BY ALISON ARNOLD

Something new has been added to Boston's Pops. Along with the salmon pink gladioli which always form the decorations on the opening night, microphones were set up on the stage and the audience was treated to a broadcast complete with a commercial. The second half of the concert was broadcast and the audience complied enthusiastically with the request for applause. But it couldn't take seriously the advertising from the stage of Symphony Hall and laughter drowned out the commercial.

Thus opened the 66th season of these popular concerts which began in the gay 90's and have become as much a part of the spring season as hurdy-gurdies and marbles. For the ninth consecutive year the New England Grenfell Association took over the floor for the opening night to benefit the Grenfell Mission on the coast of Labrador. Pretty girls sold flowers for the cause and posed while photographers' bulbs flashed.

PARTIES PRECEDE

Five gilt chairs are chained to each of the small tables on the floor of the hall nowadays, so rubbing elbows was more literal than figurative. Many dinner parties took place earlier in the evening so there were plenty of late arrivals and the hall was not filled when Arthur Fiedler raised his baton for the first time. Symphony Hall must have seemed a bit drab to him after the colorful showboat setting at the annual Tombola in San Francisco where he recently conducted the orchestra in a series of concerts. But the applause which greeted him was deafening.

No one wears evening clothes to the Pops now, but the audience was festive with springlike prints, flowered hats and fragrant corsages. The waitresses wore pale blue or yellow organdy aprons with their navy blue nylon uniforms as they carried pitchers of Pops punch, and the popping of champagne corks added a gay note.

Mr. and Mrs. Arthur W. Burnham of Waban celebrated their golden wedding anniversary by attending the Pops and especially enjoyed the sentimental tunes from the Broadway hit, "Call Me Madam." Mrs. Margaret Lane who always goes to the opening of the Pops with her son, Thomas, and her daughter, Jean Harriet, was there again last night, and with them was the latter's fiance, John Quincy Landers.

SERVICES REPRESENTED

The Army, Navy and Marines were well represented at the 1951 opening, and groups of WAVES occupied tables on the floor. The balconies were filled, too, and many looked down with rapt attention while Sgt. Eugene List, who played the piano for Truman, Churchill and Stalin at Potsdam, appeared as soloist with the Pops orchestra.

Mrs. Robert M. P. Kennard of Newton Center was again chairman of Grenfell Night at the Pops. She and Mr. Kennard and Miss Gertrude Peabody, who was in charge of tickets, gave a dinner at the Harvard Club. Dr. E. Parker Hayden, president of the New England Grenfell Association, and Mrs. Hayden entertained at dinner at the Tennis and Racquet Club.

Among those in the large audience were Mrs. Edward A. Taft, Mrs. Phineas S. Sprague, Mr. and Mrs. Kenneth Howes, Mr. and Mrs. William T. Ethridge, Mr. and Mrs. Robert T. P. Storer, Jr., Mr. and Mrs. Philip Clark, the Rev. Peter Blynn, Mrs. Julian T. Leonard, Gen. ad Mrs. Roger Eckfeldt, Mr. and Mrs. Charles P. White, Mr. and Mrs. Lea Luquer, Mr. and Mrs. Barrie M. White, Miss Mary Otis, r. and Mrs. J. Brooks Fenno, Mr. Henry C. Everett, Jr., Miss Dorothy and Miss Elizabeth Rackemann, Mr. and Mrs. John B. Hawes, Mrs. A. W. K. Billings, Mr. and Mrs. Edward Harding, Mr. Asa Phillips, Mrs. Richard Thompson and Mr. and Mrs. Tarrant Cutler.

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Here are the 25 all time Red Seal best sellers

MARIAN ANDERSON, Contralto
AVE MARIA; AUFENTHALT 11-9836 1.25
▽49-0136 1.10

BOSTON POPS ORCHESTRA, ARTHUR FIEDLER, Conductor
GRAND MARCH (Aida); POMP AND CIRCUMSTANCE MARCH IN D, Op. 39, No. 1 12-1019 1.25
▽49-0616 1.10
CHICKEN REEL; FIDDLE FADDLE 10-1397 1.10
▽49-0527 1.10
DANCE OF THE HOURS 12-1059 1.25
▽49-0676 1.10
DER ROSENKAVALIER: Waltzes 12-0762 1.25
▽49-0307 1.10
FINLANDIA Op. 26 No. 7 12-1049 1.25
▽49-0598 1.10
HUNGARIAN RHAPSODY No. 2, IN C-SHARP 12-0763 1.25
▽49-0308 1.10
JALOUSIE; RITUAL FIRE DANCE 12-0977 1.25
▽49-0526 1.10
WARSAW CONCERTO 11-8863 1.25
▽49-0252 1.10

MISCHA ELMAN, Violinist
MEDITATION; HUMORESQUE 11-8950 1.25
▽49-0316 1.10

JOSÉ ITURBI, Pianist
CLAIR DE LUNE; LIEBESTRAUM 11-8851 1.25
▽49-0176 1.10
POLONAISE IN A-FLAT, Op. 53 11-8848 1.25
▽49-0134 1.10

ALLAN JONES, Tenor
THE DONKEY SERENADE; GIANNINA MIA 4380 1.10
▽49-0201 1.10

MARIO LANZA, Tenor
BE MY LOVE; I'LL NEVER LOVE YOU 10-1561 1.10
▽49-1353 1.10

▽ Refers to 45 RPM RECORDS

JEANETTE MACDONALD, Soprano
ITALIAN STREET SONG; SUMMER SERENADE 10-1134 1.10
▽49-0140 1.10

JEANETTE MACDONALD, Soprano; NELSON EDDY, Baritone
INDIAN LOVE CALL; AH! SWEET MYSTERY OF LIFE 4323 1.10
▽49-0200 1.10

JAMES MELTON, Tenor
AVE MARIA; SERENADE 12-0153 1.25
▽49-0260 1.10

ROBERT MERRILL, Baritone
THE LORD'S PRAYER; OL' MAN RIVER 10-1513 1.10
▽49-0625 1.10
WHIFFENPOOF SONG; THE SWEETHEART OF SIGMA CHI 10-1313 1.10
▽49-0277 1.10

JAN PEERCE, Tenor
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▽49-0135 1.10

SIGMUND ROMBERG'S ORCHESTRA
FAITHFULLY YOURS; BARCAROLLE 11-9222 1.25
▽49-0300 1.10

THE ROBERT SHAW CHORALE, ROBERT SHAW, Conductor
THE BELLS OF ST. MARY'S; THE LORD'S PRAYER 11-9155 1.25
▽49-0294 1.10

LEOPOLD STOKOWSKI and his Symphony Orchestra
THE BLUE DANUBE; TALES FROM THE VIENNA WOODS 12-1160 1.25
▽49-1076 1.10
CLAIR DE LUNE 10-1534 1.10
▽49-1009 1.10

ARTURO TOSCANINI and the NBC SYMPHONY ORCHESTRA
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▽49-1082 1.10

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 9 - 1951

BOSTON AREA SCHOOLS TO RUN FM STATION

Special to THE NEW YORK TIMES.

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Parker Wheatley, director of the council, said that among programs planned would be broadcasts of Boston Symphony Orchestra Concerts.

The call letters WGBH have been given to the station. Its transmitter will be erected on Great Blue Hill in suburban Milton, Mass.

In addition to the symphony concerts, the station is expected to carry addresses by national and international figures speaking at the cooperating colleges and universities, lectures from classrooms, full-length performances of plays and interpretations of news and events by faculty specialists.

Members of the council, in addition to the Lowell Institute, are Boston College, Boston University, Harvard University, Massachusetts Institute of Technology, Northeastern University and Tufts College.

The Lowell Institute Cooperative Broadcasting Council is a member of the National Association of Educational Broadcasters, which recently received a $300,000 grant from the Fund for Adult Education, an adjunct of the Ford Foundation.

This Clipping From
HERALD TRIBUNE N.Y.
MAY 9 - 1951

Munch to Lead the N.B.C. On Toscanini Invitation

At Arturo Toscanini's invitation, Charles Munch will conduct the N. B. C. Symphony Orchestra for the first time in a broadcast concert of next season's regular fall and winter series, on Saturday, Jan. 26, 1952. Besides the Boston Symphony Orchestra's conductor, the leaders who will share this series with Mr. Toscanini are Fritz Reiner, of the Metropolitan Opera, in the concert of Jan. 19, and Guido Cantelli, who is scheduled for eight concerts. As previously announced, Mr. Toscanini is to conduct twelve of the twenty-two Saturday concerts, on Nov. 3, 10, 17 and 24, and March 8, 15, 22 and 29. Mr. Cantelli will conduct Dec. 1, 8 and 15, Feb. 2, 9, 16 and 23, and March 1. The orchestra, which is on a short vacation, will resume its weekly spring and summer schedule on Saturday, June 2.

Mr. Toscanini is in Milan with his wife, who is recovering from a serious illness, and is expected to remain in Italy until next fall. He is filling no engagements before the beginning of his N. B. C. Symphony schedule, and the National Broadcasting Company hopes that he will then have fully recovered from the knee injury which forced him to limit his 1950-'51 season.

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This Clipping From
NEW YORK, N. Y.
TIMES
MAY 6 - 1951

THE WORLD OF MUSIC

New Compilation Shows That There Are 659 Symphonic Groups in Country

By ROSS PARMENTER

FACTS often confound popular conceptions. The statistics on the nation's orchestras compiled by the American Symphony Orchestra League, for example, shake a number of widely held beliefs. For those Europeans who claim America has little musical culture there is the grand total. During the 1950-51 season the United States had at least 659 symphonic groups.

A breakdown of the figures also shows that music is perhaps not as closely centralized in New York as some people hold. More than half of these orchestras—343, to be exact—are community orchestras scattered across the country. The figures also reflect both the growth of the colleges as factors in the nation's musical life and the role they have played in decentralization. Of the ensembles, 231 are college orchestras.

Only thirty-two of the orchestras are listed as being professional. But this figure, added to the amateur groups, gives an indication of how music has developed in this country in the last fifty years. According to the league, there were only nine symphonies in 1900. The New York Philharmonic, the St. Louis Symphony, the Boston Symphony, the Chicago Symphony and the Cincinnati Symphony were the professional ones. The cities with community orchestras were St. Louis, New Haven, Bangor, Me., and Battle Creek, Mich.

"Additional orchestras come to light each week," says the league's News Letter, apologizing for the incompleteness of its figures. Probably more will be made known when the league holds its national convention in Chicago on May 25, 26 and 27. In the meantime, the organization is rallying those orchestras it knows about to write Congressmen asking for a repeal of the 20 per cent Federal admissions tax, which is increasing the financial difficulties of orchestras both large and small.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 3 - 1951

Boston FM Setup To Give Programs Of Adult Culture

BOSTON—The Lowell Institute Co-operative Broadcasting Council has applied to the Federal Communications Commission for a construction permit to erect a 20,000-watt FM non-commercial educational station with central studios and offices in Symphony Hall.

Auxiliary studios would also be operated in Boston College, Harvard, M.I.T., Northeastern and Tufts with Boston University continuing to operate its own FM station, WBUR.

Plans are under way for the station, which expects to go on the air next fall, to carry live full-length concerts of the Boston Symphony Orchestra direct from Symphony Hall as well as lectures from college classrooms, full-length performances of plays, addresses by prominent speakers appearing at various colleges and important public discussions.

In making the announcement of the proposed station's policy, Ralph Lowell, a trustee, stated "In the field of commercial radio, Boston has well-established stations, both AM and FM, and we shall not duplicate their offerings. We shall try, instead, to develop a full schedule of programs in the areas generally described as 'adult education'"

Engineering plans have been prepared by representatives of Harvard and M.I.T. and facilities will be equipped with three-kilowatt FM transmitters located on top of Great Blue Hill which is about 10 miles south of Boston. The station will be managed by Parker Wheatley, since 1946 a director of the Lowell Institute, and former chief of the radio programs section of the Armed Forces Radio Service.

Mr. Lowell reported that a radio survey of the five counties in Eastern Massachusetts in January, 1951 showed that more than 102,000 families had FM receivers.

May 18, 1951

House to Curb Admissions Tax

Schools, Churches Among Benefited

WASHINGTON, May 17 (AP) —The House ways and means committee voted tentatively today to lift the federal admission tax from high school athletic contests and other gatherings where all the proceeds go to nonprofit educational, charitable and religious institutions.

The tax of one cent for each five cents of admission fee would continue to apply, however, to college football games and other university sports.

The tax would not apply henceforth to opera companies not operated for the purpose of making a profit. Neither would it cover community supported symphony orchestras, non-profit cooperative or community center movies, non-profit agricultural fairs, concerts by non-profit civic organizations, national guard or reserve officer organizations, veterans organizations, police and fire departments and funds set up for the benefit of their members and dependents.

Admissions to swimming pools and other places providing facilities for physical exercise also would be exempt if operated by a governmental unit.

Not exempt would be admissions to wrestling and boxing matches, carnivals, rodeos or circuses where professionals are paid to perform or to athletic contests of any kind unless the proceeds are exclusively for the benefit of elementary or secondary (high) schools.

The net loss from the exemptions was estimated at $16,000,000 a year.

Amending one of yesterday's decisions on a new tax bill, the committee decided to tax pipes, cigar holders and cigarette holders 20 per cent. at the manufacturers' level, rather than at retail. Such smoking accessories are not now taxed.

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 9 - 1951

MUNCH TO CONDUCT ON AIR

Will Be Guest Conductor of the N. B. C. Symphony in Fall

Charles Munch will make his first appearance as guest conductor of the N. B. C. Symphony next season, it was announced yesterday. He and Fritz Reiner will conduct one concert apiece during the season. Guido Cantelli, who was recommended by Arturo Toscanini to lead the orchestra three years ago, will be on the podium for three of the broadcast concerts.

Mr. Toscanini, who had to cancel some of his concerts this last season because of an old knee injury, will return to lead twelve programs. They will fall in three groups of four broadcasts at the beginning, middle and end of the season. His first concert will be Nov. 3, but the orchestra will remain on the air during the summer and fall.

This Clipping From
BOSTON, MASS.
ADVERTISER
NOV 25 1951

Pierre Monteux At Symphony

The Boston Symphony Orchestra will have its second week under the direction of Pierre Monteux with concerts next Friday afternoon and Saturday evening, and likewise the second concert of the Sunday series on Sunday afternoon, Dec. 2.

[280]

END OF VOLUME

VOLUME 81

Tanglewood

1950 - 1951

TANGLEWOOD

1950-

1951

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NEW YORK, N. Y.
NEWS
JUL 16 1950

Train and Bus Trips To Berkshire Music Fete

Attention music lovers! A group of three one-day, round trip Sunday excursions from New York City to the Berkshire Music Festival at Tanglewood, Lenox, Mass., will be run July 30 and Aug. 6 and 13 by the New York, New Haven and Hartford Railroad. The $6.35 fare covers all transportation, general admission to concerts and taxes.

These one-day excursions supplement the railroad's four-day, all-expense trips to see and hear the Boston Symphony Orchestra perform its Summer concerts in the Tanglewood Music Shed, under the direction of Serge Koussevitzky and guest conductors. Prices of the four-day tours start at $54.

Lawn Picnic.

Sunday morning excursion trains will leave Grand Central Terminal at 8:15 and arrive at Stockbridge at 12:10, where a bus will take tourists to Tanglewood. You can bring lunch along and picnic on the lawns surrounding the Music Shed, or purchase light snacks on the grounds.

Buses will transport excursionists to Pittsfield after the concerts in plenty of time to dine at leisure before boarding the train at 7:30 P. M. for New York. For further details consult the New Haven Railroad's Travel Bureau, main waiting room, Grand Central Terminal.

Bingler Vacation Tours is also operating "Roughing it with Music" excursions to the Berkshire Festival every weekend through Aug. 12. Priced at $19.95, the rate includes round trip transportation in de luxe motor coaches, admission to Saturday and Sunday concerts, all taxes, tours of Westchester County and the Berkshire foothills and accommodations in tents for six with bunks on a 300-acre estate at Austerlitz, N. Y., six miles from the Festival. Food is extra and lake swimming is available.

Tours leave the Consolidated Bus Terminal, 201 W. 41st St., every Saturday at 8:30 A. M. and return to New York City Sunday evening.

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This Clipping From
DALLAS, TEXAS
TIMES HERALD
JUL 1 1950

Festival To Give Many Bach Works

Special to The Times Herald

Tanglewood, Lenox, Mass., July 11.—The Berkshire Music Center and Festival will perform 61 compositions by Johann Sebastian Bach in 20 events this summer, it was announced today. The comprehensive program, marking the 200th anniversary of the composer's death, began yesterday with the performance by Serge Koussevitzky and the Boston Symphony Orchestra of five Bach pieces, and will continue almost daily until Aug. 10, when the "Mass in B Minor" will be performed. The Mass is one of the two full-length program pieces included in the commemorative series, the other being "The Art of Fugue," arranged for string quartet.

All six of Bach's "Brandenburg Concertos" and all four of his orchestral suites will be performed this weekend and next in four concerts under the direction of Dr. Koussevitzky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneidar, violinist and participant at the recent Prades festival recently honoring Bach in France. Lectures on Bach will be delivered by the co-editors of the "Bach Reader," Arthur Mendel and Hans David. Julius Herford of the faculty will hold classes on the analysis of Bach's music.

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RICHMOND, VA.
TIMES DISPATCH
JUL 9 - 1950

Bach Works On Program At Festival

TANGLEWOOD, LENOX, MASS. — The Berkshire Music Center and Festival will perform 61 compositions by Johann Sebastian Bach in 20 events this Summer.

The comprehensive program, marking the 200th anniversary of the composer's death, began yesterday with the performance by Serge Koussevitzky and the Boston Symphony Orchestra of five Bach pieces, and will continue almost daily until August 10, when the Mass in B Minor will be performed.

The mass is one of two full-length program pieces included in the commemorative series, the other being the Art of Fugue, arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this week end and next in four concerts under the direction of Dr. Koussevitzky.

The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist and participant at the recent Prades festival honoring Bach in France.

Lectures on Bach will be delivered by the co-editors of the "Bach Reader," Arthur Mendel and Hans David. Julius Herford of the faculty will hold classes on the analysis of Bach's music.

While many of the Bach programs are open to the public, others are open to members of the Friends of the Berkshire Music Center only. Voluntary contributions to the friends to help support the activities of the music school directed by Dr. Koussevitzky constitute membership and entitle contributors to attend 37 musical events, including two operas.

Boston Herald 7-26

Berkshire Festival Series Opens Tomorrow

The first of nine concerts by the Boston Symphony orchestra at Tanglewood will be given tomorrow night at 8:15 under the direction of Serge Koussevitzky. With Beethoven's "Eroica" Symphony and Sibelius' Second Symphony, Dr. Koussevitzky will open the annual series of public concerts in the large Music Shed, and will also conduct Saturday night. Sunday afternoon Leonard Bernstein will be the guest conductor.

HT

E, THURSDAY, JUL

Mozart Opera Is Presented At Tanglewood

Sarah Caldwell Adaptation of 'Finta Giardiniera' Gets Spirited Production

By Arthur Berger

LENOX, Mass., July 26.—The Berkshire Music Center's explorations among old neglected operas have led it to the thoroughly delightful choice of Mozart's "Finta Giardiniera" shown here at Tanglewood last night.

No protest is likely to be filed that a towering work has been allowed, except for occasional revivals, to gather dust. But as presented by a spirited and vocally endowed cast under the direction of Sarah Caldwell, who also adapted it, this opera buffa of Mozart's youth turned out to be an uncommonly worthwhile venture for the music center. Mozart's mastery at the age of eighteen, when he wrote it, is something that no longer astonishes us. But at this inexperienced stage in his dramatic career, the wit and fancy of his settings and such ability to rise to dramatic situation were an extraordinary surprise.

The pros and cons of Miss Caldwell's adaptation are being animatedly advanced here. Any tampering with an original is unfortunate. It inevitably leaves one with a sense of being deceived. But let us not underestimate what her efforts may have done to make the production so enjoyable. The original not only had to a confusing degree the dubious motivations and the tangled and improbable situations typical of opera buffa. It also juxtaposed the serious and comic in jolting fashion. If Miss Caldwell does not eliminate the basic weaknesses, she alleviates them. Perhaps she has taken an all too easy way out through condensation, rearrangement and transformation of the libretto and through the device of spreading the comic element too thickly over the whole.

The clowning was excessive and verged on the offensive in tender portions, and there was too little cantabile singing to offset these from the clipped articulation acceptable for buffa style. One aria of the original is a play on tone-painting. The singer describes the orchestration: "Now the violas are playing . . . that means danger is near," and so on. Taking her cue fro mthis, she weaves other allusions into the freely adapted text, until they become, at the expense of plot development, a fixed idea.

Great art operates on several levels, but Miss Caldwell is content with making out of this a breezy, modest piece eminently serviceable to conservatories with singers who can cope with Mozart's vocal problems.

Music Eagle July 26

Music Center Opera Students Present 'La Finta Giardiniera'

By JAY G. ROSENFIELD

TANGLEWOOD — Mozart's very early and seldom heard "La Finta Giardiniera" was the vehicle upon which the opera department of the Berkshire Music Center rode to glory last night in the theatre concert hall. The department has presented several evenings of opera excerpts to audiences of the Center's Friends already this season but this was its first major offering and it would not be possible to heap too much credit on the shoulders of Sarah Caldwell and her assistants who prepared and directed the opera. A theatre-packed audience of 1250 attended.

Miss Caldwell, herself, conducted the orchestra, 30 men strong and chosen from the Center's student body. She injected a gaiety and brisk spirit into the whole production which whirled it along in the happiest and most joyful manner.

The plot concerns itself hardly at all with credulity. In fact, it pokes obvious fun at itself at various spots of which the main ones are the aria in which the Count, Belfiore, played by Raymond Smolover, jokes with the orchestra in the pit; when Nardo, played by Julian Patrick, courts Serpetta, Miss Marni Nixon, in three languages; or again when Belfiore questions Sandrina's (Adele Addison) exhortation to silence during the most excited moment of the final scene with a "What? On a diminished seventh?"

The overture starts with a curt, animated allegro which comes soon to a natural conclusion and is followed without pause by a graceful andante before the curtain rises. Mozart himself took this overture, really two distinct movements, added a light final allegro and thus made himself another complete symphony.

The scenery for the three acts was colorful, if the third act wine cellar can so be included, imaginative and suggestive rather than realistic of the gilded feudal days when wigs, silk breeches, silver buckles and paniered dresses were appropriate.

The great success of the evening centered on the uniformly scintillating cast of seven characters, each one of whom Mozart gave ample and lavish opportunities to display his capabilities, and who acquitted themselves last night with thrilling brilliancy. The music is happy and melodious consistently. Even though it may not be very profound, it is more than agreeable and the wealth of vocal splendor which poured from the youthful, gifted voices of the stellar septet carried the audience to heights of enjoyment.

The plot's entanglements, in the briefest possible way, has to do with a buffoon magistrate's (Mac Morgan) intrigues to get his niece (Nancy Trickey) married, he hopes, to Count Belfiore. Miss Addison, a Springfield girl, in the title role which translates nearest to "the fake gardener-ess" was fascinating vocally, but her accomplishments were so adequately matched and assisted by every other member of the select cast that it is unjust to distinguish any particular one. The seventh pillar of the cast was the poet Ramiro, who was sung, as was often the operatic custom, by a female voice, in this case the very able Edith Evans.

This opera was a product of Mozart's 17th year. He revised it slightly in later years, but its first presentation was soon after its commission for the 1775 carnival in Munich. The records say that it was a local event without consequences.

Miss Caldwell in her short prefatory and explanatory remarks was careful to point out that the burlesque incidents and jokes of the play were Mozart's, and not hers.

The music just bubbles without end with arias and ensemble numbers, many of which in a florid style were dashed off as easily as though they were simple little common phrases, and the production moved forward with no suspicion that everyone involved in it from the scenic, musical or any other department, had had no contact with it less than three weeks ago. Miss Caldwell held the alert orchestra and the whole production in complete control and gave it an over-all youthful vivacity which made it not only one of the Center's high lights in its short career but one of which it could be proud under any circumstances whatsoever.

Eagle July 27

Tanglewood

Roth String Quartet Performs Tonight

TANGLEWOOD—The second of five Elizabeth Sprague Coolidge concerts at the theatre-concert hall in Tanglewood will be presented at 8.15 tonight when the famous Roth String Quartet will perform Bach's "Art of the Fugue."

This will be the first time the Roth Quartet has played at Tanglewood and it will also be the first time the "Art of the Fugue" has been presented here.

Bach's purpose in writing this piece was to show all the ways that a fugue could be written. He took one theme and succeeded in varying the rhythms and in turning it upside down, backwards, sideways, and mirror fashion. He then did the same things over again with another theme added in what is called a double fugue, followed by a triple fugue and so on.

Bach died before he could finish this work and it ends, therefore, halfway through the quadruple fugue. The Roth Quartet is one of the few chamber groups to play this last unfinished fugue, and the performance tonight will end rather abruptly in the middle of a phrase.

As in the case of other Coolidge concerts at Tanglewood this will be for the Friends of the Berkshire Music Center.

[2]

SEVENTY-SIX TODAY: Dr. Serge Koussevitzky had a busy schedule on his 76th birthday today, spending most of the morning rehearsing with the Boston Symphony Orchestra for the opening concert in the Music Shed tomorrow night at 8.15. Here the maestro is caught in a rare pose directing the orchestra. Following rehearsal Dr. Koussevitzky was presented a birthday cake which he cut in view of the 450 students at the Berkshire Music Center.

Babbitt

Music Students at Tanglewood Celebrate Maestro's Birthday

Dr. Koussevitzky, 76 Today, Feted— Music Shed Programs Open Tomorrow— Bernstein Conducts Sunday

TANGLEWOOD — Marking the halfway point of the season, Tanglewood today readied for the opening of the first of nine Music Shed concerts tomorrow, and at the same time celebrated the 76th birthday of Dr. Serge Koussevitzky, founder and director of the Berkshire Music Center.

Members of the Boston Symphony Orchestra who have played in six concerts of the Bach-Mozart Festival here have been joined by the rest of the orchestra, fresh from the Esplanade series in Boston.

Dr. Koussevitzky will conduct the opening Shed concert tomorrow night, consisting of Beethoven's Eroica symphony and Sibelius' second symphony.

Tonight, the Roth String Quartet will continue the presentation of music by Bach with a performance of "The Art of Fugue"; and on Friday the student orchestra at Tanglewood will commemorate the 200th anniversary of Bach's death with a concert featuring concertos for two, three, and four pianos, and for two violins.

Saturday evening's program will see Dr. Koussevitzky conducting the orchestra in Bruckner's seventh symphony, Debussy's two nocturnes ("Clouds" and "Festivals"), and "The Sea,,, also by the French composer.

Leonard Bernstein will conduct Sunday's concert, at 3 PM. The program will include Brahms' fourth symphony; Harold Shapero's "Adagio," from his symphony for classical orchestra; David Diamond's "Timon of Athens"; and Lukas Foss' "Song of Songs," with Ellabelle Davis as soprano soloist.

Saturday at 10 AM, the Boston Symphony Orchestra will hold the first of its three public rehearsals, the proceeds from the admission to go to the orchestra's pension fund. Admission may be secured at the box office at the Tanglewood main gate.

Approximately 43,000 persons will have attended the 28 musical events performed at Tanglewood up to the first Shed concert. More than 23,000 of these made up the audiences for the six Bach-Mozart concerts in the theatre-concert hall, the remainder having attended the Mozart opera, and other events produced by the students and faculty of the Berkshire Music Center, and the artists performing in the Elizabeth Sprague Coolidge Foundation concert series of chamber music.

With ticket sales for the nine Shed concerts approximately even with last year's at this time, it is expected that last year's over-all attendance at Tanglewood, 181,000 will be reached again in 1950.

Eagle July 27

Four Pianos To Be Featured In Tanglewood Bach Program

Babbitt

Irwin Hoffman, right, will conduct the student orchestra at Tanglewood tomorrow afternoon at 4.30 in Bach's only four-piano concerto. Rehearsing with Hoffman are the four pianists, Frances Reicher, Frances Myska, Donald Smith and Betty Lou Schade, as Leonard Bernstein, standing in the rear, looks on.

TANGLEWOOD — Two hundred years to the day after the death of Johann Sebastian Bach, students at the Berkshire Music Center will honor the composer with a performance of four of his concerti. The concert will be tomorrow afternoon at 4:30 in the Music Shed at Tanglewood, and will include concerti for two violins, for two pianos, for three pianos, and for four pianos.

Students in Department II will be led by Charles Schiff in the playing of the only concerto for two violins that Bach wrote; Moshe Muryitz and Donna Walsh will be soloists. Bach's only four-piano concerto will be performed with Frances Reicher, Frances Myska, Donald Smith, and Betty Lou Schade as soloists. Irwin Hoffman will conduct.

The two-piano concerto will be conducted by Jurriaan Andriessen, Ralph Einstein and Joseph Rezits will be pianists. Joyce Paul, Norma Holmes, and Frank Miller will perform the concerto for three pianos, with Wolfgang Shanzer conducting.

This performance, open to the Friends of the Berkshire Music Center, continues homage being paid to Bach on the bicentennial of his death at the Berkshire Music Center. In addition to tomorrow's student program, a high light will come on Aug. 10, when Serge Koussevitsky leads the Boston Symphony Orchestra in Bach's B minor mass, in the first of the last series of Berkshire Festival concerts.

Eagle July 27

Full Orchestra Concerts Begin at Tanglewood

Today marks the opening of the Tanglewood Shed concerts by the entire complement of the Boston Symphony Orchestra with Serge Koussevitzky conducting.

After a highly successful series of six Bach-Mozart concerts, the Berkshire Music Center will offer the Beethoven Eroica Symphony and the Sibelius Second this evening. On Saturday, Dr. Koussevitzky will conduct Bruckner's Seventh Symphony and Debussy's "Clouds," "Festivals" and "The Sea." On Sunday Leonard Bernstein will conduct the Brahms' Fourth Symphony, Harold Shapero's "Adagio," David Diamond's "Timon of Athens" and Lukas Foss' "Song of Songs" with Ellabelle Davis as soloist.

The student orchestra at Tanglewood will commemorate the 200th anniversary of Bach's death on Friday with a concerto program, and on Saturday morning at 10, the Boston Symphony Orchestra will hold the first of its three public rehearsals, with proceeds going to the Orchestra's Pension Fund.

Music

Eagle July 27

Bach's Last Work Presented By Roths at Tanglewood

By JAY C. ROSENFELD

The second of the concerts being offered at Tanglewood by Mrs. Elizabeth Sprague Coolidge and her Foundation in the Library of Congress was given by the Roth String Quartet last night in the theatre-concert hall. The Roths devoted their whole program to the "Art of the Fugue" of Bach which has been arranged for string quartet by Roy Harris and M. D. Herter Norton.

This was Bach's last work. In fact, he died with a few fragments not completed. It is professedly a work of instruction illustrating the possibilities of fugue writing in all its complexities. It centers on one single chief subject and in one tonality and leads from simple beauty to the heights of contrapuntal accumulation and emotional intensity and is a systematic demonstration of formal construction in music.

The Roths played it with profound devotion and a scrupulous attention to style and the nature of the work. Bach wrote in four-part harmony, without designating for what instruments or voices he intended it to be. It is most commonly heard on a keyboard instrument but in last night's arrangement it becomes possible, especially in such devoted hands, to hear the inner construction more clearly. In addition the Roths made it transparent by the individual excellence of each player, and by giving each voice tonal intensity rather than mere force and weight. The members of the quartet are Feri Roth and Jeno Antal, violins; Nicholas Harsanyi, viola, and Janos Starker, cello.

The size of the audience and their absorbed attention revealed the Roths' type of playing and, from the other viewpoint, the studious and scholarly interests of many of those present. It was a program for which the student body of the Berkshire Music Center can be deeply in the gratitude of Mrs. Coolidge, for such a program is not ordinarily heard on the more usual concerts.

Bach became less concerned with worldly success as he grew older, and he sought perfection by logic and consistency. In the evening-long succession of fugues he wrote on the original D minor theme, he reanimates it by imagination and invention, but the variety must come from the players themselves. That it was at times stirring is the measure of the performance.

to the cleaners . . . Reports from the informal 76th birthday party yesterday at Tanglewood for Dr. Koussevitzky are to the effect that the maestro's technique with a cake knife is *allegro con brio* . . . .

Eagle July 27

[3]

Letters

Mozart on the Grass

To the Editor of THE EAGLE:—

The tender strains of Mozart penetrate the air as the summer sun throws its warm rays on the throng. Isn't that lovely? Do you see those purple socks?

The violins predominate with delicate precision. That theme is haunting. I hope I can remember it. Abbreviated shorts are rolled even higher. The pianos take the melody now and the clear-cut notes are wafted on gentle breezes to eager listeners lying prone on rug, Sunday *Times* or plain unadulterated terra firma.

Is that red bra glued on? Fits like molded as a clerk once said. Why didn't we wear our bathing suits? Such an exceptional opportunity for a musical sun bath.

Dear Mr. Mozart, please forgive us if our minds wander a bit. Now we have it. Just close your eyes and concentrate. What a happy blending of piano and strings.

Intermission. "Would you like a drink?" "Yes, anything wet. No, bring me some ice cream. I'm starving." "Excuse me please!" "Oh, I didn't mean to step on your foot."

"Tell Felice there's plenty of room on our robe. The more the merrier, you know." "Anybody riding to New York?" "I'd like a ride, mister. Gee, thanks!"

"The top of your head looks like a beet, Ernie. Remember, I warned you to wear a hat."

First call—second and third. The instant quiet is really amazing. Intent faces anxiously await the first notes of the B flat symphony and many smile with pleasure as if familiar with every phrase.

I can't say I like bare feet. But after all, it's a free country.

The sparkling allegro in the "Jupiter Symphony" is a stirring experience and a brilliant finale to the afternoon's performance.

"Watch your step, Jimmie! And don't step on the lady's hat. And hurry or we'll miss the bus."

MARIE SYLVESTER.
Pittsfield.

Shabby Treatment

To the Editor of THE EAGLE:—

This to confirm my verbal complaint to you of today that I recently wrote to one of the Lenox inns for their accommodations rates. The one I unfortunately decided on responded they had dormitory accommodations only at $58 a week and that a $15 deposit would hold it. I sent them $15. They acknowledged receipt of it in a letter by return mail which then stated that for July 21 (my date of arrival) and July 22, the rate would be $13 a day.

I arrived for the Tanglewood Festival on the morning of July 21, and on the evening of that day, was told by them that due to a misunderstanding, I could not stay there for a week at $58 a week and that they preferred that I move out immediately as they had too many other applicants, which I did.

JOHN SPANUR.
2158 Carabel Avenue,
Lakewood 7, Ohio.

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 10 1950

Tanglewood Opening Draws Crowd, Koussevitsky Gives Up Responsibility

Ideal weather and music commemorating the bicentennial of Bach's death, brought thousands of music lovers to Tanglewood for the first two concerts of the season Saturday night and Sunday afternoon.

An audience which packed the theater shed to capacity and overflowed by the hundreds on the grounds outside, rose in tribute to Dr. Serge Koussevitzky as he appeared on the stage for the opening program Saturday night.

On Sunday afternoon nearly 3,000 heard more Bach played by the Boston Symphony. The program [redacted] Gregor Piatigorsky, cello soloist, included Suite No. 3 in C Major for cello, the Bradenburg Concertos Nos. 2 and 5 and Suite No. 3 in D Major.

Next Saturday and Sunday the programs will again be devoted to the music of Bach with the chorus featured in several cantatas.

In an interview on the CBS radio program "Your Invitation to Music" Sunday afternoon Dr. Koussevitzky criticized the trustees of the Boston Symphony for inviting a guest conductor for the Tanglewood series.

Although he did not name the guest conductor, Koussevitzky said he thought the festival should be used as a school for American conductors. Victor De Sabata, Italian conductor, has been invited by the trustees to conduct at Tanglewood on Aug. 3 and 5.

Koussevitzky, who retired last summer after 25 years of leading the Boston Symphony, retains his directorship of the Berkshire festival. In the radio interview recorded at his Lenox home, he said he would "never give up" Tanglewood because it was "my child, my creation, my blood and tears."

In a discussion of his choice of conductors who became his "active pupils" at Tanglewood, he said Leonard Bernstein and Eleazar De Carvalho, considered "the best of my pupils" had been invited to conduct festival concerts.

"But this season," he said, "the trustees, without my knowledge and without asking me, themselves invited a guest conductor. So this year, I give up any responsibility for any program of the festival other than those of my pupils or those I direct myself.

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ETHESDA, MD
EWS
7/16/50

Chester Petranek Will Study Under Serge Koussevitzky

Chester J. Petranek, director of instrumental music in the Montgomery County schools, will study this summer at the Berkshire Music Center under the eminent musician, Serge Koussevitzky. Mr. Petranek has been accepted as a viola player in the advanced orchestra at the Tanglewood, Mass., center.

While there he will have intensive training in orchestra and chamber music under a faculty made up of members of the Boston Symphony Orchestra, and will be in the company of some 400 top musicians and students from the nation's finest music schools.

Mr. Petranek has been with the Montgomery County schools for the past four years. He also director of the Montgomery Symphony Orchestra, and a member of its string quartet, which has appeared in several local recitals. He makes his home at 9821 Rosensteel Avenue Forest Glen, with Mrs. Petranek and their three children.

BERSHIRE FESTIVAL AT TANGLEWOOD, Lenox Mass.; Boston Symphony Orchestra, under direction of Serge Koussevitzky; part of orchestra will give four programs of Bach's music and two of Mozart's under Dr. Koussevitzky in Tanglewood's Theater-Concert Hall; full orchestra will give its customary nine concerts in the Music Shed, four of which will be under direction of Dr. Koussevitzky; two under Victor De Sabata and Leonard Bernstein, and one under Eleazar de Carvalho; general admission will be on sale the day of each concert.

The schedule for the month of July follows:

Saturday, July 8, 8:15, Koussevitzky. Bach, Brandenburg Concertos Nos. 1, 3; Cantata No. 83, Concerto No. 8 for flute, violin and piano; Suite No. 4.

Sunday, July 9, 3 p.m., Koussevitzky. Bach, Brandenburg Concertos Nos. 2, 5; Cello suite (Gregor Piatigorsky), Suite No. 3.

Saturday, July 15, 8:15, Koussevitzky. Bach, Brandenburg Concertos Nos. 4, 6; Cantatas Nos. 161 and 80 (Hugh Ross, conducting).

Sunday, July 16, 3 p.m., Koussevitzky. Bach, Suites Nos. 1, 2; Violin Concerto in E major (Ruth Posselt); Cantatas Nos. 12, 50.

Saturday, July 22, 8:15, Koussevitzky. Mozart. Eine kleine Nachtmusik; Haffner Serenade, Piano Concerto in C major, K. 467 (Lukas Foss); Symphony No. 34 in C (K. 338).

Sunday, July 23, 3 p.m., Koussevitzky. Mozart, Symphony No. 33 in B flat (K. 319), Concerto for two pianos (Pierre Luboshutz and Genia Nemenoff), Serenade in C minor for winds, Symphony in C (Jupiter).

Series A: Thursday, July 27, 8:15, . Kussevitzky. Beethoven, Symphony No. 3 (Eroica), Sibelius, Symphony No. 2.

Saturday, July 29, 8:15 Bruckner, Symphony No. 7; Debussy, Nuages, Fetes, La Mer.

Sunday, July 30, 3 p.m., Bernstein. Shapero, Adagietto; Diamond, Timon of Athens; Foss, The Song of Songs (Ellabelle Davis, soprano), Brahms, Symphony No. 2.

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MOBILE, ALA.
PRESS-REGISTER
JUL 9 - 1950

Tanglewood Will Give U. S. Opera Premiere

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The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has been given since in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

The one-act opera, "The Jumping Frog" by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, also will be produced in the theater at Tanglewood.

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This Clipping From
NORTHAMPTON, MASS.
GAZETTE
JUL 10 1950

Overflow Crowd At Second Concert At Berkshire Festival

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Gregor Piatigorsky performed the Suite No. 3 in C Major, which is for unaccompanied 'cello. Unless one is a 'cello enthusiast or executant, it would be difficult to appreciate this effort to the extent it merits. Bach composed so intelligently and deftly for this instrument that the suite not only gave Piatigorsky a perfect vehicle for his virtuosity, but provided for artistic interpretation.

It was a beautiful summer day and a perfect background and setting for Bach's magnificence. —F. M. R.

[4]

Letters

Mozart on the Grass

To the Editor of THE EAGLE:—

The tender strains of Mozart penetrate the air as the summer sun throws its warm rays on the throng. Isn't that lovely? Do you see those purple socks?

The violins predominate with delicate precision. That theme is haunting. I hope I can remember it. Abbreviated shorts are rolled even higher. The pianos take the melody now and the clear-cut notes are wafted on gentle breezes to eager listeners lying prone on rug, Sunday *Times* or plain unadulterated terra firma.

Is that red bra glued on? Fits like molded as a clerk once said. Why didn't we wear our bathing suits? Such an exceptional opportunity for a musical sun bath.

Dear Mr. Mozart, please forgive us if our minds wander a bit. Now we have it. Just close your eyes and concentrate. What a happy blending of piano and strings.

Intermission. "Would you like a drink?" "Yes, anything wet. No, bring me some ice cream. I'm starving." "Excuse me please!" "Oh, I didn't mean to step on your foot."

"Tell Felice there's plenty of room on our robe. The more the merrier, you know." "Anybody riding to New York?" "I'd like a ride, mister. Gee, thanks!"

"The top of your head looks like a beet, Ernie. Remember, I warned you to wear a hat."

First call—second and third. The instant quiet is really amazing. Intent faces anxiously await the first notes of the B flat symphony and many smile with pleasure as if familiar with every phrase.

I can't say I like bare feet. But after all, it's a free country.

The sparkling allegro in the "Jupiter Symphony" is a stirring experience and a brilliant finale to the afternoon's performance.

"Watch your step, Jimmie! And don't step on the lady's hat. And hurry or we'll miss the bus."

MARIE SYLVESTER.
Pittsfield.

Eagle July 2

Shabby Treatment

To the Editor of THE EAGLE:—

This to confirm my verbal complaint to you of today that I recently wrote to one of the Lenox inns for their accommodations rates. The one I unfortunately decided on responded they had dormitory accommodations only at $58 a week and that a $15 deposit would hold it. I sent them $15. They acknowledged receipt of it in a letter by return mail which then stated that for July 21 (my date of arrival) and July 22, the rate would be $13 a day.

I arrived for the Tanglewood Festival on the morning of July 21, and on the evening of that day, was told by them that due to a misunderstanding, I could not stay there for a week at $58 a week and that they preferred that I move out immediately as they had too many other applicants, which I did.

JOHN SPANUR.
2152 Carabel Avenue,
Lakewood 7, Ohio.

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 10 1950

Tanglewood Opening Draws Crowd, Koussevitsky Gives Up Responsibility

Ideal weather and music commemorating the bicentennial of Bach's death brought thousands of music lovers to Tanglewood for the first two concerts of the season Saturday night and Sunday afternoon.

An audience which packed the theater shed to capacity and overflowed by the hundreds on the grounds outside, rose in tribute to Dr. Serge Koussevitzky as he appeared on the stage for the opening program Saturday night.

On Sunday afternoon nearly 3,000 heard more Bach played by the Boston Symphony. The program [illegible] Gregor Piatigorsky, cello soloist, included Suite No. 3 in C Major for cello, the Bradenburg Concertos Nos. 2 and 5 and Suite No. 3 in D Major.

Next Saturday and Sunday the programs will again be devoted to the music of Bach with the chorus featured in several cantatas.

In an interview on the CBS radio program "Your Invitation to Music" Sunday afternoon Dr. Koussevitzky criticized the trustees of the Boston Symphony for inviting a guest conductor for the Tanglewood series.

Although he did not name the guest conductor, Koussevitzky said he thought the festival should be used as a school for American conductors. Victor De Sabata, Italian conductor, has been invited by the trustees to conduct at Tanglewood on Aug. 3 and 5.

Koussevitzky, who retired last summer after 25 years of leading the Boston Symphony, retains his directorship of the Berkshire festival. In the radio interview recorded at his Lenox home, he said he would "never give up" Tanglewood because it was "my child, my creation, my blood and tears."

In a discussion of his choice of conductors who became his "active pupils" at Tanglewood, he said Leonard Bernstein and Eleazar De Carvalho, considered "the best of my pupils" had been invited to conduct festival concerts.

"But this season," he said, "the trustees, without my knowledge and without asking me, themselves invited a guest conductor. So this year, I give up any responsibility for any program of the festival other than those of my pupils or those I direct myself.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
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BETHESDA, MD
NEWS
6/16/50

Chester Petranek Will Study Under Serge Koussevitzky

Chester J. Petranek, director of instrumental music in the Montgomery County schools, will study this summer at the Berkshire Music Center under the eminent musician, Serge Koussevitzky. Mr. Petranek has been accepted as a viola player in the advanced orchestra at the Tanglewood, Mass., center.

While there he will have intensive training in orchestra and chamber music under a faculty made up of members of the Boston Symphony Orchestra, and will be in the company of some 400 top musicians and students from the nation's finest music schools.

Mr. Petranek has been with the Montgomery County schools for the past four years. He also is director of the Montgomery Symphony Orchestra, and a member of its string quartet, which has appeared in several local recitals. He makes his home at 9821 Rosensteel Avenue Forest Glen, with Mrs. Petranek and their three children.

HENRY THE ORIGINAL ROMEIKE NEW YORK
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WILLIAMSPORT, PA
SUN-T
7/2/50

BERSHIRE FESTIVAL AT TANGLEWOOD, Lenox Mass.; Boston Symphony Orchestra, under direction of Serge Koussevitzky; part of orchestra will give four programs of Bach's music and two of Mozart's under Dr. Koussevitzky in Tanglewood's Theater-Concert Hall; full orchestra will give its customary nine concerts in the Music Shed, four of which will be under direction of Dr. Koussevitzky; two under Victor De Sabata and Leonard Bernstein, and one under Eleazar de Carvalho; general admission will be on sale the day of each concert.

The schedule for the month of July follows:

Saturday, July 8, 8:15, Koussevitzky. Bach, Brandenburg Concertos Nos. 1, 3; Cantata No. 83, Concerto No. 8 for flute, violin and piano; Suite No. 4.

Sunday, July 9, 3 p.m., Koussevitzky. Bach, Brandenburg Concertos Nos. 2, 5; Cello suite (Gregor Piatigorsky), Suite No. 3.

Saturday, July 15, 8:15, Koussevitzky. Bach, Brandenburg Concertos Nos. 4, 6; Cantatas Nos. 161 and 80 (Hugh Ross, conducting).

Sunday, July 16, 3 p.m., Koussevitzky. Bach, Suites Nos. 1, 2; Violin Concerto in E major (Ruth Posselt); Cantatas Nos. 12, 50.

Saturday, July 22, 8:15, Koussevitzky. Mozart. Eine kleine Nachtmusik; Haffner Serenade, Piano Concerto in C major, K. 467 (Lukas Foss); Symphony No. 34 in C (K. 338).

Sunday, July 23, 3 p.m., Koussevitzky. Mozart, Symphony No. 33 in B flat (K. 319), Concerto for two pianos (Pierre Luboshutz and Genia Nemenoff); Serenade in C minor for winds, Symphony in C (Jupiter).

Series A: Thursday, July 27, 8:15, Kussevitzky. Beethoven, Symphony No. 3 (Eroica), Sibelius, Symphony No. 2.

Saturday, July 29, 8:15, Bruckner, Symphony No. 7; Debussy, Nuages, Fetes, La Mer.

Sunday, July 30, 3 p.m., Bernstein, Shapero, Adagietto; Diamond, Timon of Athens; Foss, The Song of Songs (Ellabelle Davis, soprano), Brahms, Symphony No. 2.

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—F. M. R.

[4]

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FORT WAYNE, IND.
NEWS SENTINEL
JUL 14 1950

20 Bach Performances Scheduled at Berkshire

NEW YORK, July 14. (UP) — A wealth of music by Johann Sebastian Bach is being presented at the Berkshire Music Festival in Tanglewood, Lenox, Mass., this summer.

In commemoration of the 200th anniversary of the composer's death, 61 of his works are scheduled in 20 events. The performances will continue almost daily until Aug. 10, when the Mass in B Minor will be given. It is one of two full-length program pieces included in the series, the other being the monumental Art of Fugue, arranged for string quartet.

In addition to performances by the Boston Symphony under Serge Koussevitzky, which will play the six Brandenburg concertos and all four of the Bach orchestra suites, concerts will be given by the faculty and student body of the Berkshire Music Center; the Roth String Quartet; by James Friskin, pianist, and Alexander Schneider, violinist.

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NORTH ADAMS, MASS.
TRANSCRIPT
JUL 12 1950

"Le Roi d'Yvetot" Among 40 Offerings

Open to Friends of Music Center at Tanglewood— 34 Concerts Also Listed.

The first American performance of a modern European opera is among nearly 40 offerings by students at the Berkshire Music Center at Tanglewood, Lenox, that will be open this season to Friends of the Music Center, it was announced today.

The performances are given by students in the opera, choral, and orchestral sections of the advanced school at Tanglewood. They are not open to the general public but those who have become members of the Friends of the Music Center by contributing any sums to the organization, are welcomed without admission charge.

Dr. Lewis Perry, retired headmaster of Phillips Andover academy and a member of a family long intimately identified with Williams college, is chairman of the Friends group.

Jacques Ibert's comic opera "Le Roi d'Yvetot" is the work which will be given its American premier by students of the opera department under the direction of its acting head, Jan Popper. "The Jumping Frog" by Lukas Foss, who has just resigned as pianist with the Boston Symphony orchestra, and Mozart's "La Finta Giardiniera" are other productions to be given by the opera school students. In addition there will be 34 concerts and recitals by the choral and orchestral groups. Also included will be the series of chamber music concerts made possible by the Elizabeth Sprague Coolidge foundation of the Library of Congress, with performances by Alexander Schneider, James Friskin, the Roth string quartet and the Ricci trio.

Dr. Perry said many of those who acquire membership in the Friends of the Music Center and thus become eligible to attend the Music Center offering, do so by giving modest sums. But, he said, "a growing number of full tuition, $150 scholarships are being provided by donors," to enable young musicians to study under the master teachers at Tanglewood. Dr. Perry said that last year contributions totaled $27,000.

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SARASOTA, FLA.
HERALD-TRIBUNE
JUL 12 1950

"NOW EVERYTHING is different," says Serge Koussevitzky, father of Berkshire Festival.

By JOHN WM. RILEY

The Berkshire Festival did not begin, nor will it end, with Serge Koussevitzky. But he is the Grand Seigneur of music in the hills. He has been present at the festival's burgeoning and considers it his baby.

That, no doubt, is why Koussevitzky was irked when the Boston Symphony management engaged Victor de Sabata to conduct a series of concerts in August, which he himself had declined.

"Tanglewood, it is my child," he said in a recent radio interview. "It is my creation. It is my blood and tears. Tanglewood I will never give up."

Thus, he has declined responsibility for any programs but his own and will not be listed as festival director, although he will conduct his scheduled concerts.

* * *

Koussevitzky felt, apparently, that he should have had a say in the selection of guest conductors. "Some of the guest conductors . . . like . . . Leonard Bernstein and Eleazar de Carvalho . . . are considered the best of my pupils. Therefore I invite them to conduct the festival concerts. And I considered always that this school is for the Americas and for America's gifted people."

To Koussevitzky, the Festival is his own creation. True enough, his vision, in part, made it a national rather than a regional affair.

* * *

Today, long before the Festival opens, long after it closes and before his Winter season begins, Koussevitzky is in residence at his mountain side home, Serenac. The spaciousness befits a man of vision. From his living room windows, Koussevitzky has one of the grandest views in all the Berkshires. Looking down the mountain he can see the Shed and main house at Tanglewood, and beyond Lake Mahkeenac nestled in the Stockbridge Bowl, the rolling hills in the distance.

In the living room of Serenac, Koussevitzky the other day looked back over 14 years.

"When I came here," he said, "the manager of the Curtis Hotel told me he would have to close the hotel. No more business."

Remember, we were just beginning to pull out of the depression.

"We give three concerts that year," Koussevitzky went on. "When they were over the same hotel man said to me, 'This and a little more will save us.' The next year, with two weeks of festival, the hotel had the business they needed.

"Now everything is different. Grounds are more expensive. (Like many Berkshire County folk, Koussevitzky speaks of "land," in the sense of real estate, as "ground.") Every house in the village has become an inn. The season is lengthened."

* * *

Having helped to make what is truly a "Salzburg in America" and founded a school of world-wide eminence, one might expect a man of Koussevitzky's attainment and age to let the school continue a natural growth. But when asked of the future, he is ready with plans.

"Tanglewood is only half way," he said, earnestly, and with the passion for an idea which only the good doctor can muster. "The rest of the way we have to work. This school should be an example to schools. I will tell you. We need to improve many things.

"Today composers are complaining they haven't subjects for opera. So we have written the universities to find their most gifted writers and poets. We give the tuition and expenses to come here. And we give them the idea of what makes a libretto for an opera. They must come to listen to words and music. They must get a feeling for staging and for music. It won't go if it's not for the theatre. And we want people to know this business.

Lukas Foss was mentioned, and the critical success of his short opera, "The Jumping Frog" (based on a Mark Twain story) this Spring in New York.

Did this success hark back to what Foss' librettist had learned at Tanglewood?

"Yes," said Koussevitzky, and his eyes lit up. "Lukas Foss is a son of Tanglewood. We will do his opera this Summer."

Cir. (D 130,828) (S 130,916)
This Clipping From
DALLAS, TEXAS
TIMES HERALD
JUL 16 1950

World of Music

New York, July 15 (UP).—A wealth of music by Johann Sebastian Bach is being presented at the Berkshire Music Festival in Tanglewood, Lenox, Mass., this summer.

In commemoration of the 20th anniversary of the composer's death, 61 of his works are scheduled in 20 events. The performances will continue almost daily until Aug. 10, when the "Mass in B Minor" will be given. It is one of two full-length program pieces included in the series, the other being the monumental "Art of Fugue," arranged for string quartet.

In addition to performances by the Boston Symphony under Serge Koussevitzky, which will play the six Brandenburg concertos and all four of the Bach orchestra suites, concerts will be given by the faculty and student body of the Berkshire Music Center; the Roth String Quartet; by James Friskin, pianist, and Alexander Schneider, violinist.

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LOWELL, MASS.
SUN
JUL 14 1950

MUSIC

By ALFRED W. BURKE

LOWELL—The municipal concert series will open at the South common Sunday evening at 7.30 o'clock. The band will have as its director John J. Giblin.

With the membership of the band selected from among the best musicians in the city it is almost certain that this opening program will be an event of musical value. With such a group with which to direct, Mr. Giblin has selected a fine list of concert selections and hit tunes to play.

During the past few seasons this series has provided many moments of wholesome pleasure for everyone. With this in mind, Lowellites are expected to attend in large numbers. A successful past has made this occasion a must and it is hoped that a new attendance record will be realized.

Organ Recital

Ernest White, eminent American organist teacher, will be heard this evening in the first of two week-end recitals at the Memorial music hall in Methuen, as sponsored by the Andover Organ Institute.

This evening's program will be an all-Bach list. This will follow the planned schedule for the entire Friday series, commemorating the 200th anniversary of Bach's death. Included in this evening's program will be the Prelude and Fugue in C Major; the Prelude and Fugue in B Minor; ten Chorale Preludes selected from the "Great Eighteen," the Catechism and other sources, and the Partita on "O God, Thou Mighty God."

The concert tomorrow evening will be highlighted by the First and Fifth Concertos for Organ and Strings by Handel and two groups of Sonitas for Strings and Organ by Mozart. Also included will be the Prelude, Fugue and Chacone by Pachelbel and Chorale Preludes by Martini, Fiocco, Armstorff, Kirnberger and Walther.

The stringed orchestra will be directed by Arthur Howes, director of the Organ Institute and noted organist, teacher and conductor. This will be the initial appearance of the Institute orchestra this season.

The Friends of the Berkshire Music Center will be marking their fifth year of support of Serge Koussevitzky's music school this summer, according to Dr. Lewis Perry, their chairman, and the group will attend nearly 40 musical events performed by musicians whose study their contributions make possible.

Support of School

Just as the Berkshire Music Center is unique in that it is the only full-sized school maintained by a large orchestra on its own grounds and with its own dormitory, the Friends of the Center are a unique means of support for a school. The group is composed of persons who have enough interest in music and in Director Serge Koussevitzky's school to contribute financial support as they are able, and also to make up their audiences for the students, who are thus given an opportunity to be heard by many music lovers at a stage in their development when most musicians have no audience.

This summer the Friends will again comprise the audience which will be the first to hear the American premiere of a modern European opera, as it has in three previous summers. Jacques Ibert's comic opera, "Le Roi d'Yvetot," will be given two performances by the opera department under the direction of its acting head, Jan Popper. "The Jumping Frog" by Lukas Foss and Mozart's "La Finta Giardiniera" also will be produced at the Center for Friends audiences. Thirty-four other concerts and recitals will have been played for them before the end of the season in mid-August.

These will once again include a series of chamber music programs made possible by the Elizabeth Sprague Coolidge Foundation of the Library of Congress with performances by Alexander Schneider, James Friskin, the Roth String Quartet, and the Ricci Trio.

Provides Scholarships

It is the financial support of the Friends which makes possible their attendance at these events. Much of this support is in the form of modest contributions, but a growing number of full-tuition, $150 scholarship, is being provided for the purpose of enabling young musicians to study under such noted personalities as Gregor Piatigorsky, William Kroll, Aaron Copland and many others, including, of course, Dr. Koussevitzky. Last year, the Friends were instrumental in obtaining for the Center the former Wheatleigh estate as a men's dormitory; total contributions by Friends amounted to $27,000, and more than 65,000 attended. The latter figure compares with an attendance of more than 110,000 at the Boston Symphony Orchestra's nine Berkshire Festival concerts. Last week-end's opening Friends' events attracted 2800 persons.

The younger and better musicians of today make up the student body, 400 strong, at the Berkshire Music Center; they come from 37 states and 15 foreign countries to study under a distinguished faculty; and they perform in orchestras, ensembles, and in three operas for those who endorse their efforts by joining the Friends of the Berkshire Music Center, at Tanglewood, in which a voluntary contribution constitutes membership.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 13 1950

Government Support of Arts Is Discussed at Music Forum

LENOX—"What about government support of the arts?" was discussed Monday night in the first of weekly Tanglewood music forums at Sedgwick Hall of the Lenox Library. Aaron Copland, assistant director of Tanglewood, acted as master of ceremonies with George E. Judd, manager of the BSO, Carl Zerbe, Jacques Ibert and Ture Bengz giving their views on the topic.

Mr. Judd opened the discussion by asking "Who is going to pay for this support?" Limiting his remarks to the symphonic field, he mentioned that there are foundations which grant assistance to students, but that we don't have support such as in Europe. Mr. Judd also stated that possible support will take a great deal of time and planning.

Mr. Zerbe, national director of the Artists' Equity and member of the Boston Museum School of Fine Arts stated he, as a native of Germany, received everything through government support. Because his training was all through government support, he couldn't speak on anything but this sort of assistance.

A native of France and a director of the French Academy in Rome, Mr. Ibert also experienced full support in his native country. He told the more than 350 in attendance that France supports and sponsors numerous concert orchestras throughout the country. These orchestras are under contract, so to speak, to play contemporary and young composers with the old masters, he said. Mr. Ibert stated that in Paris alone there are five government-supported symphony orchestras. "The financial support of these orchestras has doubled in the past six years," he said.

The last member of the panel to speak was Mr. Bengz, a member of the Boston Museum of Fine Arts, Artists' Equity and the Graphic Arts Department. A native of Finland, Mr. Bengz was unprepared to talk on the subject because he knew nothing of support, he said. As a youth he came to this country and a scholarship was handed him. At the time, he told the group, he did not know where the money came from, but knows now that it was a foundation gift.

Following the four speakers, Mr. Copland called on Dr. Serge Koussevitzky, who was seated in the audience. Koussevitzky told of his travels throughout Europe where art is government supported. He urgently asked for government support of the arts stating that "if musical development is to continue, it must be under government support.

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TULSA, OKLA.
WORLD
JUL 16 1950

BERKSHIRE OFFERS 61 WORKS BY BACH

Two Full-Length Program Pieces Included

NEW YORK, July 15 (U.P.) — A wealth of music by Johann Sebastain Bach is being presented at the Berkshire Music Festival in Tanglewood [illegible] this Summer.

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This Clipping From
SCHENECTADY, N. Y.
GAZETTE
JUL 18 1950

It will be a Mozart weekend at the Theatre-Concert Hall at Tanglewood in the Berkshires with program this Saturday evening and Sunday afternoon under the direction of Serge Koussevitzky. A picked group from the Boston Symphony Orchestra will perform. Although both programs have been "sold out" for some time there will be admission to the ground tickets sold on the days of the concerts.

The program for Saturday evening will include "Eine Kleine Nachtmusik," the "Haffner Serenade," the piano concerto number 467 in C major with Lukas Foss as the soloist and the Symphony number 34 in C (K.338).

The Sunday afternoon program will open with the Symphony in B flat number 33 (K. 319), the Concerto for Two Pianos with Lubo-shutz and Nemenoff as the soloists, the Serenade in C minor (Wind Octet), and the Symphony in C major, the "Jupiter."

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BERKSHIRE EAGLE
JUL 17 1950

29 Homes Offered for U.N. Visitors

Secretariat Group Coming Here July 28 Week End

Twenty-nine homes—all but one of them in Pittsfield—will receive one or more of the 50 visitors from the UN secretariat who are to spend the July 28 week end here. The Workshop for World Understanding announced today that plans for housing the group have been completed.

Mrs. Margaret R. Otis, director of the UN Volunteer Services at Lake Success, met here today with the local committee to discuss arrangements.

In addition, homes have been offered for the 15 children of secretariat members—two boys and thirteen girls—who are to be here the same week end. They will be guests of the Junior Friends of the Berkshire Athenaeum. Girls outnumber boys in the group, the Friends said, because many of the boys at Lake Success are spending the summer at camps. The week-end program for the young people will be under the direction of Miss Lucille V. Burbank, children's librarian at the Athenaeum.

The adult group of 50 will be guests of the Boston Symphony Orchestra at Tanglewood concerts [illegible]ning, July 29, and Sunday afternoon. The workshop, headed by K. K. Paluev, undertook to co-ordinate plans for housing the visitors over the weekend.

The plans have been approved now by the UN Volunteer Services organization, which will assign the secretariat members to certain Pittsfield homes. The pairings will be made after comparing information submitted concerning the age and nationality of guests desired and other factors. The 50 include the wives of some of the members.

The majority of local hostesses offered accommodations for two; a few will entertain one each; and two have sought three guests for the week end. When questioned about preference in nationality, Mr. Paluev said that most gave no specifications, except to inquire, in some cases, if the guests included someone of the same nationality as they.

The visitors are expected to arrive Friday evening and leave Sunday evening. The program may include, in addition to the two concerts, a picnic for hosts and guests at Tanglewood before the Sunday concert, and individual tours of Berkshire points of interest.

Mr. Paluev said that among the individuals the organizations chiefly helpful in procuring housing were the following: The Pittsfield Council of Churches and Mrs. H. T. Weeks, Mrs. John C. Russ, Miss Dorothy Heidenreich, Edward T. Wallace, Mrs. John W. Parsons and D. E. Stelzennuller.

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MUSIC HOUSE
RECORD REVIEW

The doings at Tanglewood over yonder hill begin to get under more serious speed this coming week end. The usual second week end used to be the first up to this year. It was decided to honor the two hundredth anniversary of the great Bach's death in Germany with an additional Bach Saturday night and Sunday afternoon concerts in the theatre. That was the reason for the two gatherings over last week.

This week Mr. Koussevitzky and his all star cast will continue with their second Bach concerts at the same time and place. The material chosen includes the Fourth and Sixth Brandenburg Concertos the former featuring two flutes and the latter two violas. These will be followed presumably after the intermission since there is no note made there on the program by two cantatas which will be conducted by Hugh Ross and sung by a group of young people at the Berkshire Music Center who have been rehearsing very diligently these past few days. The cantatas No. 161 and 80 are seldom heard and it is a fine opportunity for Bach lovers in this area.

The Sunday concert will offer performances of the first two suites for orchestra and the E flat major violin concerto. Mr. Koussevitzky will conduct these three works again of course and the concerto soloist will be Ruth Posselt the talented wife of Richard Burgin, concert master, assistant conductor and coach of his illustrious boss when the latter was a mere neophite with the baton. The Bach part of the series will come to a close after the intermission when Mr. Ross will lead two cantatas—this time No. 12 and No. 50 with his eager young singers. The following week end will be an all Mozart in the theatre and the following Thursday night the show moves into the big Shed for the final three weeks of the Festival.—Adv.

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 14 1950

Berkshire Friends Are Celebrating Their Fifth Year

The Friends of the Berkshire Music Center will be marking their fifth year of support of Serge Koussevitzky's music school at Tanglewood this summer, according to Dr. Lewis Perry, chairman. The group will attend nearly 40 musical events performed by musicians whose study their contributions make possible.

The Friends are persons who contribute financial support and make up the audiences for the students.

This summer the Friends will be the first to hear the American premiere of a modern European opera, Jacques Ibert's "Le Roi d'Yvetot," which will be given two performances by the opera department under the direction of Jan Popper. "The Jumping Frog" by Lukas Foss and Mozart's "La Finta Giardiniera" also will be presented as well as 34 concerts and recitals before the end of the season in mid-August. Last year the Friends were instrumental in obtaining for the Center the former Wheatleigh estate as a men's dormitory. Total contributions by Friends amounted to $27,000, and more than 65,000 attended. The latter figure compares with an attendance of more than 110,000 at the Boston Symphony Orchestra's nine Berkshire Festival concerts.

The younger and better musicians of today make up the student body of 400 at the music center. They come from 37 states and 15 foreign countries.

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Tempest In Tanglewood.

Evidently the Berkshire Festival can have its troubles, too, if only little ones. Serge Koussevitzky, who has been the [illegible] director at Tanglewood since the beginning and who regards the festival and music center there as his creation, resents emphatically the engagement of Victor de Sabata, the Italian conductor, for two concerts.

In a recorded interview for the Columbia Broadcasting System, Dr. Koussevitzky expressed his displeasure at the Board of Trustees and refused to accept any responsibility for the programs of the festival other than those conducted by himself or his pupils.

The interview has caused more of a commotion than circumstances warrant, in view of a subsequent announcement by the trustees of the festival. They point out that there are two series of concerts at Tanglewood, the A and B. Dr. Koussevitzky declined to conduct the second one this season. A "name" conductor was needed, so Victor de Sabata was engaged.

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JUE 17 1950

Bach Concerts Provide Tanglewood Contrasts

On Saturday the third program of the Boston Symphony Orchestra's Bach Festival concerts at Tanglewood presented two Brandenburg Concerti, No. 4 and No. 6, and two cantatas, No. 161 and No. 80, all done up in a fine and skillful manner.

The two Brandenburgs, performed by the Festival Orchestra under the direction of Serge Koussevitsky, opened the program in a cheerful vein, incidentally providing an instructive contrast in the quality of their performances.

The Brandenburg No. 4 was played with a high sense of rhythmic precision and dramatic flourish, but also with Dr. Koussevitsky's recurrent leaning towards heaviness apparent in many of the lighter passages. It may be pertinent to observe that this is not a matter of tempo but a failing which seems to lie much deeper, perhaps in the personality of the man himself, and which produces the sense of a lack of understanding and spirit.

* * *

AND YET the Brandenburg No. 6 for strings only, as if to disprove the previous theory, seemed exquisitely played with just the proper sense of comedy and melodious feeling. Dr. Koussevitsky was ably abetted in this delightful performance by Joseph DePasquale and Jean Cauhape who played superbly the difficult but highly rewarding viola parts.

Conducted by Hugh Ross, Cantata 161 (Come, Sweet Time of Death), a gentle and movingly lyrical work, was sung with an almost total absence of feeling and expression. The performance sounded insipid and practically unrehearsed (a member of the chorus admitted that he hadn't had time to learn all of his part), and the entire ensemble seemed to display an unusual lack of interest in so fine a work.

And yet Cantata No. 80, based upon Luther's magnificent chorale "A Mighty Fortress Is Our God," was stunning in its display of fire and feeling. Mr. Ross, bird-like but calm during the first work, flung himself into the spirit of this towering masterpiece and carried both the performers and the audience along with him.

* * *

THE SINGING was precise and balanced, the soloists strong and more assured than previously, and the conducting was virtually inspired. Special honors should go to David Lloyd, tenor, James Pease, bass; and Erwin Bodky, who, though he received no mention on the program, played admirably on a harpsichord Dr. Koussevitsky must have misplaced when performing the Brendenburgs.

This cantata was an experience that left the audience limp and assured that it would be a long time before they heard anything to equal it.—E. C.

UN Secretariat Group at Tanglewood

TANGLEWOOD, Lenox, Mass., July 28—Berkshire County and the Boston Symphony Orchestra will play host this weekend to fifty members of the U.N. Secretariat, as a result of a request for such arrangements made last year by Mrs. Eleanor Roosevelt, United States delegate to the world group. Mrs. Roosevelt herself will be at Tanglewood next week as the guest of Serge Koussevitsky, director of the Berkshire Music Center. The two will spend some time in discussing the former First Lady's role as narrator in Prokofieff's "Peter and the Wolf," to be performed by the Boston Symphony Orchestra on August 11 as a part of "Tanglewood on Parade," the annual program for the benefit of the Berkshire Music Center.

U.N. Secretariat to Visit Tanglewood

Members of the Boston Symphony Orchestra and Berkshire County residents will be hosts to 50 visitors from the United Nations Secretariat this weekend. Mrs. Eleanor Roosevelt originated the plan and will herself be a soloist, serving as narrator for Prokofieff's "Peter and The Wolf" at Tanglewood on Parade on Aug. 11, which benefits the Berkshire Music Center.

Also on the benefit program will be the Haydn "Oxford" Symphony, and the Dvorak "New World" Symphony. Tickets for the Aug. 11 concert at 6 o'clock will include tours of the five music departments of the Center and waltzing on the lawn.

Mrs. Roosevelt Music Narrator

LENOX, Mass., July 27 (AP)—Mrs. Franklin D. Roosevelt will appear with the Boston Symphony Orchestra on Aug. 11 to be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the annual benefit of the orchestra's Berkshire music center.

Times July 28

MRS. ROOSEVELT WITH SYMPHONY

LENOX, July 27 (AP)—Mrs. Eleanor Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11 to tell a story.

The former first lady will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire music centre annual benefit program.

A centre spokesman added: "It is said that Mrs. Roosevelt is a great success as a storyteller."

Mrs. Roosevelt's New Role

She Will Appear With Boston Symphony—as a Narrator

LENOX, Mass., July 27 (AP).—Mrs. Franklin D. Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11 to tell a story. She will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire Music Center annual benefit program.

A Center spokesman said: "It is said that Mrs. Roosevelt is a great success as a story teller."

Herald-Trib July 28 - page 1, col 1

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JUL 17 1950

Boston Symphony Presents Inspiring Bach Performance

Special to The Hartford Times

Tanglewood — Considering the rain, a good crowd went to the fourth Berkshire Festival concert at Tanglewood Sunday. The audience was rewarded by gradually clearing skies and three hours of Bach, inspiringly played by the Boston Symphony Orchestra under Serge Koussevitsky.

Perhaps it was the relaxed outdoor atmosphere, mixed in with the wide range of the music, that made the effect so strong.

Koussevitsky, well sunburned and informally dressed, led a smaller ensemble through two suites, and the full orchestra in the second violin concerto. The chorus joined the orchestra in the final two numbers, Cantatas 12 and 50.

* * *

THE MOST SUCCESSFUL performances came before and after intermission and featured two radically different solos. Flutist George Laurent's interpretation of the suite for flute and strings had Koussevitsky himself beating his hands as heartily as the cheering audience.

Throughout the work, the flute plays a figurative second fiddle to the excellent strings. When, in the fifth movement, Laurent leads the orchestra throughout, his playing is rapid yet dramatically restrained. The complexity and length of this solo kept the audience on the edge of their seats, waiting for the musician to prove his humanity by making a slip. Needless to say, he didn't.

The second soloist, Ruth Posselt, did an equally fine job on the second violin concerto, particularly in the vigorous and extremely beautiful first movement. The energy she put into this and the third movement made it easy to overlook occasional tonal deficiencies, which were very understandable considering the nature of the work.

Miss Posselt showed her musicianship in her near perfect timing and dexterity. Her performance of the adagio was clear and competent, if somewhat unemotional.

* * *

THE FIRST choral work, the Cantata No. 12, was a depressing change from the bright and hard perfection of the violin concerto. Through the long, repetitive, and dragging number, Contralto Eunice Alberts bore the major vocal burden. Unfortunately, her voice is pitched higher than the cantata, and she was difficult to hear at times. The Cantata No. 50, loud, short, and extremely melodic, sent the audience home in a happy mood.

The orchestra made the afternoon the success it was. The obvious enjoyment the musicians took in being there and playing Bach was fully borne out by the music they produced. Their playing was vigorous yet sensitive, and responsive to Koussevitzy's slightest command.

Next Saturday and Sunday, the Mozart festival within the festival is scheduled—eight symphonies, concerti and serenades.—J. A. M.

Dr. Koussevitzky Shares Ovation With Orchestra

By ED TOOLE

Lenox, July 27 —The Berkshire Festival launched its 16th season of concerts here tonight in the music shed at Tanglewood with an audience of 8800 music lovers from all parts of the Atlantic seaboard and Midwestern states in attendance. Although all box and reserved seats in the shed were not filled, a vast gathering was seen reclining on the spacious lawns around the shed.

At the close of the first half of the program both conductor and audience were moved by the beauty of the performance. With the first burst of the tremendous applause, Dr. Serge Koussevitzky dramatically blew kisses to his men and then motioned them to arise and share with him the three grand ovations.

With the tempo of activities here at Tanglewood now being stepped up, tomorrow's feature will be the 4.30 concert in the music shed by the students of the Berkshire Music Shed. As well as honoring the 200th anniversary of the death of Johann Sebastian Bach, the program also will be unique for it will include concertos for two, three and four pianos as well as for two violins.

Today's Musicians

Leading the department in this memorial program will be Charles Schiff. The only Bach concerto for four pianos will be performed by Betty Lou Schade, Frances Reicher, Donald Smith and Frances Myska as the soloists. Conducting this feature will be Irwin Hoffman.

In addition to this homage being paid Bach, another highlight will come on the program for the opening concert of the last festival series on Aug. 10, when the Boston Symphony Orchestra will play Bach's B Minor Mass, with Dr. Serge Koussevitzky conducting.

The students in Department 2 orchestra at the Berkshire Music center will give their weekly Friday night concert at 8.15 in the shed tomorrow. This, in addition to their concert marking the 200th anniversary of the death of Bach, in the afternoon.

The program will include Ravel's "Rapsodie Espagnole," conducted by Leonard Bernstein; Gerald Kechley's "Overture" conducted by the composer, a student at Tanglewood under Aaron Copland, and Bloch's "Schelomo."

Attendance at these weekly student symphony concerts has averaged 4,000 persons. The programs are open to the friends of the Berkshire Music Center, as are all other student and faculty events at Tanglewood.

8800 ARE GIVEN FESTIVAL TREAT IN BERKSHIRES

Koussevitzky and Boston Symphony Present Beethoven and Sibelius Works

By WILLARD M. CLARK

Lenox, July 27—The Berkshire Festival opened tonight in all its unique splendor. A tremendous audience of 8800 persons, as against 8500 at the opening concert last year, was on hand to greet Dr. Serge Koussevitzky and the Boston Symphony Orchestra. It heard two magnificent performances, namely, Beethoven's "Eroica" and the Second symphony of Jan Sibelius. It was with this same program that Dr. Koussevitzky closed the 1948 season.

"Eroica" Finest

Those who attend the Berkshire Festival this season will hear many of the works, the performance of which Dr. Koussevitzky has made peculiarly his own, and should this be his final season conducting here we will have heard some of the greatest interpretations to be heard today.

It is needless to go into detail on the two symphonies or to dwell at length on Dr. Koussevitzky's reading of them. We believe the performance of the "Eroica" tonight was the finest we have ever heard. In the fullness of his stature as an interpreter, Dr. Koussevitzky kindled anew the flame which burned so brightly in his youth and which was to burn just as brightly when his Ninth symphony was written, but with the added glow of mature restraint. The funeral march of the second movement was paced just as it should be; it did not drag, neither did it race; there was dignity, strength and resignation in the reading. The Scherzo left one breathless. So swift was its pace, yet so perfectly controlled. The finale fairly lifted the audience to its feet and there were cheers and bravos for minutes after it closed.

The Second Symphony of Jan Sibelius has always had an important

Continued On Page 15

8800 Are Given

Continued From Page 1

place beside the "Eroica," for both Beethoven and Sibelius wrote them in the first heat of their maturity, while their full-rounded maturity, while both were in their exuberant 30s. In his First Symphony Sibelius employed the economy of means and the development of fragments, a procedure he was to continue. In the Second Symphony we find this trait fully developed. There seems to be an unlimited amount of thematic material which came full-throated, perfectly rounded song.

Dr. Koussevitzky read the work with deep emotion. Every phrase was meaningful and the movements glowed with both the genius of the composer and the interpreter.

U.N. Group Arrives in Pittsfield for Tanglewood Holiday

Globe July 27

PITTSFIELD, July 28 — Sixty members of the United Nations secretariat at Lake Success arrived here by train tonight to spend the week-end as house guests of local residents and to attend the Berkshire Festival concerts at Tanglewood. They will be guests of the Boston Symphony Orchestra at the Saturday night and Sunday afternoon programs.

Heading the delegation was Benjamin Cohen of Chile, assistant secretary general, and Mrs. Cohen. They were met at the station by representatives of the Workshop for World Understanding, local organization which arranged the visit.

The Berkshire week-end for the U.N. secretariat was first suggested last year by Mrs. Eleanor Roosevelt. She will be at Tanglewood next week as the guest of Dr. Serge Koussevitzky, and will start rehearsals with him and the orchestra for her role as narrator in Prokofieff's "Peter and the Wolf," to be performed on Aug. 11.

[7]

AT TANGLEWOOD TODAY—This afternoon at 4:30 Frances Reiche, Frances Myska, Donald Smith, and Betty Shade will perform the Bach Four Piano Concerto. They are pictured above in rehearsal with the orchestra and conductor Irwin Hoffman, being coached by Leonard Bernstein.

Two hundred years to the day after the death of Johann Sebastian Bach, students at the Berkshire Music Center will honor the composer with a performance of four of his concerti. The concert will be held this afternoon at 4.30 in the Music Shed at Tanglewood, and will include concerti for two violins, for two pianos, for three pianos, and for four pianos.

Students in Department II will be led by Charles Schiff in the playing of the only concerto for two violins that Bach ever wrote; Moshe Murvitz and Donald Walsh will be soloists. Bach's only four-piano concerto will be performed with Frances Reicher, Frances Myska, Donald Smith, and Betty Lou Schade as soloists. Irwin Hoffman will conduct.

The two-piano concerto will be conducted by Jurriaan Andriessen, and Ralph Einstein and Joseph Rezits will be pianists. Joyce Paul, Norma Holmes, and Frank Glazer will perform the concerto for Three Pianos, with Wolfgang Shanzer conducting.

This performance, open to the Friends of the Berkshire Music Center, continues homage being paid to Bach on the bicentennial of his death at the Berkshire Music Center. In addition to Friday's unusual student program, a highlight will come on Aug. 10, when Serge Koussevitzky leads the Boston Symphony Orchestra in Bach's B-minor Mass, in the first of the last series of Berkshire Festival concerts.

Mrs. Serge Koussevitzky had as guests in her box last night at the opening concert of the Berkshire Festival her niece, Mrs. Joseph de Pasquale, and Mr. and Mrs. Percy Musgrave of Stockbridge.

Among box occupants at the Berkshire Festival last night were Mrs. William Felton Barrett of Egremont, who had as guests Mrs. W. F. Barrett Jr., Mr. and Mrs. Thomas H. Blodgett of Great Barrington and Mr. and Mrs. H. Whytcliff Rose of Philadelphia; Col. Arthur D. Budd of Windsor, whose guests were Gen. and Mrs. Charles D. Herron, Col. and Mrs. John H. Stutesman and Mrs. Sumner Waite of Washington, D.C.; Mrs. Bruce W. Sanborn of St. Paul, Minn., who was accompanied by Mr. Sanborn, Mrs. C. Davie Lloyd of Lee, Mr. and Mrs. D. K. Spencer of Minneapolis, Minn. Mrs. Spencer is a concert violinist. Also noted at the concert were Andre Visson, editor of Reader's Digest, and Mrs. Visson; Nemenoff and Lubishutz, duo-piano team; Albert Spalding, violinist; and Ivan Mestrovic, noted sculptor.

Berkshire Festspiele

TANGLEWOOD, LENOX, Mass., 25. Juli. — Donnerstag beginnen die großen Konzerte des Boston-Symphonie Orchesters unter Leitung Serge Koussevitzkys, der am 26. Juli seinen 76. Geburtstag feiert. Außerdem eröffnet das Opern-Department die Vorstellungen mit Mozarts "La Finta Giardiniera", das Roth Streichquartett bringt die "Kunst der Fuge" von Bach zum Vortrag und das Studentenorchester begeht den Gedenktag Bachs mit einer Veranstaltung, in der die Konzerte für zwei, drei und vier Klaviere sowie für zwei Geigen zur Wiedergabe gelangen.

Das Programm des Donnerstagkonzertes enthält die "Eroica" von Beethoven sowie die zweite Symphonie von Sibelius. Samstag abend dirigiert Serge Koussevitzky die siebente Symphonie Anton Bruckners und zwei Nocturnes und die symphonische Dichtung "Das Meer" von Debussy. Sonntag nachmittags übernimmt Leonard Bernstein die Leitung des Boston Symphonie Orchesters, zur Aufführung gelangen: Brahms vierte Symphonie, Harold Shaperos "Adagio" aus seiner Symphonie für klassisches Orchester, Davis Diamonds "Timon of Athens" und Lukas Foss' "Song of Songs" mit Eliabelle Davis als Sopransolistin.

Die Samstag-Probe ist allgemein zugänglich. Ungefähr 43,000 Zuhörer haben bis heute die Veranstaltungen in Tanglewood in der laufenden Saison besucht. 23,000 waren bei den Bach-Mozart-Konzerten, die anderen bei den verschiedenen Kammermusiken und Studentenkonzerten und übrigen Veranstaltungen. Nach dem Kartenvorverkauf zu schließen, dürfte die Zahl der Zuhörer zumindest die gleiche sein wie im Vorjahre (181,000). F. L.

Berkshire Throngs Hail Koussevitzky

Ovation Welcomes Conductor As 13th Festival Opens

By RUDOLPH ELIE

TANGLEWOOD, July 27 — The old Koussevitzky musical magic, unheard hereabouts since the 76-year-old conductor resigned the musical directorship of the Boston Symphony last year, drew an old fashioned ovation here tonight from the audience of 8800 people as the 13th annual Berkshire Festival got under way.

On his mettle perhaps as the result of his recent newsy differences of opinion with the trustees of the orchestra, Koussevitzky, only recently returned from his triumphal tour of such far places as Hollywood, Rio, Palestine and western Europe, managed to outdo himself in a couple of well favored symphonies. These were Beethoven's Eroica and Sibelius' Second, the pairings of which has long proved to be a sure-fire attraction.

IDEAL NIGHT

Favored by cool air, it was an ideal summer night. The audience, which overflowed the 6000 Shed in a couple of acres of music loving humanity, brought the conductor back again and again to voice its approval.

Although Koussevitzky, who never looked fitter or conducted with more verve, has presided over the series of six Bach-Mozart concerts, this concert marked the opening of the 13th season of a festival that now ranks with the most renowned in the world.

Last year it drew a total of 181,-880 people; all indications point to an even larger number this season. For the final of the chamber size Mozart concerts, nearly 6000 people turned up despite the fact that only 1200 could be seated in the opera theater.

MUCH DISCUSSION

Still exciting much discussion at Tanglewood is the Koussevitsky-Boston Symphony Orchestra management dispute, which developed when the conductor took to the air to claim that "a guest conductor" (actually the Hellen de Sabata) had been engaged without his approval. The managements claims it had Koussevitzky's approval.

In any case the de Sabata affair is but one of several episodes, Koussevitzky most strenously opposing various innovations that were made without, so he claims, his approval. One of these is the fact movies were to be shown following the concerts in an effort to hold some of the audience to allow a more leisurely dispersion of traffic, long a difficult problem. However, no movies were shown tonight; there was, it was explained, a full moon.

Aside from these slight grains of sand in the cog wheels, the Tanglewood season, represented so far by the Bach-Mozart concerts, Mozart's "La Finta Giardiniera," a number of chamber music concerts, recitals and student ensembles in addition to the vast (nearly 400) music school, has been notably successful. The first night audience, officiallp announced as 8800 ran considerably ahead of last season.

COMPARISON DIFFICULT

While it is as difficult to compare the "sound" of the orchestra under its former leader as contrasted with the "sound" of the same orchestra under Munch; all the old personal persuasiveness of Koussevitzky was much in evidence. The Shed being what it is, a pie-shaped affair open save at the stage, the tonal qualities of the orchestra do not compare with those in Symphony Hall at all. The strings seem thinner, the woodwinds and brasses brighter and broader.

Koussevitzky, however, who has not changed Munch's seating plan, moulds all this into an instrument of considerable effect considering the naturally less compact, less focussed tone quality of the orchestra in this setting. In the Eroica, though he over-emphasized changes in tempo in the first movement, he gave the funeral march a slightly effective quality of sombreness and went on, thereafter, to produce marvels of clarity, especially in the variations of the finale.

What the Sibelius—which is Koussevitzky's special province—he nursed loose all his old force and dramatic intensity to bring down, at the end, the house. The conductor, in short, once again demonstrated that the years do nothing but give him more physical command and more musical intuition and authority.

Koussevitzky's next appearance is tomorrow night when he conducts two Nocturnes and "La Mer" by Debussy, and Bruckner's Seventh Symphony. He conducts again (the B Minor Mass) on August 10, and makes his final appearance of the season on Sunday, August 13, when Mrs. Roosevelt will be the narrator in Prokofieff's "Peter and the Wolf."

(From Late Editions of Yesterday's Times.)

KOUSSEVITZKY SETS MOOD FOR FESTIVAL

Tanglewood Finds He Is Still Master as He Leads Boston Symphony in Concert

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 27—Serge Koussevitzky cut a cake for his seventy-sixth birthday yesterday; and tonight he waved a baton for the first of the Berkshire Festival's concerts here by the full Boston Symphony Orchestra at Tanglewood. Since life for many conductors seems to begin at 70 or later, Mr. Koussevitzky elected to conduct two of the grand and exacting symphonies of the repertory—Beethoven's "Eroica" and Sibelius' Second.

This was properly heroic music with which to start the concerts in the music shed, and Tanglewood was granted a lovely evening for it. The moon hung high and full to the south, and the shed, open at the sides, was air-conditioned perfectly by a mild west wind blowing through the Berkshire hills and the green lawns of Tanglewood.

There were 8,800 persons in the audience, and some 3,000 were on the lawn behind the shed.

It is possible that, assuming that the weather is cooperative, this festival will break all records. The Bach-Mozart series drew a total of 23,500 in three week-ends, and things have started well for the concerts in the shed.

Mr. Koussevitzky, who stands and moves with all his accustomed vigor, conducted performances tonight that emphasized the grandeur and largeness of utterance of the two symphonies. One might quibble about an overstressed brass passage here or a sentimentalized tempo there, but the performance as a whole had sweep and momentum.

This is a symphony to fill spaces even grander than those of this spot in the Berkshires as well as to reach into corners of the heart open only to an epic poet. Mr. Koussevitzky's conception was designed for the wide, open spaces. His scale of sonorities was immense, and the players of the Boston Symphony responded to this conception with resourcefulness.

After the "Eroica," any symphony has a fair chance of being a letdown. The epic style of a lesser composer, even as honest a man as Sibelius, seems fustian by comparison. Mr. Koussevitzky and the orchestra managed to do the work persuasively and its northern song worked its spell on the large and enthusiastic audience.

Opening of the 1950 Season

While the Bach-Mozart concerts are yearly becoming more important; they still rank as preliminary and minor compared to concerts in the Shed at Tanglewood where the whole orchestra is engaged.

The 1950 Festival had an auspicious start last night, with the Boston Symphony Orchestra performing under the familiar baton of Dr. Koussevitzky. The largest opening crowd on record heard a magnificent performance of a program made up of two works the quality of which is above question and the popularity of which is established. The weather was perfect even to the extent of including a full moon; the speed with which the motorists were sent on their way proves that the work of the planners and the efforts of the police both within and outside the grounds are relieving the traffic problem. If the other concerts follow the lead of the opening one, the Festival is on the threshold of its most successful season.

ORCHESTRA VIEW: Armed with a five-inch F2 lens on his 35-millimeter Leica, Tanglewood photographer Howard F. Babbitt Jr. caught this intimate view of Dr. Koussevitzky last night through a small hole in the back of the shell.

Road Widening Possible

Dr. Koussevitzky said he felt such a move would not relieve the traffic situation, but hinted he might confer with authorities of the former Berkshire Symphonic Festival Inc., which turned its property at Tanglewood (the Music Shed) over to the Boston Symphony Orchestra Inc., in 1938 when the big Shed was dedicated. It is reported there is a balance of more than $40,000 in the treasury of the Berkshire Symphonic Festival Inc., which Dr. Koussevitzky feels "could help to widen some of the roads leading to Tanglewood."

The only announcement from the BSO press department last night relative to the movie was that it would not be held because "there's a full moon tonight."

Victor de Sabata, the Italian conductor, who will be the guest

Festival

Continued From First Page

conductor at two of the concerts during the second series, will arrive at Tanglewood tomorrow to start rehearsals with the Boston Symphony on Tuesday.

Mrs. Franklin D. Roosevelt is also scheduled to arrive next week at Tanglewood to start rehearsals with Dr. Koussevitzy and the BSO in her role as narrator in Prokofieff's "Peter and the Wolf," to be performed on Aug. 11 as part of the Tanglewood on Parade program for the benefit of the Berkshire Music Center.

BERKSHIRE FESTIVAL

By Arthur Berger

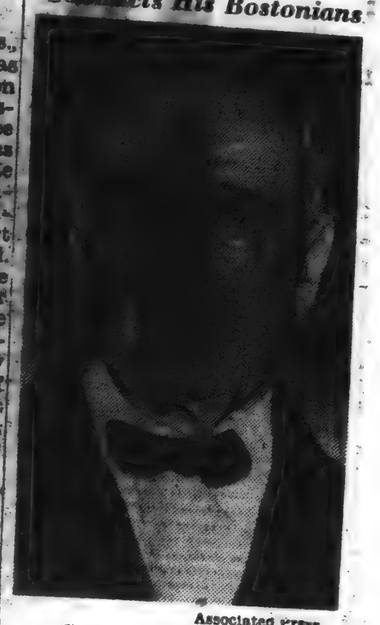
Return of the Maestro

TANGLEWOOD, Lenox, Mass., July 27.—Serge Koussevitzky was reunited with the assembled Boston Cymphony Orchestra here Thursday night for the first time since his retirement almost a year ago as its permanent musical director. He had previously, this season, conducted a group of Boston Symphony members in a Bach-Mozart series in the Theater-Concert Hall. But Thursday night's concert in the huge music shed, opening the major series in the thirteenth Berkshire Festival, marked his first encounter with the fully massed body of musicians since the close of last year's festival when he left this country to conduct in Europe, Israel and other parts of the world.

Mr. Koussevitzky opened the program with a dramatic reading of Beethoven's Eroica Symphony, and it was obvious that being once again at the head of the orchestra he had conducted for twenty-five years, put him in an expansive and emotionally heightened state. His performance was a bit uneven, but there was a strong impulse behind it, and the conception had the majesty we have associated with his style. The orchestra sounded well. My impression may have been conditioned by the fact that I sat Thursday night near the center of the shed, which was further back than where I sat last year. But felt that the brass blared somewhat less than I recall from the past.

The program also included the Second Symphony of Sibelius, a work in a romantic style in which Mr. Koussevitzky has always been at home. The two works added up to a conventional program of wide appeal, and the crowds that filled la

Conducts His Bostonians



Associated Press

Serge A. Koussevitzky

most of the music shed and occupied a good part of the lawn behind it were obviously pleased by the musical proceedings. Clear skies, a full moon, and uncommonly congenial temperature added considerably to the evening's delight. The attendance was reported to be about 8,800, slightly more than last season's opening.

BSO Concert Draws 8800 To Festival

Koussevitzky Scores Triumph—Movies Canceled

TANGLEWOOD — Dr. Serge Koussevitzky has lost none of his drawing power at the Berkshire Music Festival despite a few skirmishes with the management of the Boston Symphony Orchestra since he retired as the regular conductor last year and continued as director of the Music Center here which he founded in 1940.

A crowd of 8800 music lovers turned out last night for the opening concert of the first of three series in the Music Shed with Koussevitzky conducting the BSO in compositions by Beethoven and Sibelius. It was the largest crowd to attend an opening concert in the Music Shed in the first series since the building was erected in 1938. The previous high on opening night was 8500.

The screening of the U.S. State Department's film, "Tanglewood," made last year for distribution to 40 foreign countries, was scheduled out-of-doors near the theatre-concert hall last night but was called off at the last moment. Dr. Koussevitzky, who claims he was not consulted about the showing of the film, protested the move to the board of trustees of the BSO, explaining the movie would "lower the standards of Tanglewood." He said he wanted to have the public leave Tanglewood "remembering the concert and not a movie." His protest was made to Henry B. Cabot, president of the board, who is spending the summer in Maine. Yesterday Dr. Koussevitzky said he received word from Mr. Cabot that the board is "respecting my wishes in calling off the movie."

The Tanglewood Advisory Committee had suggested the movie be screened in a move to hold many motorists on the grounds to relieve the traffic congestion following the concert.

Tanglewood

Bernstein To Conduct Student Orchestra

TANGLEWOOD — The students in Department II orchestra at the Berkshire Music Center will give their weekly Friday night concert at 8.15 in the Shed tonight, in addition to their concert marking the 200th anniversary of the death of Johann Sebastian Bach, in the afternoon.

The program will include Ravel's "Rapsodie Espagnole," conducted by Leonard Bernstein; Gerald Kechley's "Overture," conducted by the composer, a student at Tanglewood under Aaron Copland; and Bloch's "Schelomo." The cello soloist in "Schelomo" will be Robert Sayre, with Irwin Hoffman conducting.

Attendance at these weekly student sympnony concerts has averaged 2000 persons. The programs are open to the Friends of the Berkshire Music Center, as are all other student and faculty events at Tanglewood.

Composers' Forum Sunday Night

The program for composers' forum, Sunday at 8.15 PM, in the Chamber-Music Hall follows:

Robert Parris (Philadelphia)
Sonata for Two Pianos (in four movements)
Pianos, Edna Bockstein and Robert Parris
Martin Boykan (New York City)
Sonata for Flute and Piano
Flute, Robert Armer
The Composer at the Piano
Raymond Wilding-White (Boston)
Piano Sonata (1950)
Piano, Robert Parris
Theodore Snyder (New York City)
Wast Songs
[illegible], Adele Addison and Willabelle Underwood
[illegible]—Sonya Bendett
[illegible]—Jean Berg
[illegible]—Margaret Strand
[illegible]—Ross Shub
[illegible]—Catherine Barnhart
[illegible]—Parsi (Ponce, Puerto Rico)
String Quartet
Violins—John Pintavalle, Ronald Balazs
Viola—Chester Petranek
Violoncello—Paul Thomas

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Camp Onota Launched Career for Bernstein

Conductor Made Debut In 1937

Musician Had Hard Road Before Hitting Big Time

By John G. W. Mahanna

Camp Onota and not Tanglewood can claim credit for giving Leonard Bernstein his start as an orchestra conductor.

Long before he ever thought of conducting a great orchestra like the Boston Symphony, young Bernstein was serving as music counselor at Camp Onota. That was in 1937 when he organized his first rhythm band composed of seven campers who played triangles, tambourines and cymbals.

"There were good too," he recalled today as he laughingly inspected an old photograph of his first orchestra which was found recently in the Camp Onota files by Lou Williams, the camp director.

"Kind of heavy then, wasn't I?" said Bernstein as he gazed closer at the photograph.

Likes To Look Back

The 32-year-old musician, who will be the guest conductor at the first two Sunday concerts of the Boston Symphony Orchestra at Tanglewood, likes to look back now on the days when he was a counselor at the camp on Onota Lake.

"I had no more idea then of becoming a conductor," says Bernstein, "than I had of flying a dirigible. I didn't know what I wanted to do."

Bernstein returned to Harvard at the close of the summer to complete his junior year and in the summer of 1938 he gave a few piano concerts in Boston, using his earnings—$65—to head for San Francisco. He arrived on the West Coast without a penny "but somehow I managed to return east to complete my senior year at Harvard."

In 1939 he headed for New York "to seek my fortune," but found before long that cracking the big-time was far more toilsome than he at first believed.

Looks up Friend

Broke and discouraged, Bernstein looked up an old friend, Adolph Green, whom he had met two years before at Camp Onota. Lenny, as he is known to the students around the Berkshire Music Center, recalled that Green appeared as "guest star" in "The Pirates of Penzance," which Bernstein directed for parents' week end at the Pittsfield camp.

Green and another friend took Bernstein in to their dingy apartment on East Ninth Street and the next day he started jobhunting. While Green and three other friends entertained customers of the Village Vanguard under the group name of "The Revuers," Bernstein worked at the apartment composing tunes.

"I couldn't find a publisher who was interested in anything I composed and no one would give me a job," he declared.

Bernstein soon returned to Boston and was almost so discouraged that 'I even thought of entering business with my father, who sells beauty parlor supplies."

First Break

His first break came soon after Leonard Burkat, a former school chum at Boston Latin High School and Harvard, arranged through his sister for Bernstein to meet Dimitri Mitropoulos, leading Greek conductor. Burkat is now the librarian at the Berkshire Music Center.

Mitropoulos encouraged Bernstein to take up conducting and wrote letters of recommendation for him to the Juilliard Graduate School in New York, where he found no more applications were being taken. As a last resort, Bernstein tried the Curtis Institute in Philadelphia where he was given an audition by Fritz Reiner and was accepted.

Bernstein had not yet met Dr. Serge Koussevitzky. It wasn't until a few months later that he learned the Boston Symphony Orchestra's great conductor was opening a school at Tanglewood. He gathered "all of the recommendations I could find and wrote a letter to Dr. Koussevitzky asking permission to enter his class." He was called to Boston for an audition and was accepted immediately by the founder of the Berkshire Music Center.

Koussevitzky took Bernstein under his wing, developing his musicianship and equipping him with conducting technique. Bernstein still speaks with warmth of his former master, Dr. Reiner, but is high in his praise "and proud to be a pupil of Dr. Koussevitzky." At their first meeting, Koussevitzky and Bernstein became instant friends.

Plays Boogie-Woogie Too

"I fell in love with Tanglewood the first time I visited the place," said Bernstein. A few nights during his first year he drifted from the serious conducting classes at the Music Center and was often seen playing boogie-woogie at the Log Cabin on the Lenox-Pittsfield road where he used to entertain his friends.

"I've gotten away from boogie-woogie in the last couple of years," he said smilingly, but his friends contend he still plays a little boogie-woogie when he's not under pressure preparing for a concert.

In the fall of 1941 young Bernstein went to Boston at Koussevitzky's suggestion and opened a studio.

"I didn't work at all that fall and winter," he said, explaining that at that time the Boston Symphony Orchestra was a non-union organization. He was a union musician and couldn't play a concerto as planned because of the non-union status of the orchestra.

Bernstein decided to send out cards announcing he had opened a studio, hoping his stay in Boston wouldn't be a total loss, but as things turned out it was. He didn't get a pupil but managed to do a lot of composing.

He spent the next summer back at Tanglewood. In the winter he went to New York where he got a $25-a-week job with Harms-Remick, the publishing firm that a few years before turned him down when he was seeking employment. Today the firm publishes his music.

Bernstein wrote his first symphony, "Jeremiah," in the summer of 1943 but his enthusiasm for music started to drop because, he said, "I had been rejected three times by the Army for military service because of asthma, and I felt useless." Tanglewood didn't operate on a full scale that year but he came to the Berkshires to do a few concerts with Dr. Koussevitzky for the benefit of the American Red Cross.

It was that summer he first met Dr. Artur Rodzinski, who was living at the time in Stockbridge. Rodzinski, who was then conductor of the New York Philharmonic-Symphony Orchestra invited Bernstein to be his assistant.

"Up until then," recalled Bernstein, "I was blue and ready for the river. This I thought was the beginning of a career."

Dr. Rodzinski, an Oxford Group member at the time of Bernstein's first meeting with him, got "guidance" to ask the young musician to become his assistant.

"We talked," Bernstein says, "on a kind of haystack. I didn't go through any scores, or even play for him. An hour later I was assistant conductor of the Philharmonic. Just like that."

Composed 'Fancy Free'

Bernstein's shaky living schedule was altered beyond recognition in the next few years. He joined with his old friend, Adolph Green and Betty Comden in 1944 to compose "Fancy Free," which turned out later to be the musical hit, "On the Town." He composed for piano and orchestra, "The Age of Anxiety," which was given rave notices after it was performed at the Berkshire Festival by the Boston Symphony Orchestra last year. Now he hopes to write "the great American opera." He served for three years as musical director of the New York City Symphony, resigning in 1947.

He has conducted orchestras in practically all of the great cities of the world and only two weeks ago interrupted his European tour to return to Tanglewood at the invitation of Dr. Koussevitzky, to appear as guest conductor for two of the Festival concerts. He is becoming more than a pocket-edition of a celebrity at the Music Center. He isn't exclusively the product of Koussevitzky, but he feels "at home" when he's under the wing of the maestro at Tanglewood.

Bernstein will not remain for the third series of concerts at the Festival because he is flying back to Europe to complete his tour. It won't be many months, however, before "Lenyuska," as he is called by Koussevitzky, and the founder of the Music Center, team up again to start touring this country with the Israel Philharmonic Orchestra.

BEFORE . . .: Three years before he became a pupil of Dr. Serge Koussevitzky in the conducting class at the Berkshire Music Center, Leonard Bernstein, then a counselor at Camp Onota in this city, organized and conducted this rhythm band among the campers. Here Bernstein is about to direct his musicians in a performance at the camp.

THE BIG TIME . . .: It wasn't long after Bernstein was taken under the wing of the retired conductor of the Boston Symphony Orchestra that he started a great career as a conductor. Here the members of the BSO join in an ovation to the youthful conductor following one of his performances in the Music Shed at Tanglewood. He returns as guest conductor Sunday and again the following Sunday.

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Festival

Continued From First Page

conductor at two of the concerts during the second series, will arrive at Tanglewood tomorrow to start rehearsals with the Boston Symphony on Tuesday.

Mrs. Franklin D. Roosevelt is also scheduled to arrive next week at Tanglewood to start rehearsals with Dr. Koussevitzy and the BSO in her role as narrator in Prokofieff's "Peter and the Wolf," to be performed on Aug. 11 as part of the Tanglewood on Parade program for the benefit of the Berkshire Music Center.

Thunderous Ovation Given Conductor, BSO

By JAY C. ROSENFELD

TANGLEWOOD — The entire Boston Symphony Orchestra made its seasonal debut at Tanglewood last night when it played the first of the Berkshire Festival concerts in the huge Music Shed. In the past three week ends a smaller ensemble from the orchestra has been playing six concerts of Bach and Mozart in the theatre concert hall but this was the first appearance of the complete orchestra and also the first time since the end last year of his memorable 25-year tenure that Serge Koussevitzky has conducted the famous orchestra.

The reception he was accorded and the vivid response the orchestra gave his inspired conducting gave no indication that they had been separated over the past year. The program consisted of two of Koussevitzky's favorite symphonies, the Beethoven third (the "Eroica") and the Sibelius second, symphonies in which he is on his most familiar ground and in which specific phrases as well as the larger plan have been perfected over many years of repetitions.

The "Eroica" was in the grand manner, full of strikingly executed details but otherwise with huge brush strokes on a tremendous canvas. In his tours in many countries the past year we suspect that Koussevitzky may not always have found the sensitive and instant response the Boston men give him and he seemed to revel in the subtle inflections and the marvelously rounded tone quality they produced for him.

The Sibelius he made one long fervent love song. One became intoxicated with the irresistible impetus he built up as he prepared for the long approaches to Sibelius's climaxes. It was as though he were searching for the limits to which the orchestra could go in their expressiveness. He drained the strings of their last ounce of tone and exhausted the potentialities of the winds, yet they gave to their utmost extent to the tremendous elation of the huge audience which overflowed the Shed.

Triumphal Ovation

The ovation at the end of the Sibelius was in the old-time tradition of Tanglewood. The conductor bade the orchestra stand with him on his numerous recalls to share the triumphal ovation.

Whether the "Eroica" warrants the spacious retards the conductor demanded or the funeral march is proper at the extremely broad pace he set are academic questions beside the indubitable effects he achieved. The articulation in the slow movement revealed details which had never been so clear before. It was as though one suddenly looked with a microscope at the works of a watch which had been serving him perfectly satisfactorily for years.

And the Sibelius is made for such a treatment. Its defiance of analysis makes it putty in the hands of one whose imagination is as fertile as Koussevitzky's. He conjures up pictures and situations end on end all of them puffed to some degree with bombast and fustian but none the less exciting on that account. The tonal balance of the orchestra was never more evident. On the other end of its palette the soft and delicate passages were as rich and round as in those where their full resources were required, and the instant mirroring of the conductor's wide-ranging demands found them alert and able to a superlative degree.

Union

JULY 29, 1950

SUNDAY CONCERT PROGRAM LISTED AT TANGLEWOOD

Chamber Music Rental in Morning, Composers Forum at Evening

Lenox, July 28—The program for Sunday morning's regular chamber music recital by students at the Berkshire Music Center, Tanglewood, is as follows:

Fourth concert of chamber music by members of Department II at 10 a. m. in Chamber Music Hall.

HAYDN Octet in F for Wind Instruments
I Allegro molto
II Adagio con variazione
III Menuetto
IV Allegro
Oboes—Elihu Thorner and John Heard
Clarinets—Jona Ettlinger and Richard Weerts
Bassoons—Mordecai Rechtmann and Leander Walker
Horns—Arthur Goldstein and Zoltan Kol
(Coached by Mr. Simeon Bellison)

RAVEL String Quartet
I Allegro moderato
II Assez vif—tres rhythme
III Tres lent
IV Vif et agite
Violins—Diana Steiner Viola—Robert Oppelt
George Bennett Cello—Robert Sayre
(Coached by Mr. Jean Bedetti)

BRAHMS String Quintet in G major, Op. 111
I Allegro non troppo, ma con brio
II Adagio
III Un poco allegretto
IV Vivace ma non troppo presto
Violins—Robert Gerle
Burton Fine
Violas—Raymond Montoni
Dorothy Holcomb
Violoncello—John Hsu
(Coached by Mr. William Kroll)

The program for the Composers Forum Sunday at 8:15 p. m. in the Chamber Music Hall is:

Robert Parris ....Sonata for Two Pianos (Philadelphia) (In four movements)
Pianos—Edna Bockstein and Robert Parris

Martin Boykan Sonata for Flute and Piano
Flute—Robert Armer
The Composer at the Piano

Raymond Wilding-White Piano Sonata (1950) (Boston)
Piano—Robert Parris

Theodore Snyder (NYC) .....Wee Songs
Soprano—Adele Addison
Wilhabelle Underwood
Flute—Sonya Bandett
Oboe—Jean Berg
Clarinet—Margaret Strand
Violin—Ross Shub
Violoncello—Catherine Barahart

Hector Campos-Parsi .....String Quartet (Ponce, Puerto Rico)
Violins—John Pintavalle, Ronald Balazs
Viola—Chester Petranek
Violoncello—Paul Thomas

60 U.N. Secretariat Visitors Arriving Here This Evening

Group From 22 Countries To Be Entertained in Local Homes—Guests Of Tanglewood for Week-End Concerts

Twenty-two countries will be represented by the 60 U.N. Secretariat visitors who are scheduled to arrive at Union Station tonight at 9.48.

The group will be house-guests of local residents and will be the guests of the Boston Symphony Orchestra at Tanglewood concerts tomorrow night and Sunday afternoon. Among them will be Benjamin Cohen of Chile, assistant secretary general, and Mrs. Cohen. The group will return to New York from the Stockbridge station following the Sunday concert.

At the station tonight, they will be met by the 30 or more Pittsfield persons who made housing arrangements for them through the Workshop for World Understanding. The pairings of guests and hosts were set up with the help of Mrs. Frederick M. Myers and Mrs. Sheridan R. Cate.

Suggested by Mrs. Roosevelt

The Berkshire week end for the U.N. Secretariat members was first suggested last year by Mrs. Eleanor Roosevelt. Mrs. Roosevelt herself will be at Tanglewood next week as the guest of Dr. Serge Koussevitzky.

In addition to the adult group, 12 young people, children of other Secretariat members, will spend this week end here as guests of the Junior Friends of the Berkshire Athenaeum. They will arrive with the others on the train tonight. Arrangements for their visit are under the direction of Miss Lucille V. Burbank of the library.

The adult visitors and their local hosts will occupy a block of seats in the Tanglewood Shed for both music programs. Before the Sunday concert, a picnic will be held on the grounds at Tanglewood at 1. Besides hosts and Secretariat guests, invitations have been sent to about a dozen, including Dr. Koussevitzky and faculty members of the music school. Arrangements for the picnic have been made by the Pittsfield League of Women Voters.

About 20 of the younger set in the U.N. group will be entertained at an afternoon of sport events tomorrow on the south shore of Pontoosuc Lake. They will swim, go boating, play volley ball and other games at the "Castle," summer home of a group of GE engineers.

Tanglewood

Chamber Music Recital Tomorrow at 10 AM

The program for Sunday morning's regular chamber music recital by students at the Berkshire Music Center was announced today. It will be the fourth concert of chamber music by members of Department II and will start at 10 AM in the Chamber Music Hall.

The program follows:

Octet in F for Wind Instruments ... Haydn
I Allegro molto
II Adagio con variazione
III Menuetto
IV Allegro
Oboes —
Elihu Thorner, John Heard
Clarinets —
Jona Ettlinger, Richard Weerts
Bassoons —
Mordecai Rechtmann, Leander Walker
Horns —
Arthur Goldstein, Zoltan Kol
(Coached by Simeon Bellison)
String Quartet ..... Ravel
I Allegro moderato
II Assez vif—tres rhythme
III Tres lent
IV Vif et agite
Violins —
Diana Steiner, George Bennett
Viola —
Robert Oppelt
Cello —
Robert Sayrs
(Coached by Jean Bedetti)
String Quintet in G major ..... Brahms
Opus 111
I Allegro non troppo, ma con brio
II Adagio
III Un poco allegretto
IV Vivace ma non troppo presto
Violins —
Robert Gerle, Burton Fine
Violas —
Raymond Montoni, Dorothy Holcomb
Violincello —
John Hsu
(Coached by William Kroll)

BOSTON SUNDAY HERALD, JULY 30, 1950

Berkshire Festival

The Berkshire Festival continues into its second week of the season at Tanglewood under the direction of Serge Koussevitzky, this week. Leonard Bernstein is the guest conductor of the concerts today and next Sunday, while Victor de Sabata will conduct Thursday and Saturday evenings. Tomorrow night Lukas Foss will conduct a performance of his new opera, "The Jumping Frog of Calaveras County." The complete concert programs are as follows:

TODAY AT 3:00
Leonard Bernstein conducting
Adagietto — Shapero
Timon of Athens — Diamond
The Song of Songs — Foss
(Ellabelle Davis, soloist)
Symphony No. 2 — Brahms

THURSDAY AT 8:15
Victor de Sabata conducting
"Academic Festival" Overture — Brahms
"Unfinished" Symphony — Schubert
"Pines of Rome" — Respighi
"Spirituals" — Gould
"Tristan and Isolde" Prelude and Love-Death — Wagner

SATURDAY AT 8:15
Victor de Sabata conducting
Sinfonia from the Christmas Oratorio — Bach
Symphony in E flat major — Mozart
"The Roman Carnival" Overture — Berlioz
Pezzo Concertante — Ghedini
Symphony No. 5 — Beethoven

SUNDAY, AUG. 6
Leonard Bernstein conducting
"Mother Goose" Suite; Alborado del Gracioso; Piano Concerto (Leonard Bernstein, soloist) — Ravel
"Romeo and Juliet" excerpts — Berlioz

VICTOR DE SABATA, Italian conductor who will lead the Boston Symphony Orchestra in the Berkshire Festival concerts at Tanglewood Thursday and Saturday evenings.

Moonshine

To the Editor of THE EAGLE:—

In addition to its final consultation of the almanac for moon phases, I trust the symphony management concurs in Dr. Koussevitzky's taste in suggesting no movies for concert nights.

JOHN BARKER.

Pittsfield.

Globe

--Berkshire Festival

Berkshire Festival Now in Full Swing at Tanglewood

The main portion of the Berkshire Music Festival, by the full numbers of the Boston Symphony Orchestra, is now in full swing at Tanglewood, in Lenox. The concert this afternoon at 3 in the Music Shed will be conducted by Leonard Bernstein, with the following program:

Harold Shaperol Adagietto; David Diamond: "Timon of Athens"; Lukas Foss: "The Song of Songs" (Ellabelle Davis, soprano soloist); Brahms: Second Symphony.

The programs for series B, next week-end, will be as follows:

Thursday at 8:15, Victor De Sabata conducting. Brahms: "Academic Festival" Overture; Schubert: "Unfinished" Symphony; Respighi: "The Pines of Rome"; Morton Gould: Spirituals for String Choir and Orchestra; Wagner: Prelude and Love-Death from "Tristan and Isolde."

Saturday at 8:15, Mr. De Sabata conducting. Bach: Sinfonia from Christmas Oratorio; Mozart: Symphony in E-flat (K. 543); Berlioz: Overture, "The Roman Carnival"; Ghedini: Pezzo Concertante; Beethoven: Fifth Symphony.

Sunday, Aug. 6, at 3, Leonard Bernstein conducting. Ravel: "Mothen Goose" Suite, Alborada del Gracioso, Piano Concerto (Mr. Bernstein, soloist); Berlioz: Excerpts from "Romeo and Juliet" Symphony.

VICTOR de SABATA, noted conductor will appear at Tanglewood this week.

Victor de Sabata to Conduct At Tanglewood This Week

Italian Maestro to Lead Boston Symphony Thursday and Saturday Nights in Music Shed; Final Mozart Program Given in Theater-Concert Hall

By VICTOR PRAHL

A variety of musical events are scheduled for the coming week at Tanglewood. In this afternoon's concert Leonard Bernstein will conduct the full Boston Orchestra in a program that includes three compositions by young American composers, an Adagio by Shapiro, 'Timon of Athens" by David Diamond, and "The Song of Songs" by Lukas Foss with Ellabelle Davis as soloist. The concert will close with the Symphony No. 2 by Brahms.

Opera Tomorrow

On Monday night the opera department will present opera scenes, including a performance of "The Jumping Frog" by Lukas Foss: Tuesday at 4.30 the small choir will offer a program of Bach Cantatas and in the evening Alexander Schneider will play three Bach Sonatas for violin alone, completing the set of six in another recital on Wednesday night. On Thursday night the dynamic Italian conductor Victor de Sabata will make his debut in this vicinity in the following program:—

VICTOR DE SABATA

"Academic Festival Overture" ..... Brahms
"Unfinished" Symphony ..... Schubert
"Pines of Rome" ..... Respighi
"Spirituals" for strings and orchestra Gould
Prelude and Love-Death, "Tristan and Isolde" ..... Wagner

The same conductor will hold forth on Saturday night in the following works:—

Sinfonia from Christmas Oratorio ... Bach
Symphony in E flat ..... Mozart
Overture, "The Roman Carnival" .. Berlioz
Pezzo Concertante ..... Ghedini
Symphony No. 5 ..... Beethoven

Mozart Program

The last of the concerts in the theater-concert hall by members of the orchestra under Dr. Koussevitzky was given last Sunday afternoon. It was another all-Mozart program and opened with the rarely heard Symphony No. 33 in B flat (K. 319). Listening to this joyous work written just after the death of the composer's mother and in the midst of an unhappy love affair one was impressed anew with how little Mozart's compositions were influenced by his personal life. His was an endless well of pure inspiration that flowed on independantly of any individual suffering. Dr. Koussevitzky, in top form, gave the work a vital reading that bristled with life and gaiety.

Pierre Luboshutz and Genia Nemenoff were soloists in the Concerto for Two Pianos in E flat (K. 365), and of the numerous performances we have heard this talented pair give of this work, this was by far the most distinguished. The tenderness, repose, and contemplative spirit of the lovely. Andante was really memorable in this performance. And in the first and last movements there was perfect balance, elasticity and spring of rhythm and a beautiful clarity that always bespoke the spirit of the music. Dr. Koussevitzky and his men were as one with the soloists rounding out a performance that approached perfection.

Jupiter Symphony

The second half included the Overture to "Idomeneo" and the "Jupiter" Symphony. This last and probably the greatest of all Mozart's symphonies has been heard each season in this series but this performance too stood out as one to be remembered. Its intricate figuration and contrapuntal complexities were all skillfully welded into the smoothest flowing ensemble imaginable, projecting perfectly this triumphant expression of Mozart's art.

A perfect day helped attract an outdoor audience at least three times the size of the tin the Auditorium and there was a festive spirit about the whole concert.

Thursday Concert

No one could possibly quibble over the substantial matter offered in the two symposnes Dr. Koussevitzky chose for the opening concert in the big shed on Thursday night. Of heroic proportions, both Beethoven's "Eroica" and "Second" are mighty works among the most significant of the symphonic repertoire. It was a rare experience hearing a conductor in the mellow years of his maturity and a great orchestra, both perfectly at home in these compositions, project their inner and essential meaning with such a comprehensive understanding.

The performance of the "Eroica" was a revealing one. The powerful opening movement, the impressive funeral march, the shimmering electrical scherzo, and the climactic finale were delivered in turn with a majesty, nobility, vitality, and splendor that was overpowering.

The Sibelius is a weighty work but the composer's personal style afforded plenty of contract to that of Beethoven. In this symphony the great Finn really comes into his own and in expressing his national spirit the powerful starkness of his personal utterance assumes a new and powerful meaning. The authentic folk qualities which color the whole symphony surge on to the exciting grandeur and breadth of the thrilling theme for the brasses of the last movement. These passages too were delivered with a brilliance that was nothing short of overwhelming.

An audience of some 8800 reacted enthusiastically to the superb performances of these two major works, long associated with this great conductor and his orchestra both in performances and recordings.

We regret that we were unable to hear the performance of Mozart's youthful opera "La Finta Giardiniera" on Tuesday night, but from all reports we understand that Adele Addison, gifted young Springfield soprano registered a major success in the leading role.

'Scattered Showers' Forecast For Music Festival Week End

ELLABELLE DAVIS
Soloist Tomorrow

TANGLEWOOD—Berkshire Festival officials have their fingers crossed today on the weather forecast for the week end, which, according to the U.S. Weather Bureau at the Pittsfield Airport is "scattered showers" today and tomorrow. If the rain holds off for tonight's concert at 8.15 and tomorrow's program, starting at 3, Festival officials will look for huge crowds to pour into the Tanglewood grounds for both events.

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra tonight in Bruckner's Symphony No. 7 and Debussy's two nocturnes ("Clouds" and "Festivals") and "The Sea."

Tomorrow afternoon Leonard Bernstein, one of Dr. Koussevitzky's pupils in his conducting class and a member of the faculty of the Berkshire Music Center, will appear as guest conductor with the BSO.

The program for tomorrow's concert follows:

Adagietto ..... Shapero
Timon of Athens ..... Diamond
The Song of Songs ..... Foss
Ellabelle Davis, Soprano Soloist
Symphony No. 2 ..... Brahms

Victor deSabata, the Italian conductor, who will appear as guest conductor Thursday evening, Aug. 3, and Saturday evening, Aug. 5, arrived at Tanglewood this morning. He was met in Albany by George E. Judd, manager of the BSO, and his son, George E. Judd Jr., who is vacationing here from his duties as manager of the Oklahoma Symphony Orchestra. Mr. deSabata will start rehearsals with the orchestra on Tuesday.

David Diamond, who composed "Timon of Athens" to be performed tomorrow afternoon, is here for the week end concerts and will appear in the Music Shed tomorrow afternoon when his work will be played.

In Brief . . .

A welcome to the 60 week-end visitors from the U.N. May this practical, if brief, adventure in getting along together refresh them for the trying days that lie ahead. The Berkshires are proud to be their hosts . . . If they're looking for a hit act at Tanglewood on Parade this year, we submit Leonard Bernstein conducting Camp Onota's current rhythm band. The shorts might be optional

The Lions Club's [illegible] of nine

Bruckner's Symphony No. 7 Rare Tanglewood Pleasure

Dr. Koussevitzky and Boston Symphony Orchestra Give Vivid Interpretation; Shower Delays Program

By VICTOR PRAHL

Lenox, July 29—Anton Bruckner's symphony No. 7 comprised the first part of the program given by the Boston Symphony under Dr. Koussevitzky at Tanglewood tonight. The music of Bruckner, like that of Mahler, needs a special build-up, but in spite of this Dr. Koussevitzky succeeded in making the work interesting and at times highly vivid. His sympathetic approach enkindled with warmth the ascending, aspiring themes of the opening movement, so devotional in their expressiveness. Moving, too, were the rich organ-like sonorities of the chorale in the slow movement. The scherzo provided a welcome contrast yet here, too, a religious atmosphere pervaded the work. Most colorful of the four movements was the dynamic finale with its ingenious orchestration. Four tubas and a contrabass tuba augment the orchestra in adding a rich, organesque character to the symphony. It was a pleasure listening to this rarely played work by a neglected composer.

Debussy's Works

The second half consisted of Debussy' two nocturnes, "Clouds" and "Festivals" and his symphonic poem, "The Sea." The subtleties of Debussy's music elude some conductors but Dr. Koussevitsky seems to have an intuitive feeling for it which is complimented by the predominantly French personnel of the orchestra. Especially in these three pieces celebrating the glories of nature did they sense the vague atmosphere of the composer's idiom, so sensitive and expressive. Brilliant was the realization of the restless, dancing rhythms of "Festivals" and as for the great tone-poem, "The Sea," it had long been associated with the Boston Orchestra and Dr. Koussevitzky, their fine recording setting a standard for its performance. To this its tempestuous, surging phrases carried a fresh thrill teamed with virtuosity.

The late afternoon sunshine helped attract an audience of 9000 and, unfortunately, an unexpected shower drove the outdoor [illegible] under cover just before the [illegible] movement of the Bruckner, causing somewhat of a stir and slightly delaying the progress of the symphony.

Tomorow evening at Tanglewood, the big concerts open a series of nine programs in the Music Shed. These are the high marks of the season, and to them will come music lovers from all over the nation. Those who have tickets will sit in the spacious shed. Those who have no tickets will sit on spacious lawns along with the thousands of others, and will enjoy the music, amidst beautiful surroundings, from a distance. All will come away thrilled with a magnificent performance.

Our Hilltown Neighbors

By DAVID J. MALCOLM

Summer Music

Musical enterprises usually have hard sledding. People will pay freely for entertainment of the shoddiest sort and yet be loath to part with a few dollars for the privilege of listening to a group of musicians in the performance of good music or for the guaranteed support of such organizations. So much good music is available "for free," on the radio and elsewhere, that many of those who appreciate have come to feel that they are entitled to it without cost, and that somebody else will take care of the bills.

Now Boston is threatened with the loss of its Esplanade concerts because of heavy deficits. The expense of these summertime diversions on the banks of the Charles has to be covered by contributions and when those of the general public fall short, as they almost invariably do, the difference must be met by private donations. Already Arthur Fiedler, founder and conductor of the Esplanade concerts for 22 years, has gone to California for the rest of the season and guest conductors are filling in.

A similar condition exists in New York, where the Philharmonic-Symphony schedule at Lewisohn Stadium has been curtailed by a week and may have to be concluded earlier. Though admission is charged at these concerts, it has been announced that an additional $50,000 must be raised immediately to keep them going. Bad weather has been a factor in this year's slump, and an occasional crowd such as attended the annual Gershwin program (23,000) can't take up the slack. At Tanglewood financial problems are not acute.

Springfield's summer music consists mainly of the free Quadrangle concerts, of which only three are being given this season. Musical organizations like the Boston Symphony, the New York Philharmonic-Symphony and the Springfield Orchestra Association which derive revenue from ticket sales also depend to a large extent on contributions from Friends of Music for their existence. Americans may be material-minded, but most of them are willing to pay for what they get, and even intangible benefits can't be enjoyed indefinitely for nothing.

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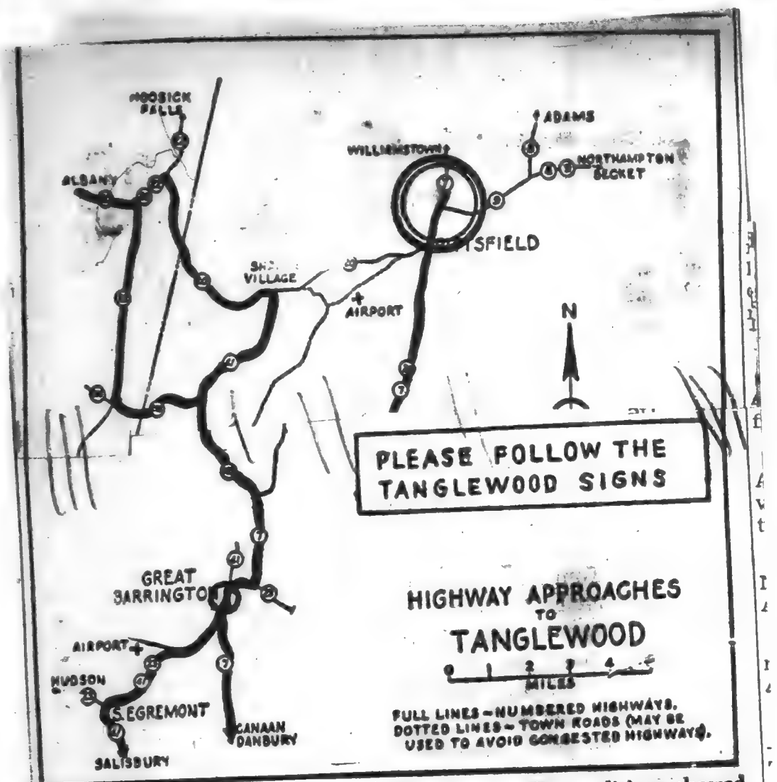

A BIG HELP: One of the reasons the traffic conditions showed signs of improvement at Thursday night's opening Music Shed concert at Tanglewood, is this route map distributed by the management of the Boston Symphony Orchestra, showing the best highway approaches to the Berkshire Festival.

Eagle July 29

K HERALD TRIBUNE, MONDAY, JULY

BERKSHIRE FESTIVAL

* * *

American Works Heard

By Arthur Berger

TANGLEWOOD, Lenox, Mass., July 30.—Leonard Bernstein's program for this afternoon's Boston Symphony concert in the mammoth Tanglewood shed went a long way toward giving this year's Berkshire Festival its measure of freshness. It listed three of our best young American composers whose music Mr. Bernstein brings to life in a fashion no one quite equals. David Diamond's "Timon of Athens" was the news of the occasion. Harold Shapero's adagietto and (with Ellabells Davis again as the excellent soprano) Lukas Foss' "Song of Songs" had both been favorably received before and were very good to hear again.

Rounding out a week-end pair of programs that began last night with Bruckner and Debussy under Serge Koussevitzky's direction, the three American works made a welcome group, with the one reservation—there was too much slow music.

"Timon of Athens," subtitled "Symphonic Portrait (After Shakespeare)," is described as a "psycho-orchestral study" of the "psychopathic," but also "noble and generous," hero of Shakespeare's play. Its over-all mood is brooding. But brilliant orchestral flashes appear suddenly and, like hallucinations, as suddenly disappear. Their presence in its consistently rich orchestral sonority is vital. Otherwise this eight-minute work would seem mainly to evoke Berlioz and other romantic tone poets.

In Romatic Vein

Romantic it is, even to the motive, which gives a new twist to those three questioning notes so fascinating to nineteenth-century masters from Bethoven with his "muss es sein" to Liszt of "Les Preludes." All in all, "Timon" is Diamond in his most tender and rhapsodic vein, weaving melodic threads in his own characteristic way.

Serge Koussevitzky has done more than his share for new music and now, at seventy-six, he seems understandably content to leave this department to his young associates. But his program last night was in no sense routine or lacking in power and ambitiousness. Bruckner's hour-long seventh symphony is not the sort of music that lends itself to frequent performances, and this was, as a matter of fact, the first time Mr. Koussevitzky has done it without cuts. His masterful reading was remarkable for its eloquence, accuracy and style. His tempos, some of them a shade fast for the Brucknerites, minimized the arid stretches and pointed up the several inspired and beautiful ones.

Weather Is Unsettled

Unsettled weather played tricks with the week-end concerts. Partly cloudy, but not unpromising skies preceded last night's event, but a light rain started to fall at about the second movement of the Bruckner. Many hardy listeners remained on the lawns, some of them without even protection of blankets or the shelter of trees. Most of the audience that overflowed the 6,000-capacity shed, however, were allowed to stand under the shed or bring in the outside benches and their own camp chairs. Conversely, very ominous clouds preceded this afternoon's concert, and a stiff downpour routed those on the lawn just before the concert began. When it did begin, however, the sun began to shine brightly, and those who had sought protection returned to their places on the lawn, and the usual afternoon, idyllic scene of listeners sprawled and relaxed under the skies was restored. But the time Mr. Bernstein reached the second half of his program, which consisted of the Brahms fourth symphony, the grounds were dry enough for comfortable reclining. The attendance at both concerts was very good, considering that both the weather and programs did not have wide popular appeal. There were almost 10,000 last night and 9,500 this afternoon.

LETTERS TO THE TRANSCRIPT: July 10

Merits Public Support

Editor of the Transcript:

The world-wide fame of the Berkshire Festival at Tanglewood and the superlative concerts in the big shed which attracts thousands at every performance, should not allow the public to overlook the importance of the less sensational school of music conducted as a vital factor in the festival program by the Boston symphony orchestra, the only great orchestra which sponsors a music school. The Berkshire Music center created by Serge Koussevitzky, its director, is holding its eighth session from July 3 to August 13. Last year 465 students from 36 states and 19 foreign countries, most of whom were advanced musicians, attended the school. This year approximately the same number will devote an intensive six weeks to study under a faculty composed of eminent leaders in their respective fields.

Throughout the session concerts of professional quality will be given by the talented students of the Music center. These concerts include chamber music arranged by Gregor Piatigorsky, opera directed by Boris Goldovsky, and orchestral performances under the direction of Serge Koussevitzky, while the chorus trained by Hugh Ross will present programs in large and small groups. In addition to the school concerts five chamber concerts in recognition of this year's Bach anniversary have been provided through the generosity of Mrs. Elizabeth Sprague Coolidge and E. Power Biggs will present a series of three organ recitals also devoted to the works of Bach. Altogether more than 40 concerts will be given in connection with the Music Center all of which are open to voluntary subscribers to the Friends of the Berkshire Music Center. The importance and educational significance of the Music Center as a contribution to American culture can hardly be over-estimated and it should receive the active support of the public. Enrollment blanks for members and a complete calendar of events may be obtained from the Office of the Friends Tanglewood, Lenox.

KARL E. WESTON,
Williamstown.

THE BOSTON HERALD, M

Koussevitzky, Bernstein Direct Weekend Tanglewood Concert

By BEN GARDINER

TANGLEWOOD, July 30—Serge Koussevitzky and Leonard Bernstein, both recently returned from concert tours abroad, have completed the first series of concerts by the Boston Symphony Orchestra under the large music shed here in the Berkshires. Nearly 10,000 attended the week-end concerts Saturday night and this afternoon.

An unmistakable air of welcome lent unusual excitement to these idyllic surroundings and to the throngs, from those in formal dress in the boxes to the extras informally grouped on the vast lawn outside the shed itself. Except for such minor inconveniences as slight rain Saturday night and a brief cloudburst before today's concert, the events proved to be rewarding not only for the music heard but for the pleasantness of being out in the country in the company of an orchestra which is second to none in the world.

STIRS AUDIENCE

Festival Director Koussevitzky had selected a program that was bound to stir his audience to the depths of their spirits Saturday night. Leading off with Bruckner's Seventh Symphony—the one which achieved overdue recognition for this Austrian composer—he worked everybody up to a pitch of enthusiasm. When this piece, with its sombre and foreboding adagio second movement, was first performed in 1883 it was by Nikisch, a conductor who achieved the most fiery results. Koussevitzky's own rendition was of the same order—brilliant, inspired and lucid throughout even the heaviest textures.

That evening closed with Debussy's first two orchestral nocturnes and his "La Mer," and by that time the listeners were veritably in seventh heaven. The applause was nearly deafening.

The first part of today's program consisted of music by living composers, two of them present in the audience. There was the Adagio from Harold Shapero's Symphony for Classical Orchestra, a serious, darkly threatening piece for which the composer could not take a bow because he is away in Europe. Then followed David Diamond's "Timon of Athens" portrait based on Shakespeare's play.

'SONG OF SONGS'

But in Lukas Foss' "Song of Songs," which this orchestra has performed several times since its composition four years ago, the concert soared to great heights of lyric beauty. There is a simplicity about the second movement that is at once catching and enticing. Ellabelle Davis' singing of these words, particularly the verse beginning "Come, my beloved" was a thrilling experience long to remember.

The second half of the program was given over to Brahms' Fourth Symphony. Here Bernstein let loose and conducted in his most idiomatic style—which inclines even more this year than before to be a dance worth watching all by itself. But by whatever means he can inspire the orchestra, Bernstein is consistently able to bring out its best qualities and interpret the piece as fully as anyone could ask.

Among the many visiting notables here this weekend were Fritz Kreisler, the famous violinist, and 50 members of the United Nations secretariat.

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Boston Sunday Herald Magazine July 30

Berkshire Music

High up in the Berkshire's rolling hills, music lovers turn country highways into crowded roads from early July to mid-August—time of the Berkshire Music Festival. Blue-jeaned girls and swishly gowned women, and their escorts steep themselves in the music, relaxing under trees, on the broad lawns, or indoors while the country's leading musicians present outstanding scores. And all the while Serge Koussevitzky, director of the Music Center, works with students who will probably be appearing at Tanglewood, between Lenox and Stockbridge, when they make their marks in the music world.

BALLERINAS RELAX—Three members of the Ballet Theater from nearby Jacobs Pillow enjoy a sunbath as well as the music.

THE SCORE is explained to string players by Mr. Jean Bedetti. This is called a sectional rehearsal.

SERGE KOUSSEVITZKY in conversation with friends during a [illegible] at his cottage

HARPIST REHEARSES—Colette Rushford of Salem, Mass., plays the harp out of doors in cool Tanglewood breezes.

STUDENTS RELAX on the broad lawns of Tanglewood after a concert.

EXPERT INSTRUCTION is given by Zwi Zeitlin, Palestinian guest artist. The pupil is from South Carolina.

ROTOGRAVURE SECTION

Springfield Sunday Republican

• SPRINGFIELD, MASSACHUSETTS •

JULY 30 1950

Berkshire Holiday

Why must local folks journey to distant points and spend half of their vacation money on transportation? This question has been asked many times, and for our money you can do just as well right in our own territory as to journey to another section of the country for the same type of recreation. The rugged Berkshires are ideal for vacations at any time of the year. Here nature paints an ever-changing picture that makes every season a sheer delight. Berkshire County has so MUCH to offer the traveler . . . . 73,098 acres of State Forests; 13 rivers; 112 brooks and streams; 59 lakes; 17 major waterfalls; 23 camping and picnic areas; 14 golf courses; 8 ski centers; 200 miles of State Highways; 1500 miles of country roads. The mean elevation is 1500 feet above sea level, insuring cool nights in summer and ample snow in winter. The highest elevation, Mt. Greylock, is 3491 feet above sea level. Be active or lazy as your whim dictates! You'll find everything from cultural interests to the finest in every line of sports. Shown here and on Page 3 are points of interest that should favor everyone. They were taken on a recent weekend when young ladies from Springfield and Pittsfield were found vacationing in the Berkshires by Staff Photographer Paul Krause.

RELAXIN' TIME

Swimming pools dot the landscape throughout the Berkshires. Our young couples disport in the lavish pool with stainless steel slide at Oak 'n' Spruce lodge in South Lee.

BACKSTAGE

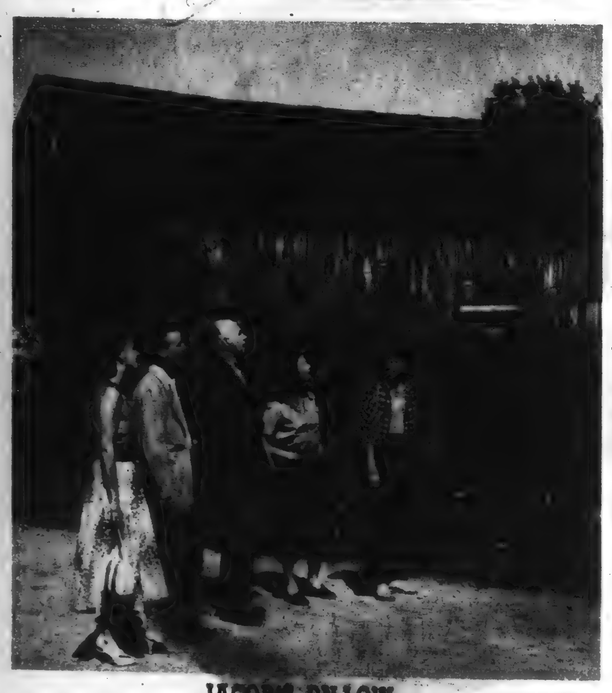
A peek at the set for "Harvey", latest production at the Berkshire Playhouse, was given the young ladies by Director William Miles. Broadway celebrities and students of the School of Drama use the Playhouse which was once a casino and an art center.

AFTERNOON OF MUSIC

— ABOVE — LEFT — The couples are shown on the lawn outside of the music shed at Tanglewood. Within Artist E. Power Biggs was playing music by Bach written for the organ.

HISTORICAL SITE

Nancy and Herb have just spent an hour or so visiting the Mission House. Once the home of John Sergeant, first missionary to the Stockbridge Indians . . . this early Colonial house was built in 1739 and is now a museum of early Americana.

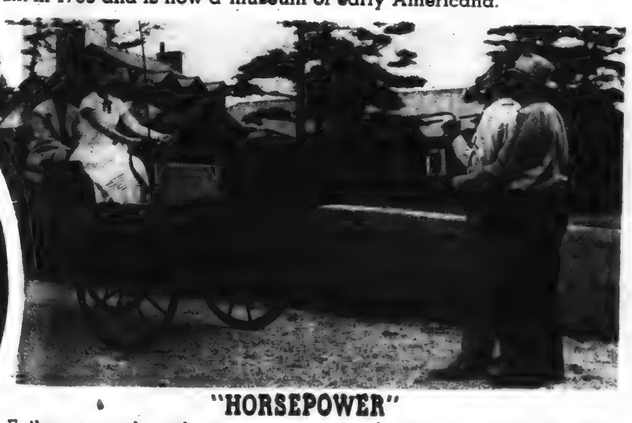


JACOB'S PILLOW

No vacation would be complete without a visit to the only theatre in this country devoted entirely to the dance. Personally conducted tour by the old master, Ted Shawn, proved an unforgettable experience.

IMPORTED BEAUTY

Main entrance at Elm Court is adorned with this marble and bronze fountain, valued at $100,000. This is but one of many fabulous appointments within and about this ornate estate. On the grounds are to be found nine greenhouses that furnish every type of flower and include tropical fruits as well.



"HORSEPOWER"

Failure to make advance reservations found the young visitors with a basket show wagon sans the horses. Messrs Prinz and Kimball were quite unaware of the photographer's intentions as they supplied the "horsepower".

SCENIC BEAUTY

Once you enter the Berkshires scenic beauty is on every side. This is the famed view of Stockbridge bowl, taken from the grounds at Tanglewood.

RARE TREAT

Ornate and expensively appointed, this dining room, symbol of a by-gone era, was selected as the spot for dinner at fabulous Elm Court. This 1000-acre estate was built by the Vanderbilts as a summer residence but is now open to resort clientele.

3 CONTEMPORARIES PERFORMED AT FETE

Bernstein Conducts Works by Shapero, Diamond and Foss at Berkshire Festival

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., July 30—It was the turn of contemporary music at the Berkshire Festival this afternoon. Leonard Bernstein, conducting the Boston Symphony Orchestra, offered music by Harold Shapero, David Diamond and Lukas Foss, as well as Brahms' Fourth Symphony. At last night's concert, which Serge Koussevitzky conducted, the program embraced Bruckner's Seventh Symphony and two nocturnes and "La Mer" by Debussy.

Though the week-end was marred by showers—they fell in the middle of last night's concert and at the start of this afternoon's—big crowds turned out for the programs in the Music Shed at Tanglewood. Last night's attendance was 9,900 and today's was 9,500.

Of the three contemporary pieces today the Adagio from Mr. Shapero's symphony for classical orchestra was the most impressive to this listener. Despite the fact that it seems a bit too long, it has something to say. Mr. Shapero's writing has personal feeling, and he projects this emotion with integrity.

There is little posturing or ranting, as might be the case with some young composers who cannot resist the temptation to show how they can throw their orchestral weight around. Mr. Shapero's style is simple and direct; it is "modern" only where there is a sound reason for it.

Mr. Bernstein, who had conducted the whole symphony in Boston, did only the Adagio in New York last season. It is a pity that he did not see fit to conduct the entire composition here.

Mr. Diamond's contribution was "Timon of Athens," a symphonic portrait based on Shakespeare. The music, which had its first performance in Louisville last February, makes skillful use of the full machinery of the orchestra. Mr. Diamond's "Timon of Athens" is, at the least, a theatrical fellow. Occasionally there is a suggestion of the character's essential tragedy, but not so much as there might be.

Of Mr. Foss' Cantata, "The Song of Songs," it must be said that the composer was courageous to attempt to set the radiant biblical lines to music. If he could not quite match the ancient poet's ecstasy, he did convey something of the mood. He seemed to be happiest in the more agitated passages where unadorned, soaring lyricism seemed to be in order. His musical style was halting. But he need not feel too dejected. He was 24 when he wrote the piece four years ago, and at the age it is easier to feel ecstasy than to give it artistic form.

Ellabelle Davis, the American soprano, who has been soloist in the cantata in New York and in many other places, sang with great feeling and dignity.

Mr. Bernstein conducted these pieces with drive and precision. He was responsive to the rhythmic and coloristic devices of the music, and he and the orchestra made them alive and persuasive.

At last night's concert Mr. Koussevitzky gave performances in the grand, sonorous line. The Bruckner symphony, which has its passionate admirers, was done with breadth and spaciousness. Its climaxes were tremendous, with conductor and orchestra working themselves to a frazzle to keep everything going.

9500 ATTEND CONCERT AT TANGLEWOOD

Boston Symphony Orchestra Is Conducted by Leonard Bernstein

By WILLARD M. CLARK

Lenox, July 30—Approximately 9500 music lovers, the Boston Symphony Orchestra and Leonard Bernstein, conducting, paid tribute to three American composers and to Johannes Brahms this afternoon. It was interesting to note the devotion with which Bernstein, 32, read the works of Harold Shaperi, 30, David Diamond, 35, and Lukas Foss, 28 years old. Diamond and Foss were in the audience to acknowledge its applause.

The program opened with the Adagio from Shapiro's "Symphony For Classical Orchestra." This was written in 1947 on commission from the Koussevitsky Music Foundation. It would seem from listening to this movement that Mr. Shapiro has the soul of a melodist. He has woven some rarely beautiful melodies into the fabric of his symphony and while there are moments of dissonance, moments which are musically acidulous, the sum total adds up to extremely lovely, listenable material.

On the other hand, David Diamond's portrait of "Timon of Athens" abounds in raucous harmonies, triple fortes and every kind of ear shattering verbiage. He has attempted to reveal time on the man, but he might have well been revealing a thunder storm. It is powerful music yet it adds little to Shakespeare.

Lucas Foss, former pianist with the Boston Symphony and now a Prix De Rome winner, composed his "Song of Songs," a Biblical Cantata for soprano and orchestra, in 1946 and it had its first performance during the 1947-48 Berkshire music festival. Mr.

Continued On Page 7

9500 ATTEND CONCERT AT TANGLEWOOD

Continued from Page 1

Bernstein conducted the work, we believe, and Ellabelle Davis was the soprano, as she was today. Foss based this cantata on the text of "The Song of Solomon," King James version.

This is a sensitive, wonderfully etched work, sincere, straight-forward and intensely moving. Miss Davis, singing better than we have ever heard her, negotiated the difficult passages with notable fluency. The voice rose above the orchestra easily and her enunciation was admirable. Mr. Bernstein read the cantata for what it was, a simple manifestation of faith.

Mr. Bernstein's excursion into the music of Brahms was less exciting than we had expected. He chose to program the master's first symphony, a work which has challenged the interpretive genius of many a conductor. Bernstein's conception of the opening movement seemed intimate. It was not on the grand scale and one felt the loss. His entire reading of the work was based on this intimate style, thus the symphony was weakened in expression because of it.

The orchestra played magnificently, as it always does, but it was evident that Mr. Bernstein's metier, at the moment, is not the classics, yet give him a contemporary work to interpret and few can equal him.

Series B, the current festival opens Thursday night when Victor Di Sabata will make his initial appearance at the festival. There is much anticipation of this event, for the fiery Italian has aroused a deal of controversy wherever he has appeared in this country.

Storm Clears Away In Time for Concert

By E. P. TROTT

Lenox, July 30—The [illegible] series of Berkshire festival concerts were attended by [illegible] afternoon. For an hour or more prior to concert time, [illegible] and streaks of lightning [illegible] from the black clouds that kept circling the grounds of Tanglewood. While off in the distance the thunder increased in its crescendo, sun shone brilliantly on the music shed and the hundreds of music lovers stretched out on the lawn surrounding it. With the pealing of the final bells to call patrons to their seats the clouds overhead darkened and opened forth to let loose a downpour that sent those on the lawn scampering for the covering of a shed.

Start of the program was held up and within five minutes the sun was shining brilliantly as ever and the throngs returned to their positions on the grass and the droves of humanity again poured out of the parking area to surge through the gates. And until intermission time music lovers continued to arrive after being convinced that threatening showers had spent themselves.

One man in his middle fifties stormed out of the music shed and, tearing up his ticket, headed for the public relations department where he filed a protest over the fact that the concert was not opened with the "Star Spangled Banner" especially at a time like this when American blood was being shed in Korea. Having spoken his piece, he left the grounds.

Attending this afternoon's concert were Victor De Dabota, noted Italian conductor; David Diamond, composer of "Timon of Athens" which was played as part of today's program, and Stephen Longstreet, author and playwright who wrote "The Jolson Story" and "High Button Shoes." Following his visit to Tanglewood he left for New York from where he will return to his home in Beverly Hills, Cal.

More than 50 United Nations secretariat members, here as guests of Tanglewood for this afternoon's concert, enjoyed a picnic at the main house.

Also attending as guests were a group of foreign engineers at Massachusetts Institute of Technology who are in the United States as part of the foreign student summer project. The group represented 25 countries of the world.

The management's efforts to interest patrons in remaining on the grounds at the close of concerts in order to relieve traffic congestion were greatly assisted by Rita Laplante, concert pianist, who played Haydn's Variations and other numbers in the exhibition room. The beauty of the music attracted several hundred.

Tomorrow night the New England premiere of Lukas Foss' "The Jumping Frog," based on Mark Twain's short story, will be given in the Theater-Concert Hall. A former pianist of the Boston Symphony Orchestra and now a member of the faculty of the Berkshire Music Center, Foss will also conduct his own student orchestra for the first time. On Tuesday and Wednesday evening Alexander Schneider, work-famous violinist just back from Prague where he organized the music festival honoring Bach, will give concerts in the Theater-Concert Hall also honoring Bach.

Thursday evening the second in the series of Berkshire festival concerts will open with the noted Italian conductor, Victor De Sabato, as the guest conductor.

Musi

Include Mozart, Strauss in Thornden Concert July 12;

By E. V. W.

This date in music: 1821, publication of such important Schubert songs as "Der Fischer," "Erster Verlust," "Nahe des Geliebten" and "Der Konig in Thule."

DR. JOSEPH BARONE, director of the Civic University Orchestra, will conduct a program including Mozart, Strauss, Dvorak, Jerome Kern and Weber in Thornden Park Wednesday night. Soloist will be Mildred Oakes Kingsley, lyric soprano.

DR. BARONE, who conducted his first concert last Wednesday night in Crouse auditorium (the park program having been rained out), will open the program with the "Marriage of Figaro" Overture by Mozart; Mrs. Kingsley will sing the area, "Deh Nieni Non Tardar" ("Oh, Come, Do not Delay") from that opera and songs from Jerome Kern's "Showboat." Myron Levee is concertmaster. The concert is presented by the department of parks, city of Syracuse and Syracuse University College of Fine Arts.

* * *

Noted Repertoire In Berkshires in 20 Programs

THE BERKSHIRE Music Center and Festival [illegible] perform 61 compositions by Johann Sebastian Bach in 20 events this summer, marking the 200th anniversary of the composer's death. This comprehensive program began last night with the performance by Dr. Serge Koussevitzky, conductor, and the Boston Symphony Orchestra and will continue until Aug. 10 when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in this commemorative series, the other being "The Art of Fugue," arranged for string quartet. Numbers of the Bach programs are open to the public, with many more open to members of the Friends of the Berkshire Music Center only. Voluntary contributions to the Friends to help support activities of the music school, directed by Dr. Koussevitzky, constitute membership and entitle contributors to attend 37 musical events, including two operas.

INCLUDED IN works to be performed at events limited to attendance by the Friends are 15 organ compositions by Bach, to be played by E. Power Biggs, internationally known organist, the Musical Offering, piano concerti, a violin concerto, sinfonias, cantatas, and partitas for violin and others. All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this week-end and next in four concerts under direction of Dr. Koussevitzky. The remainder of the Bach repertoire will be presented by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist, and participant in the Prades Festival recently honoring the memory of Bach in France. Lectures on Bach will be delivered by Arthur Mendel and Hans David, co-editors of the "Bach Reader." Julius Herford of the Center faculty will conduct classes on the analysis of Bach's music.

* * *

Koussevitzky Wears White as Is Custom Each Summer

IN THE GARDENS in Tanglewood, following the opening exercises in the Theater-Concert Hall of the Berkshire Music Center, Dr. Koussevitzky wore white, as is his custom during the season in Tanglewood. Only touch of color was navy blue with white check in his four-in-hand tie. He carried heavy white suede gloves. There was quite a list of celebrities near the refreshment tables from time to time as the afternoon drew to a close. Jacques Ibert, noted operatic composer, only recently arrived from France; handsome and debonnair Eleazar de Carvalho, conductor, and Gregor Piatigorsky, world-famous cellist, were among the number, as were Joseph de Pasquale, principal violist, remembered for his appearance here last season with the Boston Symphony Orchestra, and Hugh Ross, Choral conductor in Tanglewood. George E. Judd, manager of the Boston Symphony greeted friends from far and near, spoke of the forthcoming fall tour of the orchestra under the baton of Charles Muench, now in Europe, but expected to return to the States in September. The orchestra will play in the Coliseum here under Famous Artists management.

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Ellabelle Davis, American soprano, will give a special recital this afternoon at 3 o'clock in Colgate University chapel in honor of delegates and speakers at the Second Annual Conference on American Foreign Policy. She will sing classical numbers, operatic arias and Negro spirituals. Leo Taubman will be at the piano.

[16]

Music

American Premiere of Opera, Bach Program in Tanglewood; Concerts Here, Elsewhere

By EMMA VAN WORMER

THIS SUMMER, the Friends of the Berkshire Music Center in "Tanglewood," Lenox, Mass., mark their fifth year of support of Dr. Serge Koussevitzky's music school. According to Dr. Lewis Perry, chairman, [illegible] will attend nearly 40 musical events performed by musicians [illegible] study their contributions make possible.

Ibert's Work to Be Sung Twice; Other Events

JAN POPPER, acting head of the opera department, will direct the American premiere—two performances of Jacques Ibert's comic opera, "La Roi d'Yvetot" for Friends' audiences. "The Jumping Frog" (Mark Twain's story) set to music by Lukas Foss and Mozart's "La Finta Giardiniera" also will be produced. Last year, the Friends were instrumental in ob-

Mozart Opera Will Be Sung July 25 In Tanglewood

FIRST FULL 1950 presentation of the opera department of Berkshire Center Music Center Tuesday night in Tanglewood will be the three-act opera buffa "La Finta Giardiniera" (The Feigned Gardener) composed by Mozart at the age of 18 and known as his boyhood opera. The major opera production of the Center's operatic season will be "Le Roi d'Yvetot" by Jacques Ibert, French composer, in Tanglewood for the American premiere on Aug. 7. The operas will be sung in the Theater-Concert Hall.

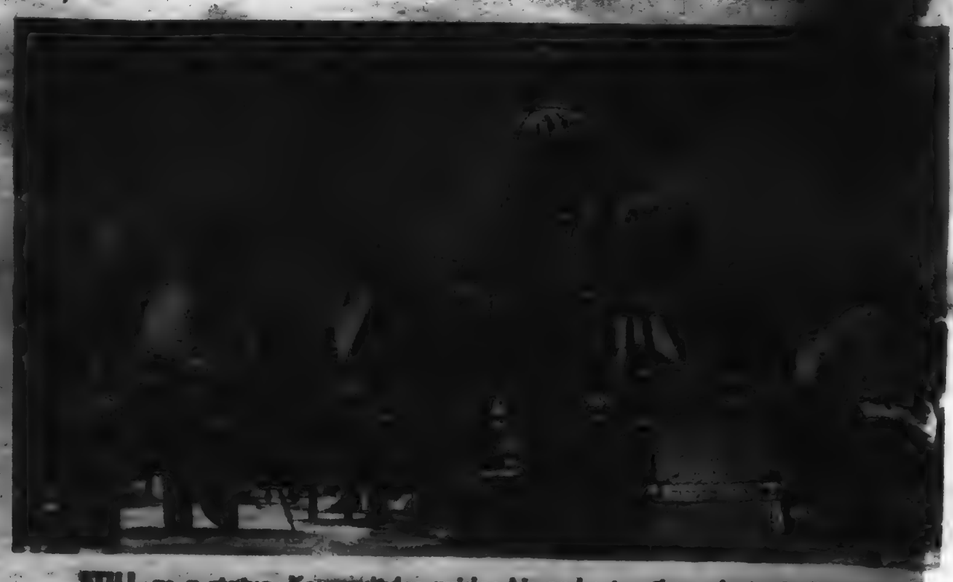
* * *

THE FIRST CONCERT by the Boston Symphony Orchestra in the Berkshire Music Festival will be in the Music Shed in Tanglewood next Thursday night at 8:15 o'clock with other concerts in Series A set for Saturday night and Sunday afternoon, July 30, at [illegible] o'clock. Since highway approaches to Tanglewood often are overtaxed during the season, Festival visitors are asked to help in cooperating to improve the traffic situation by following Tanglewood signs, placed by State Police to show the least congested routes and to "arrive early, stay late, and have patience."

AMERICA'S MUSICAL "WORLD

AGED TANGLEWOOD TREE once shaded a [illegible] Hawthorne. Now it [illegible] moonlight off pensive listeners at a Berkshire evening concert.

STUDENTS and instruments stretch out on the lawn after a practice session



STILL as a statue, Koussevitzky guides his orchestra through a piano [illegible]

Music

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THE MID-JULY program in the Theater-Concert Hall in Tanglewood, Dr. Koussevitzky conducting comprises Bach. Today the First and Second Suites will be played, along with the Violin Concerto in E Major, Ruth Posselt, soloist. Also on the program Cantata No. 12 and Cantata No. 50. There will be concerts in the Theater-Concert Hall July 22-23.

CONCERTS IN THE Music Shed will comprise three series, Thursday, July 27, Saturday, July 29, Sunday, July 30, in Series A, Thursday, Aug. 3, Saturday, Aug. 5, Sunday, Aug. 6, Series B and Thursday Aug. 10, Saturday, Aug. 12, Sunday, Aug. 13, Series C. Thursday and Saturday concerts in the Shed start at 8:15 P.M. Sunday concerts at 3 P.M. The Thursday concert, Aug. 10, will be in two parts, starting at 5 P.M. and 8:15 P.M., The Bach B Minor Mass will be sung. Leonard Bernstein will conduct July 30 and again Aug. 6. All concerts in The Shed are played by the Boston Symphony Orchestra. Programs in the Theater-Concert Hall are presented by Orchestra members.

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a hall closet, had to sit the typist in the hall. office is a spacious, remodeled farm building beams, a huge fireplace, wild deer cruising over view of the Berkshire foothills. But the techeloped nine years ago is still in use.
alyze a firm's correspondence to find out what tions are involved. They then write as many

s" as are necessary to cover them. The guides tters, but basic patterns which can be varied to ases.
thereafter, a sampling of the firm's letters is he head office informed of how closely its letter owing the guides.
cademic. In practice, correspondence becomes r, courteous — and effective.

How To Insult a Client

var, when stores were having trouble maintaind customers grumbled, Morris wrote this guide iladelphia store:
had more customers like you. Yes, customers us know when things go wrong so we could take ps to rectify them. . . "
two and a half years complaints dropped off

ts letters which have an officious, suspicious urance company insisted on writing that such- nsaction would be completed only if "the bank heck."
do checks bounce?" Morris asked.

y do, the transaction is automatically cancelled it?"

l Morris, "why go on, year after year, insulting er cent of your customers by implying their e phony when the situation hardly ever arises?" was dropped.
olders of another company can thank him for e head office to drop more than 100 forms

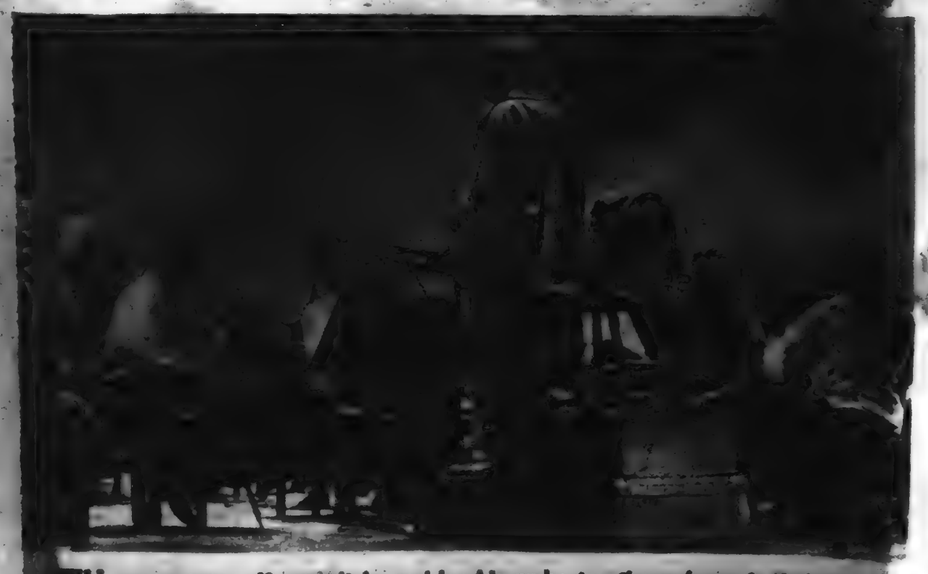
Continued on page 38

ate one of his many "friendly" letters

7

MUSICAL "WORLD

nlight off pensive listeners at a Berkshire evening concert



TILL as a statue, Koussevitzky guides his orchestra through a pianissimo

This Week
MAGAZINE
NEW YORK Herald Tribune
SECTION 8 JULY 30 1950

This Week
MAGAZINE

NEW YORK
Herald Tribune
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SECTION 8 JULY 30, 1958

Babbitt

UNDAMPENED ENTHUSIASM: Despite scattered showers over the week end thousands of music lovers without reserved seats poured into Tanglewood for the week end concerts of the Boston Symphony Orchestra. This group hurries to shelter in the collonade of the Shed as rain started to fall just before the opening of yesterday afternoon's program.

Rains Fail To Stem Tanglewood Flow As Koussevitzky, Bernstein Conduct

By JAY C. ROSENFELD

The first of the three major Berkshire Festival week ends came to a close with a brace of concerts conducted by Serge Koussevitzky on Saturday evening and by his distinguished disciple, Leonard Bernstein, yesterday afternoon. Two of the most interesting programs ever devised for the internationally famous music center attracted huge crowds which even the uncertain weather could not stem.

(Attendance was 9500 yesterday, 9900 Saturday for a total of 28,200 for the first series of three concerts as compared with 30,500 a year ago. Rain just before yesterday's concert and shortly after the opening of Saturday night's program sent the crowds on the lawns scurrying for cover. The threat of rain and the forecast of showers for the week end is believed to have kept many persons who planned to sit outside the Shed from attending. A year ago the weather was perfect for all three concerts in the opening series.)

For the anchor works on their respective programs, Koussevitzky chose the Bruckner seventh and Bernstein the Brahms fourth, two great symphonies which by strange coincidence were gestating in Vienna at very near the exact same moment. It is almost imperative to recall the situation and the relationship of the two composers to appreciate the two symphonies. The pathetic Bruckner suffered the involuntary lot of being born and living as a contemporary not so much of the pricipals as of the supporters of the two towering musical giants of the day, Wagner and Brahms. One just could not be an admirer of both and so the poor but gifted peasant Bruckner was catalogued without his knowledge nor consent as of the camp of one definite faction. Brahms and Bruckner were acquaintances of some intimacy; Bruckner giving his admiration to Brahms without stint; Brahms withholding his with moderate contempt, yet he went to Bruckner's funeral and was visibly affected.

First Playing of Bruckner

The Bruckner symphony had never been played at Tanglewood before and Koussevitzky gave it the full powers of his imagination and controlled the orchestra with masterful discipline. It was a touch of genius to follow the heavily orchestrated Bruckner with the ethereal and, by contrast, somewhat oriental filmy Debussy represented by two of the Nocturnes and "La Mer."

Bruckner uses a battery of brass instruments, notably tubas, to give an entirely new and unusual timbre to his symphony. There is a nobility and a pathos in his pages which Koussevitzky expressed with extremely graphic means. Bruckner is always reminding one of something else in music, a subtle condemnation, perhaps, but a continuation of the fate which hovered continually over the rustic genius.

Koussevitzky's Debussy is orchestral tone painting of peerless beauty. The various sections of the Boston orchestra produce for him masterpieces which with paint and brush would hang in the most honored galleries of the world's museums. If one bemoans the fact that music can not be permanently anthropomorphized, except for records, there is the compensation of the experience of rehearing these favorites always in seemingly new and youthful allure.

Bernstein gave the first half of

Tanglewood
Continued on Second Page

Babbitt

THE BIG THREE: Lukas Foss, left, who composed "Song of Songs," for soprano with orchestral accompaniment, shares the ovation after the performance of his composition by Ellabelle Davis, the soloist, and Leonard Bernstein, conductor, with the Boston Symphony Orchestra in the Music Shed at Tanglewood yesterday afternoon.

Tanglewood

Continued From First Page

his program to three of his contemporaries and colleagues, all of whom, like himself, were born since World War I. It would take keener observation than ours to discern that these men of the generation which is taking over in music today are writing with an instinct or consciousness of the troubled times of the day. As a matter of fact plenty of the world's masterpieces were written at times when the world was in some such turmoil as is ours today. Therefore there is little use in scrutinizing Harold Shapero's adagietto, from his symphony for classical orchestra, for anything other than the composer's inward emotions.

Shapero's movement is long and varied and much more involved than its simple title might indicate. David Diamond's symphonic portrait, after Shakespeare, on "Timon of Athens," is a much more violent piece, expressing elemental eruptions with masses of tone. Lukas Foss has written his "Song of Songs" for soprano with orchestral accompaniment. Ellabelle Davis was the thoroughly delightful soloist.

Diamond's 'Timon'

Diamond's "Timon" is a full-blown orchestral realization of the composer's reactions to the spirit of Shakespeare's play. He attempts to depict musically the development of Shakespeare's dramatic insight of the abandonment of a man by his friends when he falls on bad times. "Timon" has always had a psychological road-block on me, I must admit, for a personal reason: I could never pass and forget the possibly harmless statement the poet utters at the outset of the play when he says, "When we for recompense have prais'd the vile."

Foss has written with especial felicity for voice in his cantata and Miss Davis sang it with complete authority. She encompassed the range with notably even ability in all registers and her breath control and tone production allowed her easily to achieve and maintain a powerful and round tone quality above Bernstein's well-subdued accompaniment, and against the intricate harmonic weaving by Foss.

For some unexplained reason a new if minor phenomenon made itself apparent at both these week-end concerts: Applause between movements of a symphony. There is no etiquette but it has been Tanglewood custom, as in practically all American concert halls, to wait until the completion of a symphony before applauding. The reasons are obvious. One may well be moved to spontaneous expression of approval by a particular movement but one bow by a conductor never suffices and before the audience quiets down sufficiently to allow the orchestra to proceed there would be long breaks and waits. Strangely enough, however, the record shows that when Richter conducted the Bruckner symphony's first Vienna performance, in 1886, the composer was "called to the stage four or five times after each section of the symphony."

Tanglewood

'The Jumping Frog' To Be Given Tonight

An opera based on the celebrated short story by Samuel Clemens, "The Jumping Frog of Calaveras County," will be given its New England premiere tonight in the theatre-concert hall at Tanglewood.

The students in the opera department of the Berkshire Music Center will perform "The Jumping Frog" by Lukas Foss under the direction of the composer. Mr. Foss, former pianist for the Boston Symphony Orchestra, this year is the winner of the Prix de Rome. He is a member of the faculty of the Center.

Although this operatic work has been presented twice, once in Indiana and once in New York, this will be the first time it has been produced under the composer's direction. "The Jumping Frog" is a short work as operas go and will close a program of scenes from grand opera also put on by the students of the Opera Department.

"Cosi Fan Tutti" by Mozart, "Cavalleria Rustican" by Mascagni, "The Telephone" by Menotti, and "La Traviata" by Verdi will be the operas from which scenes are to be taken during the first half of the evening.

Scenes from operas will begin at 8.15 PM and will be for the Friends of the Berkshire Music Center.

The program follows:

THE JUMPING FROG, by Lukas Foss. Libretto by Jean Karsavina. An opera based on the short story, "The Jumping Frog of Calaveras County."

Scene 1
Uncle Henry's Bar in Calaveras County

Scene 2
Village Square

Conducted by the Composer
Staged by Sarah Caldwell

Characters

The Stranger	Luis Pichardo
Smiley	Nino Luciano
Uncle Henry	Carmen Caplinger
Lulu	Eunice Alberts
Guitar Player	Mac Morgan
1st crap shooter	Gene Cox
2d crap shooter	Albert Basso

D, MASS., TUESDAY, AUGUST 1, 1950

'JUMPING FROG' OPERA IS GIVEN AT MUSIC CENTER

Jan Popper Directs One-Act Work by Lukas Foss

By WILLARD CLARK

Lenox, July 31—The opera department of the Berkshire Music Center under distinguished direction of Jan Popper tonight presented the one act opera by Lukas Foss, "The Jumping Frog" based on the tale by Mark Twain. The opera completely charmed the audience because of its melodic and rhythmic freshness. It is a man's opera.

One Woman Singer

There is only one woman singer. Tonight she was Eunice Alberts who since the season began here has sung everything from Bach to Foss and sung it well.

The story of the jumping frog relates to the prowess of a frog named Daniel Webster who could jump 14 [illegible].

Challenged by a stranger his owner says all he has that Daniel can beat any other frog and that he will procure a frog to compete with Daniel. While he is hunting for the frog the stranger fills Daniel Webster with buck shot so that when the competition starts Daniel just can't jump. All is discovered eventually and the stranger is ridden out of town.

In Gold Rush Country

The scene takes place in the California gold country in the 1880's. Mr. Foss has taken advantage of the era and uses some of the marvelous folk tunes and straightforward American idioms and situations. The music is fresh, vital and truly American in spirit.

The taxing role of the stranger was admirably sung and acted by Luis Pichardo, whose South-of-the-Border accent appeared to come naturally. Music words and action were expertly blended in this performance.

Mac Morgan revealed his fine baritone voice as the guitar player and Carmen Caplinger was particularly effective as the saloon keeper. Mr. Foss directed the orchestra made up of students. There were moments when the orchestration was too heavy for the spoken dialog but for the most part the accompaniment was discreet.

The work is one which will be of great value and a welcome addition to the repertory of American opera.

Jan Popper is a believer in American opera and opera in English and so we also heard tonight a charming performance of Menotti's "The Telephone," sung and acted with spirit by Joan Stafford and Robert Dunlop.

Lalli Appears

Mario Lalli of Springfield studying here, gave a brilliant performance with spirit during the fourth act of La Traviata. The Springfield tenor is singing well and is most convincing as an actor. He sang opposite Marguerite Willauer as Violetta, they won tremendous applause.

Two scenes from Mozart's Cosi Fan Tutti were sung in English and excerpts were sung in Italian as was La Travita. We were particularly impressed with the singing of Beatrice Bush Kane whose Dorabella Cosi Fan Tutti was the epitome of grace and vocal beauty.

The second of nine major concerts by the Boston Symphony Orchestra will be performed tonight in the Music Shed at Tanglewood, Lenox, Mass.—Dr. Serge Koussevitsky will direct the orchestra in Bruckner's Seventh Symphony, Debussy's Two Nocturnes and The Sea.

Leonard Bernstein will conduct Sunday's concert, at three o'clock. The program will include Brahm's Fourth Symphony; Harold Shapero's "Adagio," from his Symphony for Classical orchestra; David Diamond's "Timon of Athens"; and Lukas Foss' "Song of Songs," with Ellabelle Davis as soprano soloist.

On Saturday morning at ten, the Boston Symphony orchestra will hold the first of its three public rehearsals, the proceeds from the admission to go to the Orchestra's Pension Fund.

Approximately 43,000 persons will have attended the 28 musical events performed at Tanglewood up to the first Shed concert. More than 23,000 of these made up the audiences for the six Bach-Mozart concerts in the Theater-Concert Hall, the remainder having attended the Mozart opera, and other events produced by the students and faculty of the Berkshire Music Center, and the artists performing in the Elizabeth Sprague Coolidge Foundation concert series of chamber music.

Opera

Foss' 'The Jumping Frog' Scores Hit at Tanglewood

By JAY C. ROSENFELD

TANGLEWOOD — The weekly evening of opera scenes by Department 4 of the Berkshire Music Center at Tanglewood last night included Menotti's "The Telephone," and excerpts from Mozart's "Cosi Fan Tutte," Mascagni's "Cavalleria Rusticana" and Verdi's "La Traviata." The closing offering of the evening had the greatest interest as music because it was the premiere here of Lukas Foss' opera, "The Jumping Frog," with the composer conducting the orchestra. The one-act work had been presented twice before, in New York and at the University of Indiana, but this was the first time that the composer had controlled the production himself.

The story is based on Mark Twain's famous yarn, "The Jumping Frog of Calaveras County," in which a stranger nearly deflates the local yokels' pride, and incidentally wins a bet, by a bit of sharp chicanery. Foss has written an overture replete with the spirit of gaiety and humor and en rapport with the character of the story. It is in swift movement and the merry mood is set at once by phrases in which one might very easily visualize the hops and leaps of the frog.

The two scenes were delightfully colorful, the costumes reminiscent of early California, and the stage direction conspicuously effective. There are seven characters, of whom six are men. The sole female voice was Eunice Alberts as Lulu; the Stranger was sung by Luis Pichardo and Smiley, the owner of the frog, was Nino Luciano. Foss gives the individual singers scant opportunities. The 40-minute work is overly weighted, in our opinion, with ensemble singing, often by the entire small ensemble. There is a continuous enthusiasm inherent in the score which permits the cast to sing with a youthful and seemingly spontaneous participation and contribute to the general spirit of good fun.

The Stranger and Lulu have a rewarding duet when he thanks her for the good dinner she has provided him. This is in conventional and sustained lines while the orchestra plays a decorative accompaniment with restless impatience. The Stranger has a long soliloquy on the front apron of the stage while the scenes are being changed in which a better diction would have enhanced the continuity. In these two opportunities Miss Alberts and Pichardo, however, sang with graphic portrayal of their roles although the stranger's diction was difficult to understand. In the Stranger's first entrance his vocal assignments were quite below his range, but the whole play moved on to hold the audience, for which the capacity was not nearly adequate, completely absorbed and enchanted. The other members of the cast were Carmon Caplinger as Uncle Henry, Mac Morgan as the guitar player, and Gene Cox and Albert Basso as the crap shooters.

The composer was called from the pit at the close of the performance and required to share the applause of the cordial audience for endless curtains with the singers and his assistants in the opera department of the Center.

Tanglewood

Schneider, Violinist, To Give Two Concerts

The violinist, Alexander Schneider, will give two concerts of solo sonatas and suites by Johann Sebastian Bach tonight and tomorrow night in the theatre-concert hall at 8.15. The two concerts will be the third and fourth of the five sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

Mr. Schneider has earned his reputation playing with the Budapest String Quartet and more recently with Ralph Kirkpatrick. He has recorded all of the works written by Bach for solo violin including those which he will perform in his two concerts here. He has also recorded extensively with Mr. Kirkpatrick sonatas written for violin and harpsichord by Mozart and Bach. Although he has never played at Tanglewood before, he has played at the Lenox Library as part of his nation-wide tour during which he performed the works of Bach. This spring he helped organize the festival at Prades honoring the 200th anniversary of Bach's death at which Pablo Casals played.

The program tonight will consist of the sonata in G minor, the partita in B minor, and the sonata in A minor. Tomorrow night Mr. Schneider will perform the partita in D minor, the sonata in C major, and the partita in E major.

As in the case of the two previous Coolidge concerts at Tanglewood this season, Mrs. Coolidge will be unable to attend due to illness.

The two concerts will be open to the Friends of the Berkshire Music Center.

BOSTON HERALD, WED

MUSIC

TANGLEWOOD

"The Jumping Frog"

"The Jumping Frog of Calaveras County," an opera in one act and two scenes by Lukas Foss, with a libretto by Jean Karsavina based on the story by Mark Twain; produced Monday night by the Opera Department of the Berkshire Music Center at Tanglewood as staged by Sarah Caldwell and conducted by Mr. Foss, with the following cast:

The Stranger.....Luis Pichardo
Smiley.....Nino Luciano
Uncle Henry.....Carmon Caplinger
Lulu.....Eunice Alberts
Guitar Player.....Mac Morgan
1st crap shooter.....Gene Cox
2nd crap shooter.....Albert Basso

By BEN GARDNER

Mark Twain's famous comic short story of "The Jumping Frog of Calaveras County" is the basis of the new opera that had its New England premiere Monday night at Tanglewood. The production was the main and final event of a program presented by the Opera Department of the Berkshire Music Center for its Friends and financial supporters.

The new one-acter is the first opera to be composed by Lukas Foss, young pianist of the Boston Symphony Orchestra. Light in mood and raucously conceived, the show is an entertaining development of the original short story. The music adds considerable color and emphasis to the hilarious story about these Californians who take such a keen interest in the jumping prowess of their local frogs.

The presence of the frog is delightfully indicated by the way the characters on stage are watching it. With these stage doings and with the grouping of the actors, Sarah Caldwell did an excellent job. The settings and lighting by Philippe de Rosier were exceptionally good. Scenery was skeleton-wise and simple, and the color combinations were attractive.

Luis Pichardo sang the role of the Stranger in a full bass-baritone voice and acted his part well. Eunice Alberts turned out a good performance as Lulu, and Smiley was well sung by Tenor Nino Luciano. Mr. Foss conducted the full orchestra in the hidden pit of the Theater-Concert Hall, and was brought up on stage for curtain calls.

There is no other performance of this work scheduled for Tanglewood, but it will be staged at the Plymouth Rock Center of Music and Drama on Friday night, Aug. 11.

Des opéras de Mozart, Ibert et Foss seront chantés à Tanglewood

Le département d'opéra du Berkshire Music Center, à Tanglewood, présente chaque été des oeuvres lyrique d'un intérêt incontestable. L'an dernier, c'était tout d'abord le plus récent des opéras de Benjamin Britten, Albert Herring. Ce fut ensuite un opéra de Monteverdi, Le Couronnement de Poppée et Savitri, de Gustav Holst.

Cette année, l'oeuvre principale sera un opéra de Jacques Ibert, le grand compositeur français. Le Roi d'Yvetot, tel est le titre de cet opéra, n'a jamais été donné en Amérique. Plusieurs chanteurs participeront à cette représentation, dont le baryton canadien Fernand Martel.

Le 25 juillet, on présentera un opéra de Mozart très rarement joué, La Finta Giardiniera, une oeuvre de jeunesse. Cet opéra en trois actes sera chanté en anglais sous la direction de Sarah Caldwell. Les décors seront de Philippe de Rosier et les costumes de Leo van Wisten.

La Finta Giardiniera, ou Le pseudo-jardinier, fut composé par Mozart alors qu'il était âgé de 18 ans. L'oeuvre fut écrite spécialement pour la cour de Munich où elle fut jouée pour la première fois le 13 janvier 1775. Plus tard, Mozart revisa son opéra et adapta une traduction allemande du livret, avec dialogues. La partition originale du premier acte a été perdue et on l'a reconstitué à l'aide de parties d'orchestre et de documents s'y rattachant.

La distribution sera la suivante: La comtesse Violante, Adele Addison; Podesta, Mac Morgan; Arminda, Nancy Trickey; le comte Belfiore, Ray Smolover; Ramiro Edith Evans; Serpetta, Marni Nixon; Roberto, Julien Jatrick.

Le département présentera aussi un opéra-comique en un acte, "The Jumping Frog of Calaveras County" du jeune compositeur Lukas Foss, le 31 juillet. Le libretto de cette oeuvre est dû à Jean Karsavina, qui s'est inspiré d'un conte de Mark Twain. M. Foss dirigera lui-même son oeuvre qui a été présentée à New-York au printemps par une nouvelle troupe, After Dinner Opera Group.

G. P.

Les projets du Centre Musical de Tanglewood

La Symphonie de Boston nous fait part de ses projets pour la huitième saison estivale du Centre Musical de Tanglewood. On ouvrira les portes du Berkshire, cette année, le 3 juillet et les activités se prolongeront jusu'au 13 août sous la direction de l'ex-chef d'orchestre de la Symphonie, Serge Koussevitsky.

La présence du célèbre compositeur français Jacques Ibert rehaussera, cette année, la belle liste de noms dressée par le Centre Musical de Tanglewood. M. Ibert a accepté de venir en Amérique pour la première fois enseigner la composition aux étudiants américains. Aaron Copland, le grand compositeur, lui aussi, participera à des classes de compositeurs assisté par Irving Fine.

Boris Goldovsky devant s'absenter, c'est à Jan Popper, de l'Université de Californie à Los Angeles, que le Centre Musical a demandé de s'occuper des classes d'opéra. Pour la musique de chambre, retenons les noms de quelques maîtres comme Gregor Piatigorsky, Fernand Gillet, Ruth Posselt et Simeon Bellison. Hugh Ross et Edward Barrat seront en charge des choeurs.

Serge Koussevitsky dirigera les classes de direction d'orchestre. Il sera assisté, dans sa tâche, par Leonard Berstein, Richard Burgin, Eleazar de Carvalho et Lukas Foss.

Le nombre d'étudiants, cette saison, est limité à quatre cent cinquante. Les auditions, pour l'admission, viennent de se terminer.

THE EVENING SUN, HANOVER, PA., SATURDAY, JULY 29, 1950

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AUS DER MUSIKWELT

Von **FRED LOW**

(Sonderbericht für die "New Yorker Staats-Zeitung und Herold")

Koussevitzky dirigiert Bruckners "Siebente" in Tanglewood

TANGLEWOOD, 30. Juli. — Der Höhepunkt des Konzertes des Boston Symphonie - Orchesters unter Leitung Serge Koussevitzkys am Sonnabend war eine hervorragende Aufführung der siebenten Symphonie Anton Bruckners. Dirigent und Orchester waren ausgezeichnet disponiert, und trotz eines kurzen Regen-Intermezzos, das eine kurze Pause zwischen dem ersten und zweiten Satz verursachte, blieb der Eindruck auf die Zuhörer gewaltig. Dem Dirigenten liegt das Feierliche dieser Symphonie besonders, er leitet das große Orchester mit unbedingter Sicherheit, die sich auch in seinen bestimmten Gebärden ausdrückt. Trotz aller Leidenschaft bleibt Koussevitzky immer maßvoll, er weiß sich zu beherrschen und beherrscht dadurch die Musiker und das Publikum.

Bruckners siebente Symphonie ist von Wagner inspiriert, die Klangfarbe des großen Orchesters erinnert immer wieder an den großen deutschen Komponisten. Er hat nach seiner fünften und sechsten Symphonie, die in Bezug auf Originalität eigene Wege gingen, wieder den Weg zur "Vierten" gefunden, die ja ebenfalls in der Gedankenwelt Wagners liegt. Das romantische Hauptthema des ersten Satzes, begleitet vom Tremolo der Geigen, leitet das romantitische Werk ein; mit diesem Thema hat es eine eigene Bewandtnis, Bruckner erzählte, daß es gar nicht seine Erfindung gewesen sei. Kapellmeister Dorn, einer seiner Linzer Freunde, habe es ihm diktiert und ihm versichert: "Paß auf mit dem wirst du dein Glück machen."

Wie immer in den Werken des österreichischen Komponisten ist auch in dieser Symphonie der Appell an Gott zu hören. Inmitten der unruhigen Durchführung erscheint plötzlich ein "Sehr feierlich", das alle Pracht des Bruckner - Orchesters erscheinen läßt. Noch mehr aber kommt dies im zweiten Satz Adagio, das der Komponist drei Wochen vor Wagners Tod skizziert hatte, zur Geltung. Max Auer, der Bruckner-Biograph, meint, daß es in der Vorahnung des Todes des von ihm so verehrten deutschen Meisters geschaffen wurde. Der Komponist schreibt in einem Brief an Felix Mottl: "Einmal kam ich nach Hause und war sehr traurig; ich dachte mir, lange kann der Meister unmöglich mehr leben, da fiel mir das Cis-Moll-Adagio ein". Einen Beweis für den Anruf Gottes kann man auch darin erblicken, daß Bruckner einen Teil des Hauptthemas in seinem Tedeum verwendet hat... Bruckner hatte das Adagio noch nicht vollendet, da kam die Kunde vom Tode Richard Wagners, und wieder entnehmen wir am besten den eigenen Worten des Komponisten seine Stimmung beim Erhalt der Todesnachricht: "...als die Depesche aus Venedig eintraf — und da habe ich geweint, o wie geweint — und dann erst schrieb ich dem Meister die eigentliche Trauermusik."

Ein Kontrast zu dem feierlichen Adagio ist das rhythmische, tanzartige Scherzo, das im Trio zu einer lyrischen Episode zurückfindet. Im Finale erscheinen wieder die Wagnerschen Klänge, das Thema der Geigen, das vom Tremolo in der höheren Lage, ganz wie bei Wagner, begleitet wird. Und dann wird ein Choral angestimmt, der im zartesten pianissimo die religiöse Stimmung des Komponisten deutlich zeigt. Ein triumphaler Schluß löst die Melodie ab, und in gewaltiger Steigerung geht es zum E-Dur-Akkord, das erste Thema erscheint wieder und stellt die Beziehung der beiden Ecksätze her.

Den Blechbläsern des Bostoner Symphonie - Orchesters gebührt ein Separatlob, sie zeichneten sich in den mächtigen Chorälen des zweiten und letzten Satzes besonders aus, die Streicher klangen wunderschön in den Melodien des Adagios und brillierten im Scherzo. Es war ein großer Erfolg für Koussevitzky und die "Bostoner".

Serge Koussevitzky hatte für den zweiten Teil des Abends Werke von Debussy gewählt, "La Mer" und die "Nocturnes"; beide Kompositionen gehören zu den meistgespieltesten des französischen Komponisten. Gerade deshalb ist die Vergleichsmöglichkeit der Interpretation geboten. In der Tondichtung "La Mer" zeigte Koussevitzky so richtig seine große Meisterschaft im Malen der Nuancen, dieser vielen kleinen Details, die Debussy gefunden hat, um ein Gesamtbild des Ozeans zu geben. Das Spiel der Wellen, das Funkeln der Sonne im Wasser, das grandiose Anschwellen der Fluten im sich erhebenden Sturm. Wenn man dieses nun fast schon klassisch zu nennende wundervolle Werk hört, kann man die Stimmen der Presse kaum verstehen, die nach der Erstaufführung in Paris zu lesen waren. Edouard Lalo, selbst ein bekannter Komponist, meinte im 'Temps": "Ich kann das Meer weder hören, noch sehen, noch fühlen," und noch interessanter, besonders in Bezug auf Amerika, die Worte des angesehenen Gaston Carraud, der in der "Liberte" schreibt: "Es ist gewiß echter Debussy — das heißt die individuellste, edelste und feinste Ausdrucksweise unserer Kunst, aber es ruft die Möglichkeit hervor, daß wir eines Tages einen "amerikanisierten" Debussy haben werden. Man muß die Umschreibung dieses geistreichen Kritikers verstehen, um den Tadel zu erblicken.

Von all diesen Worten ist nichts übrig geblieben, das Meisterwerk aber lebt und in einer solch ausgezeichneten Ausführung, wie sie Koussevitzky vermittelte, versteht man erst die hohe Kunst des französischen Komponisten. Auch die beiden Nocturnes "Nuages" und "Fetes", die eigentlich aus drei Teilen bestehen, waren vom Bostoner Orchester ausgezeichnet gespielt. Debussy hatte zu den Nocturnes eine Erklärung geschrieben, in der er darauf hinweist, daß der Titel Nocturne in freiem Sinne gebraucht sei. "Nuages" soll den Anblick des Himmels, die langsame Vorwärtsbewegung der Wolken, versinnbildlichen, und "Fetes" den Tanzrhythmus mit der Vision einer geisterhaften Prozession.

Nach Schluß des Konzertes gab es große Ovationen für Koussevitzky und die Musiker. Die große Halle war bis auf den letzten Platz besetzt, und viele tausende Hörer hatten es sich auf dem Rasen des Vorgeländes bequem gemacht, bis sie der Regen, der am Beginn der Bruckner-Symphonie einsetzte, veranlaßte, die Stehplätze der Halle einzunehmen. Doch trotz aller Unbequemlichkeit war die Stimmung des Publikums bis zum letzten Takt des Konzertes ungemein empfänglich. In der Pause bemerkte man viele bekannte Musiker, Komponisten, und als Fritz Kreisler mit seiner Gattin zu seinem Logenplatz ging, erhielt er eine Separatovation des Publikums.

AUS DER MUSIKWELT

Von **FRED LOW**

Festkonzerte in Tanglewood

TANGLEWOOD, Lenox, Mass., 30. Juli. — Berkshire County und das Boston Symphonie Orchester waren dieses Wochenende Gastgeber für 50 Mitglieder des Sekretariats der Vereinten Nationen. Frau Roosevelt hatte im Vorjahr diese Einladung angeregt und wird selbst im Laufe der Woche nach Tanglewood als Gast von Serge Koussevitzky kommen. Frau Roosevelt wird die Rezitation in Prokofieffs "Peter und der Wolf" übernehmen, das vom Boston Symphonie Orchester am 11. August als Teil der "Tanglewood Parade" aufgeführt wird. Die Parade enthält das alljährliche Konzert zugunsten des Berkshire Music Center.

Am Wochenende haben die Mitglieder des Sekretariats der Vereinten Nationen den großen Konzerten am Samstag abend und Sonntag nachmittags beigewohnt, die Gäste waren bei Berkshire County-Bewohnern eingeladen, das Arrangement für den Besuch der Delegierten wurde unter Aufsicht des Vorsitzenden der "Workshop for World Understanding" vorgenommen. Die Ankunft Frau Roosevelts in Tanglewood diese Woche wird vor allem der Besprechung der Proben für die Aufführung des populären Werkes von Prokofieff, das mit dem Untertitel "Ein musikalisches Feenmärchen für Kinder" stattfindet, gewidmet sein. Die Tanglewood-Parade wird außerdem ein außerordentliches Konzert des Boston Symphonie Orchesters bringen mit Haydns Oxford Symphonie und Dvoraks "Neue Welt" Symphonie.

Mehr als 12,000 Hörer wohnten dem ersten großen Konzert des Boston Symphonie-Orchesters unter Leitung Serge Koussevitzkys Donnerstag abend in Tanglewood bei, 8000 Personen füllten die Halle, die anderen waren auf dem weiten Rasen des Vorgeländes, wo jedes Plätzchen ausgenützt wurde. Das Programm enthielt die dritte Symphonie (Eroica) Beethovens und die zweite Symphonie Sibelius!

Man kennt die Meisterleistung des Dirigenten in der Interpretation der Eroica; Koussevitzky dirigiert wie ein Feldherr, seine Zeichengebung ist deutlich und bestimmt, jeder Einsatz wird dem Musiker angezeigt. Die Widmung Beethovens an Napoleon, die er später durchgestrichen hat, bewundert den Helden und Koussevitzky betont das Heldische in der Eroica. Großartig der Aufbau des Trauermarsches und der Steigerung im Finale. Der Dirigent hatte als zweites Werk die Symphonie No. 2, op. 43, von Sibelius gewählt. Im ersten Satz kommen die Themen des Landlebens, die friedlichen Wiesen und Wälder in den Klängen zur plastischen Wiedergabe. Verschiedene Freunde und Musikkollegen von Sibelius haben der Symphonie den Freiheitsgedanken der Finnen als Thema gegeben. So erklärte Georg Schneevoigt, einer der Vorkämpfer für Sibelius' Musik, daß im zweiten Satz die Unterdrückung des Volkes, im dritten das Erwachen der Freiheitsidee und im Finale die Befreiung zu hören sei. Die Feststellung ist interessant, daß die Amerikaner Kompositionen von Sibelius viel öfter spielen als europäische Orchester; besonders in den letzten Jahren gehört Sibelius zu den Standard-Komponisten der amerikanischen Konzertprogramme. Das Werk wurde 1902 komponiert und im gleichen Jahr in Helsingfors erstaufgeführt. Zwei Jahre später fand die amerikanische Premiere statt. Das Eröffnungskonzert in der Halle in Tanglewood war der festliche Auftakt zu den großen Veranstaltungen, die Samstag und Sonntag mit Konzerten unter Leitung Koussevitzkys beziehungsweise Bernsteins ihre Fortsetzung finden. Wir werden über die weiteren Veranstaltungen noch berichten.

950

SOCIETY: Many Tanglewood Benefits Attract Bostonians

MRS. WAYNE THAYER MORGAN, the former Joan Patricia Morgan, who was married yesterday at the First Congregational Church in Sutton.

By MARJORIE W. SHERMAN

Boston benefits fall off in numbers during the Summer, but Bostonians are usually on the job for one cause or another at their vacation addresses.

A number of Bostonians are interested in the benefits which are scheduled during the Berkshire Festival at Tanglewood this Summer. Three Saturday morning rehearsals, starting over the past week-end are being opened to the public at 10 o'clock, with all admissions going toward the Boston Symphony Orchestra's Pension Fund. Tickets are being sold at the main gate box office at Tanglewood.

In addition to the regular festival concerts by the full orchestra which opened on Thursday, Boston music lovers at Tanglewood have also made up a sizable share of the 23,000 who have been hearing the six Bach-Mozart concerts at the Theatre-Concert Hall, the Mozart opera "La Finta Giardiniera," and the Elizabeth Sprague Coolidge Foundation concert series of chamber music.

Each year a special program is planned, with music, dancing and picnics to benefit the Berkshire Music Center. This year, "Tanglewood on Parade" will be held on Friday, Aug. 11, from early afternoon to 11 at night. Box-holders from a dozen states have already made reservations for the party, which will offer open house tours of the five teaching departments at the Berkshire Music Center early in the afternoon.

Picnic suppers on the green lawns sloping down to the lake will be the order of the day before a special concert by the Boston Symphony Orchestra.

Mrs. Eleanor Roosevelt will be among the special guests at the "Tanglewood on Parade" as well as a number of members of the United Nations Secretariat, who arrived this week-end for the regular Festival concerts. Mrs. Roosevelt will be the narrator in Prokofieff's "Peter and the Wolf." Also on the Aug. 11 program will be the Haydn "Oxford Symphony" and Dvorak's Symphony "From the New World."

Also planned for the benefit are games, the awarding of prizes, and waltzing on the lawn. Overall attendance at Tanglewood programs, which already number 28 separate events before the beginning of the regular week-end series, is expected to total even more than last year's 161,000 visitors.

[21]

Our Berkshires

Grand Opera and Music

By
Walter Prichard Eaton

"WHY," somebody asked me at Tanglewood the other night, "hasn't America any operas?"

"What's the matter with *Oklahoma*?" I answered.

This reply was obviously regarded as stupidly flippant.

"But that's only a musical comedy!" said my questioner.

"What do you call *La Finta Giardiniera*?" I demanded.

"But that is by Mozart!" came the reply, as if I had blasphemed the Holy Ghost.

There is little use in pursuing such arguments, so I pursued my own thoughts instead. Boy and man, I have been going to opera for more years than I like to admit, and some of my most exciting memories are of opera performances. The peak, I think, was Oscar Hammerstein's production of *Don Giovanni* (Oscar was the grandfather of the Hammerstein who wrote the librettos of *Oklahoma* and *South Pacific*). The Don was sung by Maurice Renaud, the best singing actor I ever saw, and Melba and Bonci were in the cast. Alas, I never saw Pinza in the role; he too must be very fine.

* * *

BUT *DON GIOVANNI* is the finest opera ever written, and Mozart himself, who had none of the modern idea that symphonic music is a superior product, put all his great best into it. It would, however, have amounted to little but a collection of lovely tunes if Mozart had not been lucky, or intelligent, enough to secure a good libretto, a clear story well told in theatrical terms, with emotional impact any audience could readily grasp. That his music was exactly right for every turn and mood of the story showed his genius as a musical dramatist for the stage. But to forget the libretto is to fail to understand it.

Mozart was only a boy when he wrote the score for *La Finta Giardiniera*, and for a boy it is no doubt remarkable. But the libretto is silly and much too long. It might do for a one-act operatic satire. That it has languished on the shelf for nearly 200 years is not surprising.

And how crowded that shelf is, with scores full of beautiful music and librettos full of blithering nonsense. There are many operas by Handel, all now museum pieces. Von Weber, whose *Invitation to the Dance* used to be played every season by the Boston Symphony when I was a boy, wrote lovely music for many operas now quite impossible to revive because of their footless librettos. By and large, the operas which have survived in the repertoire have done so because they fit good music to well constructed and properly operatic stories. *Butterfly, Tosca, Carmen, Faust, Rigoletto*—name the favorites, and you will find they all have a good theatrical libretto which builds to a readily grasped emotional climax. Many of them, like the great *Don Giovanni*, are based on plays.

* * *

WHICH BRINGS US back to *Oklahoma*, also based on a play. *Oklahoma* was just as popular in England as it was here, which may indicate that there is something in both nations which responds to what we loosely call musical comedy more than to "grand" opera. England gave the world Gilbert and Sullivan, and took *Oklahoma* to its bosom, though most Englishmen probably had no more idea where Oklahoma is than we have about the location of Little Tooting.

Now *Oklahoma* tells a logical story with warmth and humor, it integrates its dance interludes, or ballets, with this story to a remarkable degree, as they are never integrated in "grand" opera, and the music, if simple, is both tuneful and well fitted to the time and place of the story. In other words, it is a solidly and skillfully constructed work of art. The public are quite right in loving it, as they have been in loving *The Mikado*. And the musical highbrows are wrong in their lofty assumption that we have no opera because it isn't "grand," and the tenor doesn't have to project his voice above the crash and thunder of a 90-piece orchestra as, with his fat, pasty-white arms, he pretends to forge a property sword on a property anvil.

* * *

FRANK ADAMS (F.P.A.) used to refer to "grand opera and music," and there are many others who regard opera as a bastard form of art, both expensive and dreary. Luckily for us we don't call our *Oklahomas* and *South Pacifics* operas. They are just musical comedies, and we love 'em. But ever since *Show Boat* the best of them have been interesting and effective stage plays heightened and made delightfully lyrical by song and dance. Any of them could rise (as *Brigadoon* did in its wonderful ballet) to emotional dignity, and if we ever do have American "grand" operas, they will evolve naturally from our musical comedy stage, not from any imitation of European art.

As for me, I'm content to go on thinking of *Oklahoma* as an American opera. It may not be "grand," but it is indigenous and delightful—and you always know what everybody is talking about. It gave us a grand time, anyway.

Tanglewood

Opera Scenes
Tomorrow at 4.30

The opera department of the Berkshire Music Center will present scenes from "Carmen," "The Magic Flute," "Aida," "Rigoletto," "Cavalleria Rusticana" for Friends of the Berkshire Music Center tomorrow afternoon at 4.30. There will be no scenery and no costumes.

Dever Coming To Tanglewood For Final Concerts

Governor Paul A. Dever will arrive in the Berkshires Thursday, Aug. 10, to attend the final series of the Berkshire Festival at Tanglewood. He has made reservations for four days at the Curtis Hotel in Lenox. Governor Dever also plans to take in the Tanglewood on Parade benefit Aug. 11 when Mrs. Franklin D. Roosevelt will appear with the Boston Symphony Orchestra as the narrator for "Peter and the Wolf."

Music

Alexander Schneider Plays Bach Sonatas at Tanglewood

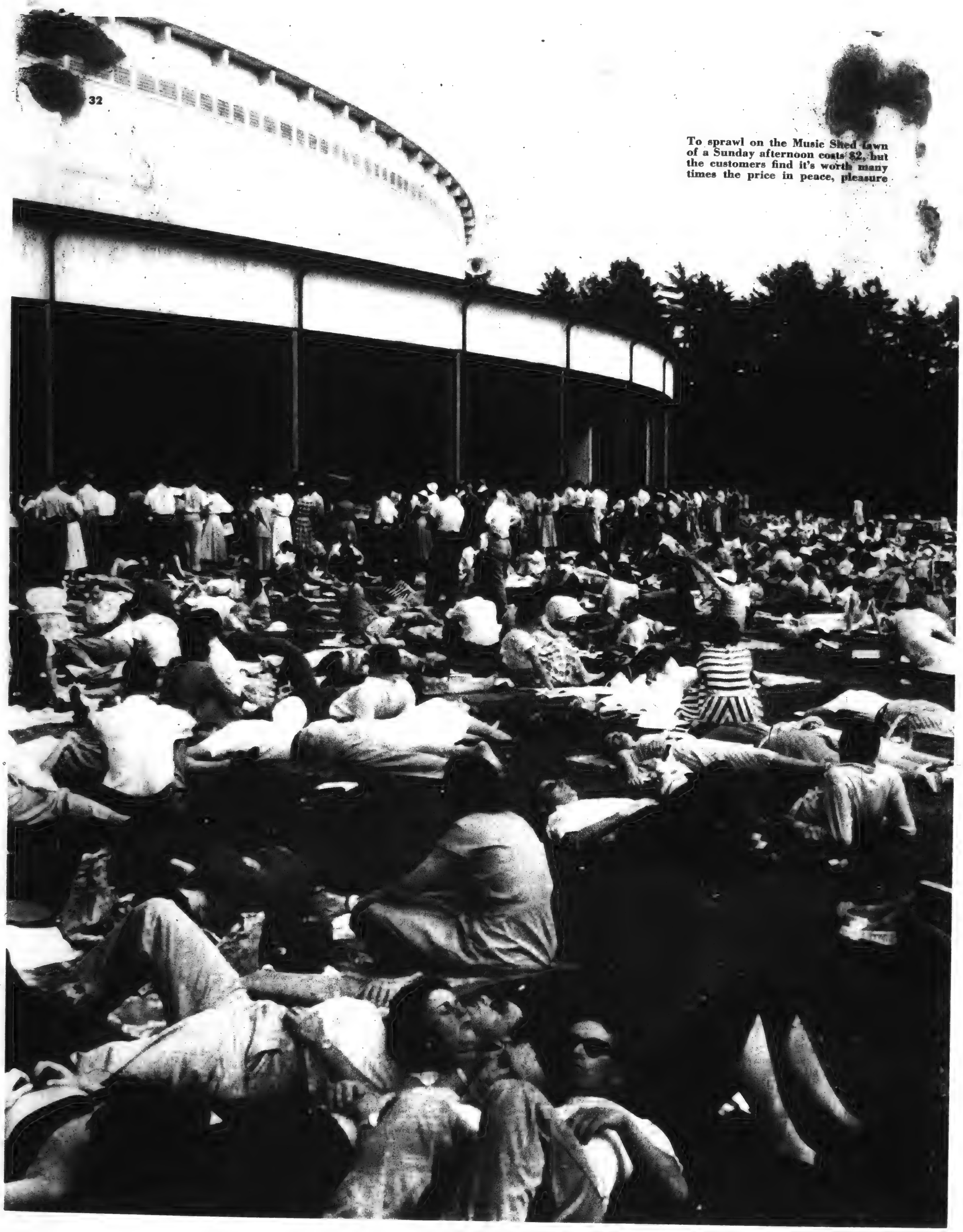
By JAY C. ROSENFELD

TANGLEWOOD — Alexander Schneider played the first half of the Bach unaccompanied violin sonatas in the theatre-concert hall at Tanglewood last night under the auspices of Mrs. Elizabeth Sprague Coolidge and her foundation in the Library of Congress. He is to play the remaining three this evening.

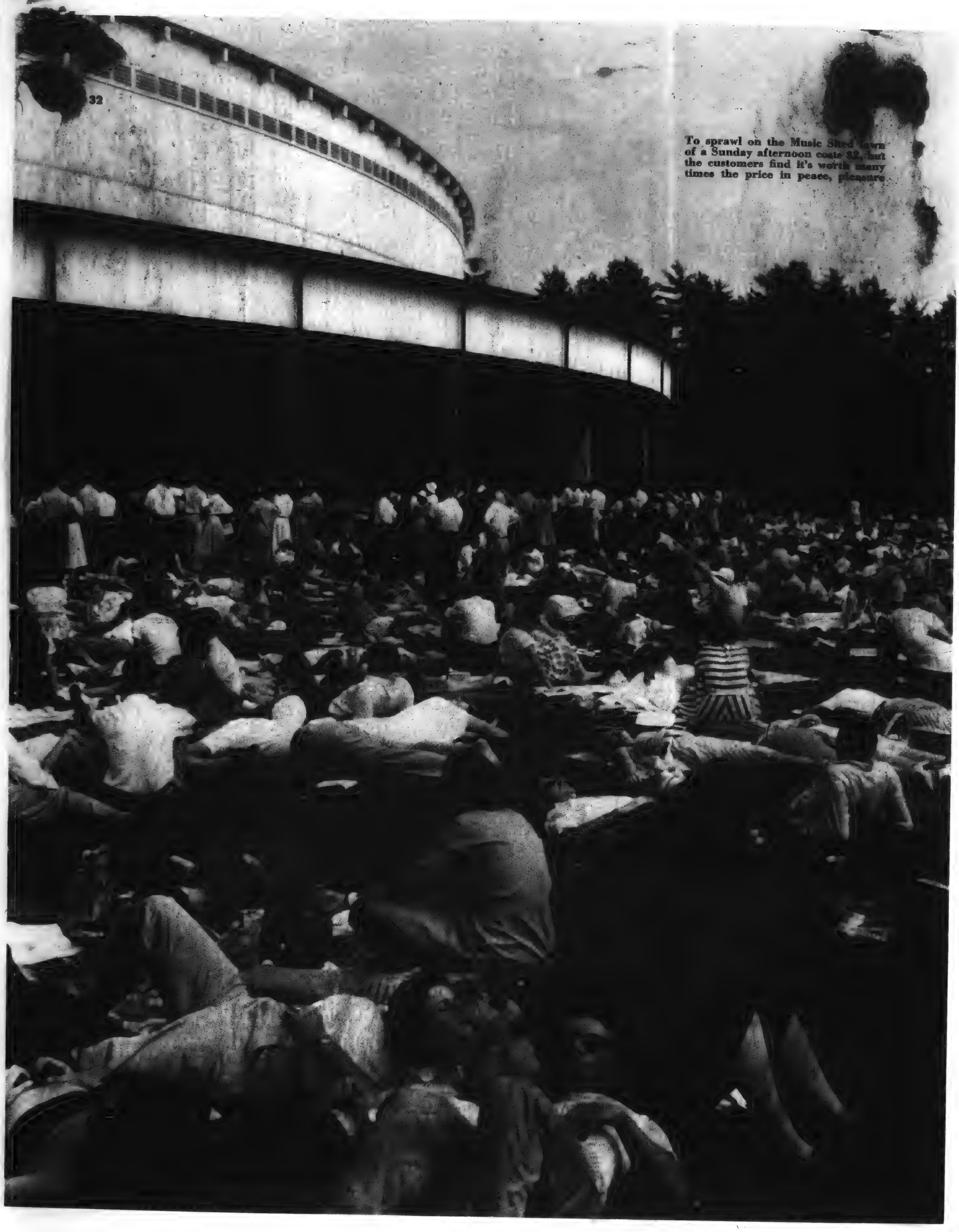
While they are commonly called sonatas, there are actually three sonatas and three partitas, or suites in varied dance rhythms. In the string playing fraternity they are universally considered as the perfect means of study to achieve proficiency on the instrument. It was only in Bach's youth that polyphonic playing on a stringed instrument had been fully developed but no one had written unaccompanied music for this type of instrument on any such scale as even one of Bach's sonatas, yet the remarkable thing about these works are that they have never become antiquated. They are as fresh today as when they were written and it may be categorically said that, with the exception of the extension of violin playing into the higher positions, Bach plumbed the resources of the instrument to a degree beyond which no one in two centuries has gone.

Schneider's performance combined a mastery of the instrument with the most profound understanding of the music. Giving his organ-like tone a consistently vivid intensity he used his thorough comprehension of style to give the music a stature and magnificence which quite defy qualifications. He made his instrument the servant of the music and never played for violinistic effect alone. The music acquired shape and line and structure before our eyes. His study and knowledge of the nature of the various movements allowed him to play certain sections with unassailable conviction concerning tempo and style, imparting not only the most complete satisfaction to his huge and wrapt audience, but establishing this as an authoritative interpretation. He clarified phrases of the utmost complexity to simple logic; he gave direction to sections which can and are so often apparently rudderless, and all this while producing from his violin a tone of vital warmth and immaculate execution, even in the most intricate and swift movements.

Specifically last night he played the G minor and the A minor sonatas and the B minor partita. The tremendous scope and variety of Bach's writing was revealed by Schneider's life-giving performances. Each of the many short movements was a gem in its own setting, and the way the audience refused to leave after the completion of the final note showed not only their appreciation of the Herculean task he had performed but also its exemplary character and mature authority. He played the whole evening without an audible shift and reduced the science of violin playing as Bach has done in his writing to absolute essentials.



To sprawl on the Music Shed lawn of a Sunday afternoon costs $2, but the customers find it's worth many times the price in peace, pleasure



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Gregor Piatigorsky, famed cello soloist, rehearses with the Boston orchestra under Koussevitzky's baton on a Saturday morning. It costs $1 to listen to them practice

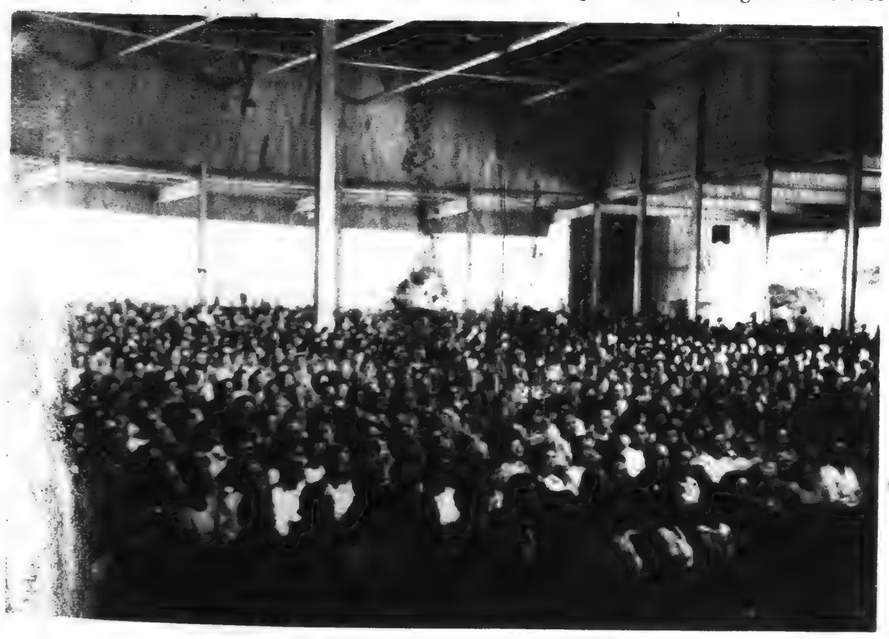
French composer Oliver Messiaen, Koussevitzky and Aaron Copland, assistant director, get laugh from impromptu student show

It's Tanglewood Time Again

PHOTOGRAPHS BY RUTH ORKIN

MUSIC LOVERS from all over the nation have gathered again at lovely Tanglewood, the Massachusetts estate where the Berkshire Festival offers rare cultural pleasure. This congress of eager listeners has met annually in the Berkshires since 1934 and for the last dozen years at Tanglewood to hear concerts by the Boston Symphony Orchestra under Serge Koussevitzky. In the Music Shed, specially designed to afford the finest acoustics, the brilliant veteran Koussevitzky has been joined this year by Victor de Sabata, Leonard Bernstein and Eleazar de Carvalho as guest conductors. The Boston Symphony's school of music at Tanglewood was created by Koussevitzky eight years ago to further his dream of bringing the finest instruction to aspiring young artists. About 450 come each year to this 210-acre campus for six weeks of intensive music making under world masters. The Berkshire Music Center, given a grant ten years ago by the Rockefeller Foundation, also receives support from friends throughout the world. They cherish the institution as unique in size and quality, and are proud of its positive contribution to the present and the future of American artistic life.

This rapt audience jammed the Music Shed to capacity to watch one of the popular Saturday-morning rehearsals where they get close up to the world's great maestros



Two music students stroll down a shady lane leading to the main gate. When the festival is in full swing, visitors clog the road

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Times Aug 3

MRS. ROOSEVELT READY FOR DEBUT

Will Make First Appearance on a Symphonic Program at Tanglewood Aug. 11

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 2—Mrs. Eleanor Roosevelt, who will make her first appearance as a participant in a symphonic program at Tanglewood on Aug. 11, began preparations for the task this morning.

Ralph Berkowitz, executive assistant to Serge Koussevitzky at Tanglewood and a pianist and composer in his own right, drove to Hyde Park, N. Y., and spent two hours rehearsing with Mrs. Roosevelt at her farm.

The President's widow, who has agreed to act as narrator in a performance of Prokofieff's "Peter and the Wolf" on the "Tanglewood-on-Parade" program, was apprehensive about the job she had undertaken when Mr. Berkowitz began to work with her.

She told him that she knew no music, and it was evident that she had not heard "Peter and the Wolf" before. Mr. Berkowitz played through the score for her, and Mrs. Roosevelt read the lines of the delightful, little children's story which Prokofieff wove into an ingenious score that also reveals the character of the individual instruments.

Mr. Berkowitz gave his distinguished collaborator cues by nodding his head and pointing a free hand. As they worked, Mrs. Roosevelt's apprehensions began to vanish. She found her lines charming. After going through the whole score, she and Mr. Berkowitz went over passages that needed more work.

Mr. Berkowitz left Mrs. Roosevelt a score and she promised to study it. She expects to arrive at Tanglewood on the morning of Aug. 11, when she will rehearse it with the full Boston Symphony and Mr. Koussevitzky. The performance will take place that evening.

Now that she has agreed to be part of a musical program, Mrs. Roosevelt has also consented to make a recording of "Peter and the Wolf" with Mr. Koussevitzky and the Boston Symphony. R. C. A. Victor will make the recording at Tanglewood.

Monitor Aug 1

Homage to Bach

Tanglewood, Lenox, Mass.

Here at Tanglewood where the Berkshire Music Festival is in progress, Friday, July 28, was a very special day for music lovers in general and for the students in particular. They met in the great Shed to do honor to Johann Sebastian Bach on the date of the two-hundredth anniversary of his passing.

The special Bach chamber concert was performed and conducted by some of the students themselves. In the audience was no great crowd, such as fills this outdoor hall for public concerts, but a comparatively few friends of the festival, and some notables, among them Dr. Serge Koussevitzky.

First to be heard was the seldom-played Concerto for Four Pianos and Strings. As the three contrasting movements successfully flowed into the atmosphere, listeners again knew a universal quality which characterizes Bach's music.

In the following Two-Piano Concerto in A minor and the one for Two Violins in D minor there was a heightened awareness that the rhythmic patterns in the quick movements and the melodic sweep in the slow movements were expressions of a joy and beauty which transcend mere sound.

Then Dr. Koussevitzky spoke. He emphasized the significance of the commemoration and quoted the director of a festival held many years ago in Dusseldorf, Germany, who said that if there were no other music than that of Bach, we would not lack the greatest source of musical expression.

The program closed with the Concerto for Three Pianos and Strings. One had the feeling that he had participated in the highest type of memorial service, rather than in a concert of the usual order. The performers seemed aware of a commemorative participation and played with freedom and joyousness.

At the end Dr. Koussevitzky echoed the general sentiment of gratitude to the players when he said, "Let us look to the children."

P. G.

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Monitor Aug 4

in the Berkshires

Koussevitzky and Bernstein In Programs at Tanglewood

By Paul Giuliana

Tanglewood, Lenox, Mass.

It was a tremendous success—the first concert in the major series of the Berkshire Music Festival, presented here last Thursday evening in the Shed by the Boston Symphony Orchestra. The weather was ideal, and the listeners, numbering about 9,000, were treated to two of Serge Koussevitzky's favorite works — the "Eroica" Symphony of Beethoven, and the Second Symphony of Sibelius.

The qualities of freshness and virility were outstanding during the performance of these two well-worn compositions. The conductor seemed to be at one of the peaks of inspiration to which Boston Symphony audiences have been accustomed from time to time during the past 25 years. It was the old Koussevitzky orchestra again with its tonal opulence.

In the great Shed, which seats 6,000, the orchestral sonority was overbalanced on the side of the brasses. Although the strings glistened with the Koussevitzky fire, their tone was diffused so that the balance was not what it can be and has been in an indoor hall.

In the "Eroica" the slow movement realized heights of somber grandeur in a performance which embraced artistic fullness. There was a smattering of applause after each of the first two movements that was spontaneous and did not come from an audience unaware of symphonic continuity, but it served to point up the intelligent quality of the listening.

In the Sibelius there was the familiar clarity of theme, the contrast in orchestral color, and above all, the Koussevitzky drama and bombast which at the end brought down the house and recalled the conductor again and again.

* * *

In the Bruckner Seventh Symphony on Saturday evening, again conducted by Dr. Koussevitzky, the brasses commanded the orchestral fabric. The contrast between the many episodes scored for the various sections of this work made the brass section stand out with massive effectiveness.

Dr. Koussevitzky played the beautiful long melodic line with a sensuous sweep called for in the Wagner-like score. The slow movement, the finest portion of the symphony, was caressed by the conductor's persuasiveness, and at the end reached tremendous heights of dramatic and tonal force.

The beautiful weather gave way to a shower between the Bruckner symphony and the remainder of Saturday night's concert, consisting of "Nuages," "Fêtes," and "La Mer" by Debussy. Those on the grass sought shelter under a long awning and in the rear of the Shed.

In the Debussy pieces, Dr. Koussevitzky's interpretation was superb. The impressionistic tonal painting emerged with exquisite finesse in "Nuages." In "Fêtes" the portion that describes a passing procession was a marvel of sound painting. Restless vitality and shimmering colors in a hundred shades highlighted the interpretation of "La Mer." The smashing waves and roaring wind brought the work to a magnificent climax.

* * *

Works by three contemporary composers made up the first half of the Sunday afternoon program: the Adagio, from a Symphony (for Classical Orchestra) by Shapero; "Timon of Athens," a symphonic portrait (after Shakespeare) by Diamond, and "The Song of Songs," Second Biblical Solo Cantata for Soprano and Orchestra, by Lukas Foss. Leonard Bernstein was on the podium.

The Shapero piece was pleasant; in its wanderings it encountered no serious situation and proved that a carefree promenade can be diverting.

Mr. Diamond's graphic portrayal of Shakespeare's character, "Timon," presents a progressive psychological study of misanthropic madness. It is program music on an emotional level rather than in a narrative style or as a pictorial review. Mr. Bernstein and the orchestra gave the difficult score a dramatic reading and succeeded in driving Mr. Diamond's demon to its assigned limbo. There were exciting sounds in the orchestra such as trilling French horns, smearing trombones, and acid dissonances.

Lukas Foss's composition with Ellebelle Davis, soprano soloist, provided the most delightful musical fare of the contemporary group. The music has a beauty and a freshness which admirably expresses the Biblical text. Mr. Foss's artistry and consummate good taste are here in full evidence.

Miss Davis sang the difficult solo part with control and musicianship. Both her high and low tones emerged clearly, except when they were here and there submerged by a too loud orchestral accompaniment. Mr. Bernstein, Miss Davis, and Mr. Foss received a merited ovation.

The concert ended with a performance of the Fourth Symphony of Brahms. Mr. Bernstein conducted the first two movements in traditional style and infused a supercharge of energy into the last two movements.

Monitor Aug 3

REHEARSING in Tanglewood's Music Shed with the Boston Symphony Orchestra for tonight's concert is Victor de Sabata, this week's guest conductor for the Berkshire Festival. Mr. de Sabata, a noted Italian conductor, is making his first visit to Tanglewood.

Mr. de Sabata will conduct tonight and also on Saturday night. On Sunday, Leonard Bernstein will be the conductor.

Tonight's program includes Brahms' Academic Festival Overture, Schuberts' Unfinished Symphony, Respighi's Pines of Rome, Gould's Spirituals for String Choir and Orchestra, shown above in rehearsal, and the Prelude and Love-Death from Wagner's Tristan and Isolde.

Saturday's program includes Mozart's Symphony No. 39, Bach's Sinfonia from the Christmas Oratorio, Berlioz' Roman Carnival Overture, Ghedini's Pezzo Concertant, and Beethoven's Fifth Symphony.

Mr. Bernstein's Sunday afternoon program features works by Ravel and Berlioz, with the conductor as soloist in Ravel's Piano Concerto.

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By CYRUS DURGIN

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Had you been on a trip to Mars for two years and just arrived back you would have noticed nothing different here at Tanglewood, neither in the interpretation and appearance of Dr. Koussevitzky nor in the sound of the ochestra. Well perhaps a little in the instrumental tone, for the French influence during the first season as conductor of Charles Munch, naturally lingers. Last night the orchestra sounded something between the Boston Symphony of the Koussevitzky regime with its rich, purple intensity, and the lighter, clearer sonority of the "Munch tone."

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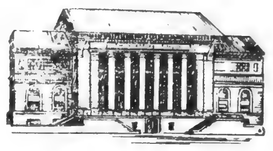

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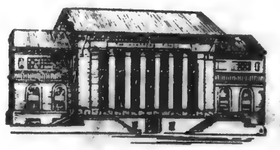

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Union Aug 4

Tanglewood Audience Is Won by De Sabata

Italian Conductor Given Ovation at Berkshire Festival, Near Hysteria Prevailing After 'Pines of Rome'

By WILLARD M. CLARK

Lenox, Aug. 3—I have witnessed tonight the greatest manifestation of public approval for a conductor and orchestra that I have ever witnessed during years of attendance at the Berkshire Music Festival. An audience of 8500 people roared approval, calling the conductor back no less than half a dozen times after each performance.

Conductor Makes Friends

Victor De Sabata, the eminent Italian conductor, around whom controversy has raged since his engagement here was announced, had reason to be very happy at his reception, even though the Koussevitzky box was unoccupied during this performance.

The slim, gray-haired conductor was in rapport with his audience from the moment he pressed his hand to his heart and bowed. He has a million-dollar smile and an unassuming charm which carry straight to an audience.

He is a conductor of parts. He can assume the placidity of a Buddha or put on a shoe of podium hysteria which verges on the grotesque, yet gets results and amuses the audience.

Sure-Fire Program

His program was sure-fire from the opening "Academic Festival Overture" of Brahms to the final Prelude and Love Death from "Tristan and Isolde.' The Brahms overture was amazing in its breadth and vitality. It was a reading rich in color, incisive and highly polished. His gestures were broad and there was no question as to what he wanted from the orchestra. And he got it. The audience received is rapturously.

No greater contrast in conducting technique or temperament could have been found than during the reading of Schubert's "Unfinished Symphony." It was a sensitive, flowing performance. It was always vital, never oversentimental or roughly obtrusive. The orchestra played as though inspired and at its close it joined with the audience in the applause.

"Pines of Rome"

It was in the symphonic poem "Pines of Rome" by Respighi that De Sabata came into his own. Here was music of which he was truly a part. The wondrous gaity of 'The Pines of the Villa Borghese" we have never felt so fully revealed. The eerie quality of "The Pines near a Catacomb," with its chanting, hymnlike melody was utterly beautiful in its conception. The nightingale sang sweetly in the moonlight during "The Pines of the Janiculum" and the poet's fantasy of the vision of past glories, voiced by the blare of many trumpets, was thrilling in its grandeur during "The Pines of the Appian Way."

Continued From Page 1

It seemed almost miraculous that this little, gray-haired man could summon such forces. At the conclusion the audience was in near hysteria. Again and again the conductor was recalled. Again and again he shared the applause with the orchestra, throwing kisses to it, applauding it and receiving in return the applause of the players.

The second portion of the program consisted of Morton Gould's "Spirituals" for string choir and orchestra and the Prelude and Love Death from Wagner's "Tristan and Isolde."

Gould's Provocative Music

Mr. Gould has written provocative music, using the rhythms and fragments of Negro music, mixing it with the idiom of the white composers. He is a clever craftsman with a subtle sense of humor as was evidenced by his amusing use of "Shortnin' Bread" in one episode and rhythmic pleasantries throughout the five movements.

Mr. De Sabata, the Italian, caught the mood and projected each episode with perception and skill.

His performance of the magnificent music from "Tristan and Isolde" was lofty in conception, searingly lovely as to tone and poignantly beautiful in expression. One listened to a very personal unfoldment of this music and it proved a memorable experience. One cannot evaluate a conductor on one hearing, but we anticipate his leadership at the concert Saturday night.

Greek Theater To Be Erected At Tanglewood

Lenox, Aug. 3 (AP) — Dr. Serge Koussevitzky said in an interview with a Worcester Telegram reporter today that a Greek theater seating 25,000 will be erected at Tanglewood, site of the Berkshire Music Center.

The retired Boston Symphony conductor told Raymond Morin that construction of the amphitheater is scheduled to begin next year.

He said the theater will be patterned after those of Ancient Greek times, adding:

"We will have our own stage-masters, composers and conductors. They will find a way to create a tragedy of our times — not less tragic than the tragedies of ancient Greece."

Noted Italian Actress Attends Concert

By ED TOOLE

Lenox, Aug. 3 — The 8500 patrons who attended tonight's Berkshire Festival concert here at Tanglewood witnessed a new milestone in the colorful history of the music festival as Victor De Sabata made his first appearance as guest conductor and held the audience spellbound in the huge music shed.

In the audience tonight was the noted Italian actress, Valentina Corsesa, a friend of the De Sabatas who came to Lenox to hear the orchestra under the baton of Mr. De Sabata tonight and again on Saturday.

Dr. Serge Koussevitzky tomorrow night will conduct Tchaikovsky's fourth symphony. This concert will take place in the music shed at 8.15.

The full size student symphony orchestra is conducted each week by members of Dr. Koussevitzky's private conducting class and by a different member of the school's faculty. Tomorrow night will mark the first time this year that Dr. Koussevitzky has actually conducted the students himself.

Also scheduled to be performed tomorrow night by the student orchestra are Beethoven's Coriolanus Overture, Ravel's Le Tambeau de Couperin and El Amor by Manuel DeFalla. This concert will be for the friends of the Berkshire music center.

Both Victor De Sabata and Leonard Bernstein will rehearse the Boston Symphony Orchestra in the music shed at Tanglewood Saturday. This public rehearsal, the proceeds of which benefit the orchestra's pension fund, will begin at 10 a. m.

Union Aug 4

Tanglewood's Youthful Singers Are Excellent

Dr. Jan Popper Doing Splendid Job as Head of Berkshire Music Center's Opera Department

By WILLARD M. CLARK

Lenox, Aug. 3—Of the many departments which make up the Berkshire Music Center here at Tanglewood, we have always had a special fondness for the opera department, which has been managed so expertly by Boris Goldovsky and Sarah Caldwell. With Mr. Goldovsky taking a leave of absence, direction is now handled by Dr. Jan Popper and he is doing a splendid job and is quite as fascinating a commentator as Mr. Goldovsky.

This afternoon, we heard scenes from five operas. What is particularly interesting is the fact that these scenes were done without scenery costume and with very few props. The youthful singers were entirely on their own when it came to putting their stuff across. As Dr. Popper said, this is an added incentive and a goal which they must reach. The opera department is all inclusive. Students learn the techniques of production, scenic building, costuming, lighting and performance. The musical end of the performance is stressed and it has been evident from what we have heard that these singers know every word they are singing, no matter what language, and know as well the parts of their colleagues.

Fine Musicianship

To date, we have heard no voices in these "scenes from operas" to equal those of previous years, but there has been some extraordinary convincing acting and musicianship of a high order. Springfield's own Mario Lalli revealed this fine musicianship and flair for historionics in no small measure the other night as he sang in the final act of "La Traviata." This young tenor is refining his vocal art and sings with added ease and assurance.

This afternoon Willabelle Underwood, displayed a real operatic temperament and a voice above average in a scene from Puccini's "LaTosca" and in the Nile scene from "Aida." Nino Luciano, a tenor with a voice of fine quality, used rather roughly sang fervently in the "Tosca" except, and in the final duet of "Carmen" in which he had the collaboration of "Eunice Alberts," a contralto of potentialities.

Julina Patrick, a fine baritone, was effective in the Nile scene from "Aida" and Luis Pichardo, who sang splendidly as "The Stranger" in Lukas Foss's Opera "The Jumping Frog" was eminently successful as the villain Sparafucile in an excerpt from Verdi's "Rigoletto."

Nell Anders has a sizable voice, rich and full in the middle register, but used ineptly in the high register. She sang the great Santuzza air from "Cavalleria Rusticana" with much temperament, but she will do well to look after her high notes before they disappear entirely.

I think that Sarah Caldwell whose music and stage direction is so expert deserves a special bit of praise. She seems to have just what young singers need to give of their best.

Eagle Aug 3

Music

Final Concert by Schneider Attracts Capacity Audience

By JAY C. ROSENFELD

Alexander Schneider completed the playing of the Bach unaccompanied violin sonatas last night in the Tanglewood theatre-concert hall. On the previous evening he had played the first three; last night he played the D minor partita, the C major sonata and the E major partita. These were respectively the third and fourth events in the series of five Bach concerts being given at the Berkshire Music Center through the generosity of Mrs. Elizabeth Sprague Coolidge and the Coolidge Foundation in the Library of Congress.

The theatre was again filled to capacity with apparently the entire student body of the Center on hand, many with the text in their laps to compare their edition of the sonatas with what Schneider played. He has gone back to the original manuscripts for his sources and what he played and how he played may be considered not only as authoritative but also as pinnacles of musical good taste. Various editors have tampered with the originals down through the generations to "correct" certain harmonic progressions and especially to define the decorative embellishments. Schneider's version is nearest the one Bach intended, except that Bach used a bow arched in the contrary fashion to the one we use today.

Schneider continued his playing in the same exemplary level he had established on the previous evening except that his intonation was not always so true as he had maintained at the preceding session. His sophisticated audience recalled him without end, and at the conclusion of the final sonata he was obliged to return and play them still one more little fragment. He chose the Andante from the A minor sonata. After the more familiar movements and particularly the D minor Gigue and the E major Gigue in which his rhythm was rhapsodically spirited, there was audible gasps by the audience as they were swept away by his virtuosity.

These Coolidge concerts in addition to the earlier programs by Dr. Koussevitzky with a small orchestra, the B minor mass still to come, and the various performances by the students over the school term comprise an observance of the 200th anniversary of Bach's death which is unusual and outstanding in a year of unusual festivals. The Coolidge programs, in particular, are bringing to an apparently eager audience the less familiar but major works which would not ordinarily find a place on run-of-the-season schedules because of their channeled appeal. The grade of the performances naturally has a great deal to do with it but the tremendous interest they have aroused would seem to indicate that one's estimate of the public's taste deserves continuous scrutiny and revision. The final Coolidge concert takes place Wednesday, the ninth, when Mr. Schneider directs a Bach program in which the final half will be devoted to "The Musical Offering."

The Berkshire Evening Eagle

Pittsfield, Massachusetts, Thursday, August 3, 1950.

FESTIVAL HEADLINER: Victor de Sabata, noted Italian conductor, who will appear as guest conductor with the Boston Symphony Orchestra at Tanglewood tonight at 8.15 and Saturday evening, held final rehearsals this morning with the BSO for tonight's program. Babbitt

De Sabata Will Conduct Two Concerts

Guest Conductor At Tanglewood Tonight, Saturday

TANGLEWOOD—Music by Italian, German and American composers will feature the opening concert of the Berkshire Festival tonight at 8.15 when Victor de Sabata conducts the Boston Symphony Orchestra. Mr. de Sabata is making his first visit to Tanglewood for Series B of this 13th Festival season. He arrived in Lenox over the week end and has been rehearsing daily with the Boston Symphony Orchestra.

The program Mr. de Sabata has chosen for tonight's concert begins with the "Academic Festival Overture," by Johannes Brahms. This work, written in 1879 for the University of Breslau, which at that time conferred an honorary degree upon the composer, includes the airs of many of the songs popular with students at the German universities, among them the well-known "Gaudeamus Igitur."

Schubert's Unfinished Symphony in B minor will follow the Brahms piece, and in turn will be followed by the symphonic poem, "The Pines of Rome," by Ottorino Respighi. The four movements of this work are designed to impart some of the atmosphere of different sections of the Eternal City.

Following intermission the orchestra under Mr. de Sabata will perform Morton Gould's "Spirituals" for string choir and orchestra, a work composed nine years ago and based on folk song material. The prelude and "love-death" from Wagner's "Tristan and Isolde" completes the Thursday night program.

The program Mr. de Sabata has chosen for Saturday night includes Beethoven's fifth symphony, Mozart's 39th symphony, Bach's sinfonia from the Christmas Oratorio, Berlioz's "Roman Carnival Overture," and Ghedini's "Pezzo Concertante"; the latter featuring Richard Burgin and Alfred Krips, violins, and Joseph de Pasquale, viola.

Sunday afternoon's program will be conducted by Leonard Bernstein. Works by Ravel and Berlioz will comprise the program. Mr. Bernstein will be soloist as well as conductor in Ravel's piano concerto, and the "Mother Goose Suite" and "Alborada del Gracioso," both also by Ravel, as well as excerpts from Berlioz's "Romeo and Juliet" will conclude the program.

Mrs. Roosevelt Flying Here For Tanglewood Event, Aug. 11

Mrs. Eleanor Roosevelt will arrive at the Pittsfield Airport at 10 AM on Friday, Aug. 11, for her appearance that evening as narrator for Prokofieff's "Peter and the Wolf," with Dr. Serge Koussevitzky and the Boston Symphony Orchestra at Tanglewood.

Her appearance will be a feature of the Tanglewood on Parade program for the benefit of the Berkshire Music Center.

George E. Judd, manager of the Boston Symphony Orchestra, will meet Mrs. Roosevelt at the airport and accompany her to the Music Shed at Tanglewood where she will commence rehearsals with the orchestra at 11 AM.

Yesterday Ralph Berkowitz, executive assistant to the director of the Berkshire Music Center, drove to Hyde Park, N.Y., to confer with Mrs. Roosevelt on the score of "Peter and the Wolf," and to explain to her the cues for the performance.

Mrs. Roosevelt will fly to the Pittsfield Airport from Grossinger, N.Y.

AUS DER MUSIKW

Von FRED LOW

Bernstein, Dirigent des Boston Symphonie Orch.

(Sonderbericht für die "New Yorker Staats-Zeitung und Herold")

TANGLEWOOD, 31. Juli. — Leonard Bernstein übernahm die Leitung des Sonntag-Nachmittagskonzertes des Bostoner Symphonie-Orchesters in einem gemischten Programm klassischer und moderner Werke. Bernstein ist einer der begabtesten Schüler Koussevitzkys, sein Element ist und bleibt die Interpretation zeitgenössischer Werke, während Zeitmaße und Nuancen in den klassischen Kompositionen sehr oft von der Tradition abweichen. Seine Zeichengebung hält nicht immer Maß, er läßt sich von der Musik mitreißen, wird von ihr zu Bewegungen verleitet, die über Dirigieren, Taktieren und Angabe der Einsätze weit hinausgehen. In den Werken zeitgenössischer Komponisten fällt dies nicht so auf wie in der Wiedergabe der vierten Brahms-Symphonie, die den Beschluß des Sonntagskonzertes bildete.

Harold Shaweros Adagio, Symphonie für klassisches Orchester eröffnete das interessante Programm. Die Komposition wurde 1947 über Auftrag der Koussevitzky Musik Foundation geschrieben und dem Andenken von Natalie Koussevitzky gewidmet. Das Werk ist ebenso wie "Song of Songs" von Lukas Foss wiederholt aufgeführt worden; das Interesse des Publikums war auch in Tanglewood außerordentlich groß, für die jungen Musikstudenten, die in der Gedankenwelt der modernen Komponisten vollkommen zu Hause sind, war es eine willkommene Gelegenheit, ihren Enthusiasmus zu zeigen. Ellabelle Davis (Sopran) war die ausgezeichnete Solistin in "Song of Songs". "Timon of Athens" von David Diamond wandelt mehr in romantischen Bahnen, moderne Klangfarben beherrschen die Partitur. Es ist ein Porträt (besser mit den eigenen Worten des Komponisten gesagt, eine psycho-orchestrale Studie) eines freigebigen Mannes, dessen falsche Großzügigkeit ihn schließlich verrät. Diese Erklärung gibt Diamond im Programmbuch, er versucht die Person des Timon von Athen in seiner Musik zu charakterisieren. Das kurze Werk wurde im Februar 1950 in Louisville uraufgeführt. Mehr als 9000 Zuhörer bereiteten dem Dirigenten, Orchester und den anwesenden Komponisten reichen Beifall.

Für das kommende Wochenende übernimmt Victor de Sabata die Leitung des Orchesters, er wird Donnerstag abend die "Unvollendete" von Schubert, Brahms Akademische Festouvertüre, "Pini di Roma" von Ottorino Respighi, sowie Werke von Gould und Wagner dirigieren und Samstag abend Kompositionen von Bach, Mozart, Berlioz, Ghedini, sowie die "Fünfte" Beethovens zur Wiedergabe bringen. Am Sonntag dirigiert Leonard Bernstein Werke von Ravel und Berlioz und wird den Klavier Solopart im Concerto Ravels ausführen.

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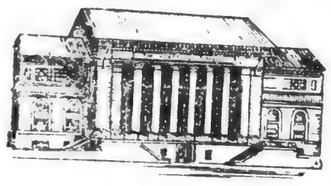

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Foss Cantata Wins Ovation In Tanglewood Offering

JUL 31 1950

COMPOSER LUKAS FOSS *(left) is called to the platform at Tanglewood to receive ovation following performance of his Biblical Cantata "The Song of Songs" for orchestra and solo soprano, Ellabelle Davis (center), under direction of Leonard Bernstein (right).*

By CARL E. LINDSTROM

Special to The Hartford Times

Lenox, Mass.— Leonard Bernstein, favored disciple of Koussevitzky, took over the podium at Tanglewood Sunday and interpreted three works by composers living "here and now."

All three, Lukas Foss, Harold Shapero and David Diamond, were present and received deserved recognition. For Shapero and Diamond the response was cordial; Foss was acclaimed. It was insisted that he go to the platform, and there he received resounding congratulations along with Ellabelle Davis, soprano, and with Bernstein. There could have been no better proof that the public quickly recognizes the composer who has something to say and says it effectively.

It was the solo cantata of Foss, "The Song of Songs" for voice and orchestra which really lifted the audience out of a humid, threatening Sunday afternoon atmosphere to cheer for the artist whose hand Bernstein devoutly kissed at the conclusion of her interpretation of the Biblical settings.

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SHAPERO'S composition was the victim of ambiguous titling. Programed in the first instance as "Adagio, Symphony (for Classical Orchestra)," the notes referred simply to a "Symphony for Classical Orchestra." Thus seemingly the slow movement of a larger work, it actually was long enough and tedious enough to be a complete one-movement symphony, so I judge that is what it was.

The program book reported that Shapero had the "benefits of distinguished instruction: Boulanger, Hindemith, Krenek, Slonimsky, Stravinsky, Piston and Copland." His work sounded as though he had too many teachers—labored and unoriginal.

There isn't much more to be said for Diamond's "Timon of Athens," except that it contains the most excruciating, deliberately raucous chord I have ever heard and one which Bernstein executed with a stupendous crescendo.

A quiet, conciliatory episode followed but it was not enough to convince you that Timon was any nobler or better understood for his symphonic experience.

ELLABELLE DAVIS has a beautiful voice, firm and even in texture, sweet, musical and implemented by a fine intelligence.

The Foss work is plausible in its references to voluptuous psalmody. The first song is antique in thematic and harmonic material; the second delightfully lissome and lilting; the third grippingly dramatic, affording opportunities for Miss Davis' darker tones. The composer gave her some bristling orchestral barriers to overcome and he also authored some writing for horns which was anything but idiomatic. Condensation would improve the cantata which is long.

Bernstein, who excels in modern interpretations, threw in for good measure the Brahms E minor Symphony, a reliable repertory item in which he confirmed the Koussevitzky tutelage.

In some respects he has gained maturity. If he hasn't the same tailor as Koussevitzky he has one just as good. His newly acquired foible of shooting the jeweled cuff will remind old-timers of Nikisch.

* * *

Saturday's Concert

Leave it to Koussevitzky to make program-mates of Bruckner and Debussy. What a pair!

The first a withdrawn, dedicated Catholic, who in his child-like simplicity occasionally found an aperture to Heaven, as in the slow movement of the hour-long Seventh Symphony; the other an urbane decadent, who painted the two nocturnes and "The Sea" with a cynical, phosphorescent impressionism — Bruckner in retreat from terrestrial realism; Debussy escaped into illusion.

It was about as antithetical as the fact that both Fritz Kreisler and Benny Goodman (individually) were seen among the 9,900 persons attracted to Tanglewood Saturday night.

Koussevitzky is sufficiently Parisian to give us a lambent Debussy. He has the reputation and he did nothing to harm it this time, except that he remained Koussevitzky; which means that he has eyes in the back of his head for the effect upon his audience.

* * *

THE STRAIN he throws upon the orchestra is not important to him. The brass choir was screechy and high-strung all evening. Ensemble was often secondary.

Of the two composers I preferred Bruckner because Koussevitzky added an element for which he was never distinguished and that was a legato quality—a flow that was almost vocal, a cohesion which enabled the composition to wear its great length becomingly

The first movement of Bruckner's E major is a protracted song, inspired and happy singing. The scherzo has its intimations of the day of wrath but it is hearsay evidence and there is no smell of brimstone. The finale, in Koussevitzky's terms, is simply a case of leaping from climax to climax.

In listening to the marvelous slow movement it was impossible not to recall the companion section of Thursday night's Eroica—great and apocalyptic both of them, but Bruckner's is redeemed music while Beethoven's despair is barely reconciled.

Of the Debussy nocturnes, the first, "Clouds," I regard as unsymphonic. It is seldom played except to the accompaniment of restless coughing and certainly not be attempted in open-air performance.

"Festivals" was a magnificent burst of orchestral virtuosity. The three panels of "The Sea" were equally sonorous and pictorial. There are some melodies here which the popular tunesmiths will seize upon some day.

* * *

A BRIEF SHOWER disturbed Saturday's night's concert and a similar threat and eventual downpour cut into Sunday afternoon's attendance. Saturday night several thousand lawn sitters managed to crowd under the rim of the big shed and few, if any, left the grounds.

There were of course some disturbing noises and I thought that Koussevitzky was needlessly impatient about it. He was also sharply peremptory about squelching applause which burst out quite spontaneously between movements of the Bruckner Symphony.

Victor de Sabata who will conduct the next three concerts Thursday and Saturday evenings and Sunday afternoon was in the audience.

De Sabata Hailed At Tanglewood

8,500 at Debut Of Conductor

By RUDOLPH ELIE

TANGLEWOOD, Aug. 3—Victor de Sabata—accent on the SAB, incidentally—the 57-year-old Italian firebrand, made his debut conducting the Boston Symphony Orchestra here tonight as the Berkshire Festival entered its second week and brought the audience of 8500 to its feet with applause.

The Italian conductor, a man of frail appearance with a mirror-like bald head surrounded by a wisp of platinum hair, is entirely unhampered in his conductorial gyrations by the fact he has an artificial leg. On the contrary, it merely seems to lend additional surprise to his platform techniqu, which is striking to say the least.

ANGULAR STYLE

Although his basic style is angular and musclar with arms wide spread and often high above his head, he is capable of considerable poetry of motion to bring very subtle response from the orchestra with the most delicate gestures.

But he is at his best from an audience point of view when the nature of the music — say the marching Roman hosts portrayed in Respighi's "Pines of Rome"—allows him full play with clenched fists and left uppercuts to the trombone.

He is obviously more transported by the furore than anybody else, and his vast relish in the proceedings is wonderfully projected to the audience.

All this is notto say that his gifts are exclusively theatrical. As a matter of fact, Mr. De Sabata reveals on closer study one of the more sensitive and technically proficient techniques of the day. His ear for balance is extraordinary; he moulds his tonal forces with all the touch of a sculptor working in clay. And he demands, and obtains, the most severe discipline from the men of the orchestra who give him their all.

His program, not a very good one musically speaking, offered rBahms' "Academica Festival Overture," Schubert's Unfinished Symphony, Respighi's "Pines of Rome," Morton Gould's spirituals and the prelude and love death from Wagner's "Tristan."

It was, as it was intended to be, a sure-fire offering for the informal crowds attracted to the festival, and while, in cooler weather, one might find a good many points in interpretative matters to quarrel over, it is impossible to gainsay the fact that Mr. De Sabata made the most of it.

To see and hear him once, or for that amtter several times, is decidedly a refreshing and exhilarating experience. Whether his style is too melodramatic and too italiante to weather a season-long fare of sturdier things is something else again. But there's no denying he caught the fancy of this audience.

GUEST CONDUCTOR—Victor de Sabata, Italian guest maestro, who conducted the Boston Symphony Orchestra in the Tanglewood shed last night.

[illegible]
AUGUST 5, 1950

Berkshire Festival

Victor De Sabata Conducts the Boston Symphony

Special to the Herald Tribune

TANGLEWOOD, LENOX, Mass., Aug. 3.—Victor De Sabata conducted the Boston Symphony Orchestra here for the first time Thursday night as the Berkshire Music Festival enered the second week of its series of concerts by the full orchestra in the Music Shed on the Tanglewood Estate.

His program listed Respighi's "Pines of Rome," Morton Gould's "Spirituals" for string choir and orchestra, Schubert's Unfinished Symphony and other familiar works by Brahms and Wagner.

Mr. De Sabata has the distinction of being the first conductor outside of Serge Koussevitzky and his associates on the faculty of the Berkshire Music Center, who has thus far conducted the Boston Symphony at the Berkshire Festival since its inception.

In spite of cloudy and threatening skies, the attendance at the concert was around 8,500. The shed was filled and the overflow heard the music from positions on the Tanglewood lawn. Mr. De Sabata's second and last appearance in the current series will take place Saturday evening.

The Hartford Times
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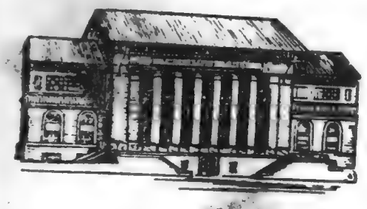

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Koussevitzky, is sufficiently Parisian to give us a lambent Debussy. He has the reputation and he did nothing to harm it this time, except that he remained Koussevitzky; which means that he has eyes in the back of his head for the effect upon his audience.

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THE STRAIN he throws upon the orchestra is not important to him. The brass choir was screechy and high-strung all evening. Ensemble was often secondary.

Of the two composers I preferred Bruckner because Koussevitzky added an element for which he was never distinguished and that was a legato quality—a flow that was almost vocal, a cohesion which enabled the composition to wear its great length becomingly.

The first movement of Bruckner's E major is a protracted song, inspired and happy singing. The scherzo has its intimations of the day of wrath but it is hearsay evidence and there is no smell of brimstone. The finale, in Koussevitzky's terms, is simply a case of leaping from climax to climax.

In listening to the marvelous slow movement it was impossible not to recall the companion section of Thursday night's Eroica—great and apocalyptic both of them, but Bruckner's is redeemed music while Beethoven's despair is barely reconciled.

Of the Debussy nocturnes, the first, "Clouds," I regard as unsymphonic. It is seldom played except to the accompaniment of restless coughing and certainly not be attempted in open-air performance.

"Festivals" was a magnificent burst of orchestral virtuosity. The three panels of "The Sea" were equally sonorous and pictorial. There are some melodies here which the popular tunesmiths will seize upon some day.

* * *

A BRIEF SHOWER disturbed Saturday's night's concert and a similar threat and eventual downpour cut into Sunday afternoon's attendance. Saturday night several thousand lawn sitters managed to crowd under the rim of the big shed and few, if any, left the grounds.

There were of course some disturbing noises and I thought that Koussevitzky was needlessly impatient about it. He was also sharply peremptory about squelching applause which burst out quite spontaneously between movements of the Bruckner Symphony.

Victor de Sabata who will conduct the next three concerts Thursday and Saturday evenings and Sunday afternoon was in the audience.

De Sabata Hailed At Tanglewood

00 at Debut Of Conductor

By RUDOLPH ELIE

TANGLEWOOD, Aug. 3—Victor de Sabata—accent on the SAB, incidentally—the 57-year-old Italian firebrand, made his debut conducting the Boston Symphony Orchestra here tonight as the Berkshire Festival entered its second week and brought the audience of 8500 to its feet with applause.

The Italian conductor, a man of frail appearance with a mirror-like bald head surrounded by a wisp of platinum hair, is entirely unhampered in his conductorial gyrations by the fact he has an artificial leg. On the contrary, it merely seems to lend additional surprise to his platform technique, which is striking to say the least.

ANGULAR STYLE

Although his basic style is angular and musclar with arms wide spread and often high above his head, he is capable of considerable poetry of motion to bring very subtle response from the orchestra with the most delicate gestures.

But he is at his best from an audience point of view when the nature of the music—say the marching Roman hosts portrayed in Respighi's "Pines of Rome"—allows him full play with clenched fists and left uppercuts to the trombone.

He is obviously more transported by the furor than anybody else, and his vast relish in the proceedings is wonderfully projected to the audience.

All this is not to say that his gifts are exclusively theatrical. As a matter of fact, Mr. De Sabata reveals on closer study one of the most sensitive and technically proficient techniques of the day. His ear for balance is extraordinary; he moulds his tonal forces with all the touch of a sculptor working in clay. And he demands, and obtains, the most severe discipline from the men of the orchestra who give him their all.

His program, not a very good one musically speaking, offered Brahms' "Academica Festival Overture," Schubert's Unfinished Symphony, Respighi's "Pines of Rome," Morton Gould's spirituals and the prelude and love death from Wagner's "Tristan."

It was, as it was intended to be, a sure-fire offering for the informal crowds attracted to the festival, and while, in cooler weather, one might find a good many points in interpretative matters to quarrel over, it is impossible to gainsay the fact that Mr. De Sabata made the most of it.

To see and hear him once, or for that amtter several times, is decidedly a refreshing and exhilarating experience. Whether his style is too melodramatic and too italianate to weather a season-long fare of sturdier things is something else again. But there's no denying he caught the fancy of this audience.

GUEST CONDUCTOR—Victor de Sabata, Italian guest maestro, who conducted the Boston Symphony Orchestra in the Tanglewood shed last night.

Herald Tribune
AUGUST 5, 1950

Berkshire Festival

Victor De Sabata Conducts the Boston Symphony

Special to the Herald Tribune

TANGLEWOOD, LENOX, Mass., Aug. 3.—Victor De Sabata conducted the Boston Symphony Orchestra here for the first time Thursday night as the Berkshire Music Festival enered the second week of its series of concerts by the full orchestra in the Music Shed on the Tanglewood Estate.

His program listed Respighi's "Pines of Rome," Morton Gould's "Spirituals" for string choir and orchestra, Schubert's Unfinished Symphony and other familiar works by Brahms and Wagner.

Mr. De Sabata has the distinction of being the first conductor outside of Serge Koussevitzky and his associates on the faculty of the Berkshire Music Center, who has thus far conducted the Boston Symphony at the Berkshire Festival since its inception.

In spite of cloudy and threatening skies, the attendance at the concert was around 8,500. The shed was filled and the overflow heard the music from positions on the Tanglewood lawn. Mr. De Sabata's second and last appearance in the current series will take place Saturday evening.

De Sabata Acclaimed In Tanglewood Debut

TANGLEWOOD—Victor de Sabata, 57-year-old Italian conductor, caught the fancy of a near-hysterical crowd of 8500 music lovers in the Music Shed at the Berkshire Festival last night when he made his debut with the Boston Symphony Orchestra.

First Outside Conductor

The first guest conductor—outside of the "family circle" at Dr. Koussevitzky's Berkshire Music Center—won not only the admiration of the huge crowd that overflowed the great Shed, but also the musicians in the BSO who joined in the tremendous ovation following the opening concert of the second series at the Berkshire Festival.

Mr. de Sabata's conductorial gyrations appealed to the large audience almost as much as his musical technique. From the moment the orchestra completed the opening composition, Brahms' "Academic Festival Overture," De Sabata's winning personality was reflected in the audience. He was recalled to the platform time and time again after each performance, pressing his hand to his heart, tossing kisses to the orchestra and music lovers in the Shed.

Although De Sabata and Koussevitzky exchanged pleasant greetings at rehearsals since the noted Italian conductor arrived this week at Tanglewood for the second series of concerts, Dr. Koussevitzky was conspicuous by his absence from his box in the Music Shed at last night's performance. The four seats in the Koussevitzky box remained vacant throughout the evening.

Last night's crowd of 8500 was small compared to a year ago at the opening of Series B when 12,500 turned out to hear Dr. Koussevitzky and the Boston Symphony Orchestra. A record crowd is expected for tomorrow night's program, however, when De Sabata returns to the podium for his final appearance at Tanglewood this year.

Leonard Bernstein, one of Dr. Koussevitzky's pupils in the conducting class at the Berkshire Music Center, will make his final appearance of the season Sunday afternoon when he will appear as conductor and soloist.

Following last night's concert, Mr. de Sabata returned immediately to the Curtis Hotel where he is registered for the week end and had supper with the Italian actress, Valentina Corsesa, a friend of the De Sabatas who is here for the week-end concerts.

Tonight at 8.15, Dr. Koussevitzky will conduct the Department II orchestra in the Music Shed in Tchaikovsky's fourth symphony as part of the program for the Friends of the Berkshire Music Center. Eleazar de Carvalho also will appear as conductor for part of the program.

when he led the first program in the series B week end here last night. Leonard Bernstein and Eleazar de Carvalho, who have also assisted Serge Koussevitzky on the Tanglewood podium, are considered as having come up through the ranks, so to speak, thus to Mr. de Sabata fell the honor of being the first to be invited to lead a Festival program.

De Sabata had never conducted in Boston so this was his first acquaintance with the orchestra and it may be said at the outset that he distinguished himself very definitely. He led the orchestra. In no instance did he allow the orchestra to throw its weight around and make him follow them. Nor did the men attempt any such procedure. They played for him with unsurpassed alertness and gave mirror-quick response to his decided and individual indications.

Early Programs Repeated

By a strange coincidence De Sabata played one number last night and will include another tomorrow on his other appearance with the orchestra that Henry Hadley used on the very first Berkshire Festival program, Aug. 23, 1934. Mr. de Sabata played Respighi's "Pines of Rome" last night and will do the Berlioz overture "The Roman Carnival" tomorrow, which was the curtain raiser of Berkshire outdoor orchestral music.

Last night Brahms' "Academic Festival" overture was the first number on the program and De Sabata immediately established himself as a musical personality. He was precise and exact. What was played was unquestionably his idea of the music. He was restrained and contained in the more disciplined moments. In more excited passages he allowed his limbs to go in four directions at the same time, but the orchestra reflected his sane, artistic and musicianly directions in all their variety. His Brahms was hearty and lusty and entirely in the spirit.

The Schubert "Unfinished" symphony found the orchestra playing with their utmost and unexcelled tone quality although the andante lost a bit of its natural flow because of too much insistence and a rather too measured a tempo on the conductor's part. The Respighi closed the first half of the program.

After intermission came Morton Gould's "Spirituals" and the "Prelude" and Liebestod" from Wagner's "Tristan and Isolde."

Respighi became excitingly dramatic in its performance last night and the Wagner [illegible] was given intensity and [illegible] by evidence of the conductor's intimate knowledge of tradition and

De Sabata
Continued on Second Page

Conductor de Sabata Distinguishes Himself

By JAY C. ROSENFELD

TANGLEWOOD—Victor de Sabata became the first guest to conduct the Boston Symphony Orchestra in a Berkshire Festival concert

De Sabata
Continued on Second Page

Benefit Rehearsal Tomorrow Features Bernstein, de Sabata

TANGLEWOOD — Both Victor de Sabata and Leonard Bernstein will rehearse the Boston Symphony Orchestra in the Music Shed at Tanglewood tomorrow. This public rehearsal, the proceeds of which benefit the orchestra's pension fund, will begin at 10 AM.

It will be a rehearsal for works to be played at both the Saturday night concert under the direction of Mr. de Sabata and the Sunday afternoon concert under the direction of Mr. Bernstein. Among the pieces to be performed Sunday afternoon is Ravel's piano concerto with Leonard Bernstein as soloist, conducting the orchestra from the piano.

Mr. de Sabata, who has been heard in opera houses and concert halls throughout Europe, will be preparing for a concert which will include works by Bach, Mozart, Berlioz, Ghedini, and Beethoven. His concert appearance will be tomorrow night.

These rehearsals were started before the war. Ordinarily no one is allowed to watch a symphony orchestra except at a concert, but the members of the Boston Symphony Orchestra have invited the public into their three Saturday morning rehearsals of the regular Tanglewood Festival season in order to raise money for pensions. The admission charge for the public rehearsal is $1.

After the rehearsal [illegible] should end by 1 PM, the [illegible] of the estate at Tanglewood [illegible] be open for the rest of the afternoon. The public is invited to picnic or have lunch on the grounds.

De Sabata

Continued on Second Page

of the peculiar heart-breaking sense of the music. His extremely spacious pauses before entering into the "Liebestod" were awesomely impressive. Gould's "Spirituals" are a combination of pseudo-tragedy and "corny" humor. De Sabata caught the spirit of the jazz rhythms with unwonted fidelity.

Opposes Changing Policy

Without necessarily becoming members of a committee for the suppression of happiness and levity in the enjoyment of music, we question the inclusion of this Gould composition on a Berkshire Festival program. It has some of the aspects of eating strawberry shortcake; it tastes wonderful but doesn't do us much good. Have rich desserts a place on Berkshire Festival programs? We think they do not. We enjoy the Pops as much as any one and it may well be pointed out that the Boston orchestra in their post-season popular series play many of the pieces which have a justifiable place here at Berkshire Festivals. Just where the line should be drawn is not so easy to determine, but we would oppose any tendency to lighten and "popularize" the Festival programs for any motive. They have attracted almost unbelievably large audiences and have acquired international renown by an adherence to a policy set down early in the incumbency of the Boston orchestra in the Berkshires. We believe it would be ill-advised to change their basic and distinctive character.

Aug. 5

THE NEW YORK TIMES, SA

[From Late Editions of Yesterday's Times.]

DE SABATA OFFERS PROGRAM AT LENOX

Conducts Boston Symphony in Tanglewood Concert Including Respighi 'Pines of Rome'

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 3—Victor De Sabata conducted the Boston Symphony Orchestra at Tanglewood tonight. He was the first guest conductor not a member of Serge Koussevitzky's staff the Berkshire symphonic festival has had in the last thirteen years.

His engagement caused a difference of opinion between Mr. Koussevitzky and the Boston Symphony trustees. It was Mr. Koussevitzky's contention, made in the course of a radio interview some weeks ago, that the guest leader should have been a conductor drawn from the Americas.

Later on he said here that his comments were not to be construed as any personal reflection on Mr. De Sabata. The two men met some days ago and greeted each other cordially. Nevertheless, Mr. Koussevitzky's box was vacant tonight, and he was not seen in the audience.

Koussevitzky's Program

Mr. Koussevitzky, who was not scheduled to conduct any of the public festival concerts this week, has decided to direct part of tomorrow night's concert by the Berkshire Music Center's first string orchestra. He plans to do Tchaikovsky's Fourth, and this performance, which comes on the evening that divides Mr. De Sabata's two concerts, will be open to the friends of the Berkshire Music Center.

Regardless of the currents that stirred up official circles privately, tonight's audience of 8,500 seemed to find Mr. De Sabata's conducting to its liking. It accorded him thunderous applause on several occasions.

And the plain fact is that Mr. De Sabata knows how to make an orchestra sound. He got some gorgeous colors and sonorities out of the Boston Symphony. The grand climaxes of the Brahms "Academic Festival" overture and of Respighi's "Pines of Rome" filled the music shed with grandiose effects.

Athletic and Emotional

Whether all this added up to music is another question. Mr. De Sabata belongs to the athletic, emotional school of conductors. While a conductor's mannerisms are, as a rule, his own business, in Mr. De Sabata's case they seem to be a reflection of his musical orientation.

Schubert's "Unfinished" Symphony provided a vivid illustration of his virtues and shortcomings. There were some ravishing tonal effects. The orchestra gave the conductor just what he wanted in beauty of sound. But there is more to the symphony. It needed firmer tempi; the second movement was pulled out of shape.

Mr. De Sabata also conducted Morton Gould's skillfully put together Spirituals for String Choir and Orchestra and the Prelude and Liebestod from Wagner's "Tristan und Isolde." It was in the literalisms of "Pines of Rome" that he made the biggest splash. Even with a symphony orchestra, one would guess that he remains at heart a man of the opera house.

BORDERS WILL CONDUCT

Eagle Aug 4

Koussevitzky Proposes Huge Greek Theatre

LENOX—Construction of a Greek theatre seating 25,000 will begin next year at Tanglewood, site of the Berkshire Music Center, according to Dr. Serge Koussevitzky, director.

The retired Boston Symphony Orchestra conductor told a reporter last night that the amphitheatre will be patterned after those of ancient Greek times.

"We will have our stage masters, composers and conductors," Koussevitzky said. "They will find a way to create a tragedy of our times—not less tragic than the tragedies of ancient Greece."

Eagle Aug 4

Customers at Tanglewood have been intrigued at the domestic scene presented at the far end of the left colonnade in the Shed. A family of birds have nested over one of the lights, and no matter what the program, go busily about feeding the little ones. Quite a few opera glasses are trained on them instead of the maestro, and reports come that the birds are disturbed only by Tchaikovsky, and not very seriously at that.

RICHARD V. HAPPEL.

[30]

Bernstein Leads Final 'A' Concert

Herald-Journal Wire

TANGLEWOOD, Lenox, Mass.—Leonard Bernstein, gifted young American composer-conductor, who recently returned from a successful tour of Europe as a guest conductor, led the Boston Symphony Orchestra in the concert at Tanglewood yesterday afternoon, to mark the close of Series "A" in the Berkshire Music Festival concerts [illegible] accepted by Dr. Serge Koussevitzky, director of Berkshire Music Center in his early conducting class, has been a member of the Berkshire faculty since 1946. He is a dynamic figure on the podium. Expert musicianship and a thorough groundwork under the Koussevitzky school of prideful direction gives him a high place among American orchestra leaders and interpreters.

WHEN DR. AND MRS. Koussevitzky arrived, there was a little furry of excitement, many pressing forward to the Koussevitzky box to greet the man so largely responsible for the festival.

The first part of the program was devoted to works of contemporary composers. Included was "Timon of Athens" by Rochester-born David Diamond. Diamond has done usual study of a psychopathic figure in two phases, using two formal poles of music. He also composed the score for Margaret Webster's production of "The Tempest" and later wrote the music for "Romeo and Juliet" played by the Little Orchestra of New York.

Musician Harold Shapero's Adagio "symphony for classical orchestra," also played, is an interesting piece of modern music literature by this son of Massachusetts-born composer. It was completed in 1947 after commission by the Koussevitzky Music Foundation and was dedicated to the memory of Natalie Koussevitzky.

ELLABELLE DAVIS, native of New Rochelle, [illegible] here and in Europe as a singer of extraordinary gifts, was soloist in the "Song of Songs," a Biblical cantata from the Song of Solomon for soprano and [illegible] by Lukas Foss. This was the outstanding offering of [illegible].

Miss Davis [illegible] the Boston Symphony in the performance of the cantata [illegible] seasons ago. The aria is in the second movement and the [illegible] orchestra interludes in the third movement leads into the finale, which Foss defines as a prayer: "Set me as a seal upon thine heart, as a seal upon thine arm: for love is as strong as death."

There was an ovation for Director Bernstein and Miss Davis was recalled to the stage.

The Brahms Fourth Symphony in E minor closed the program to the evident satisfaction of the admirers of the great classicist.

SERGE KOUSSEVITZKY conducted Saturday night's program in the Shed, where a capacity audience, with hundreds listening from the broad lawns, heard the Bruckner Seventh Symphony, in E Major, two Debussy of nocturnes and the three orchestral sketches which comprise his "La Mer."

Most famous of the four movements of the Bruckner symphony a long and grandiose work by the Austrian composer, is the Adagio. The first performance of the Seventh in this country was given in Chicago exactly 54 years ago.

The following February the Boston Symphony gave the first Boston performance. It is a massive work, written when Bruckner was nearly 60 years old and dedicated "in deepest reverence" to His Majesty, King Ludwig II of Barvia.

During the playing of this symphony there was a brief electrical storm, nature's own show in counter attraction to the crashing brasses from the stage. The storm sent many hurrying from the lawns to shelter for a few minutes.

Among the notables at the concert was Fritz Kreisler, world famous violinist, who, with Mrs. Kreisler is in the Berkshires on holiday. There was considerable interest in Kreisler's appearance and many in some sections stood as he entered, others applauding as he and his wife made their way to a box.

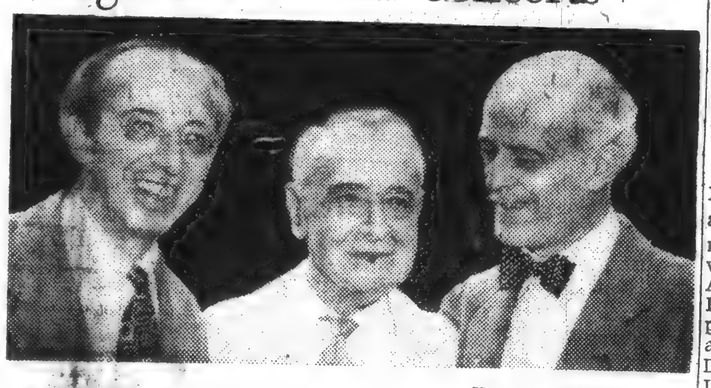
IN HIGH contrast to the Bruckner symphonic work were the Debussy selections. The sheer beauty of "Nuages" is a mood expressed as though an impressionistic painter was working with mixed colors and certain vibrations of light. The slow motions of the clouds were occasionally emphasized by the reedy, langorous tone of the English horn and the glissandos of the harps.

"Fetes" with its rich orchestration and restless dancing rythms, has certain abrupt scintillations, which makes the music now free and happy, now like the thunder of the march of the sun through the skies.

"La Mer," is a studio seascape which contains both rich detail and balanced musical symmetry. In this Director Koussevitzky gave characteristically fine reading, catching that "remoteness from realty" for which Debussy is known. The French composer wrote "La Mer" from his studio in the hills of Burgundy where he worked from his endless store of memories of the ocean.

Music and

Programs in Crouse College; Ann Knaus Soloist in Park, Tanglewood Shed Concerts



Howard S. Babbitt, Jr.

Aaron Copland, widely known American composer, Dr. Serge Koussevitzky, director of Berkshire Music Center, and Jacques Ibert, French composer, pictured left to right, in Tanglewood, Lenox, Mass.

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Boston Symphony Concert Today In 'Tanglewood'

THE FIRST of three series of concerts in the Music Shed in "Tanglewood," Lenox, is in progress with nine major concerts by the Boston Symphony Orchestra. Certain members of the Orchestra went to Tanglewood early in July for six programs of Bach and Mozart Music in the Theater-Concert Hall. The remainder of the Orchestra, fresh from a successful Boston Esplanade series arrived in Lenox early last week for the major musical events in The Shed. Last Wednesday, Dr. Serge Koussevitzky, founder and director of the Berkshire Music Center, celebrated his seventy-sixth birthday. Dr. Koussevitzky conducted Thursday night's concert in The Shed, the program including Beethoven's "Eroica" and the Second Symphony by Sibelius. Last night, Dr. Koussevitzky again conducted, the program including Bruckner's Seventh Symphony, Debussy's Two Nocturnes—"Clouds" and "Festivals" and the French composer's "The Sea".

LEONARD BERNSTEIN, just returned from Europe, will conduct this afternoon's concert at 3 o'clock. The program: Harold Shapero's "Adagio", from his Symphony for Classical Orchestra; David Diamond's "Timon of Athens"; Lukas Foss's "Song of Songs" with Ellabelle Davis, soprano, as soloist, and the Fourth Symphony of Brahms.

* * *

Brahms, Schubert, Bach, Mozart, on Aug. 3-5 Programs

NEXT THURSDAY night, at the first Series B concert, Victor de Sabata will conduct Brahms, Schubert, Respighi, as well as Gould and Wagner compositions. He also will conduct the Saturday night, Aug 5 program which will include the Bach Sinfonia from the Christmas Oratorio; Mozart's Symphony in E Flat Major, K543, and the Beethoven Fifth Symphony. Bernstein will conduct the Sunday afternoon, Aug. 6 program, also playing the Ravel Piano Concerto. The symphonic numbers; The Ravel Suite, "Mother Goose" and excerpts from "Romeo and Juliet" by Berlioz.

SERIES C will feature the Bach Mass in B Minor in two parts, at 5 P.M. and 8:15 P.M. Thursday night, Aug. 10, Eleazar De Carvalho conducting. Soloists: Adele Addison, Eunice Alberts, David Lloyd and James Pease. Other programs: Saturday night, Aug. 12, and Sunday afternoon, Aug. 13, De Carvalho conducting. Berlioz, Ibert and Villa-Lobos will be represented on the Aug. 12 program; the Prokofieff Sixth Symphony and the First Symphony by Brahms will be played at the closing concert, Aug. 13.

* * *

Babbitt

THE COMPOSER WATCHES . . .: Jan Popper, acting head of the opera department at the Berkshire Music Center, conducts the student orchestra in the theatre-concert hall at Tanglewood during rehearsal for the comic opera, "The King of Yvetot," to be presented Monday and Tuesday evenings, as the composer, Jacques Ibert in beret looks on with Felix Wolfes, opera department coach at left, and the composer's son, at right. This American premiere of Ibert's opera will be given for the Friends of the Berkshire Music Center.

Babbitt

OPERA STUDENTS REHEARSE . . .: F. Cowles Strickland, in white shirt left, stage director in the opera department, directs a scene at rehearsal with Manfred Hecht, the king, standing on platform, Ewan Harbreacht and Beatrice Bush-Kane, at the king's right, the two female principals, and Fernard Martel, another principal, in T-shirt at right. Costumes and scenery for "The King of Yvetot," arrived today for dress rehearsals tomorrow afternoon. This is the third opera presentation by the students this season.

Fair Weather Is Predicted For Week End at Festival

Victor de Sabata To Make Final Appearance As Guest Conductor Tonight—Bernstein To Play Piano Concerto Tomorrow Afternoon

TANGLEWOOD — Victor de Sabata will make his final appearance as guest conductor with the Boston Symphony Orchestra in the Music Shed at Tanglewood tonight and tomorrow Leonard Bernstein will wind up his season at the Berkshire Festival when he will appear as conductor and soloist with the BSO at the afternoon program.

With a break from the weatherman, record crowds are expected for the week end concerts. The U.S. Weather Bureau at the Pittsfield Airport predicts it will be "fair and cooler tonight," but warmer with sunshine tomorrow afternoon.

The two guest conductors held public rehearsals with the orchestra before a huge crowd in the Shed this morning for the benefit of the orchestra's pension fund.

Mr. de Sabata, the noted Italian conductor, who scored a great triumph in his first appearance with the orchestra Thursday night, will direct tonight, starting at 8.15, a program of compositions by Bach, Mozart, Berlioz, Ghedini and Beethoven. On the first part of the program will be Bach's Sinfonia from the Christmas Oratorio; Mozart's Symphony in E-flat major; Berlioz's Overture "The Roman Carnival." After intermission the program will close with Ghedini's Pezzo Concertante and Beethoven's Symphony No. 5, in C minor.

Tomorrow afternoon at 3, Mr. Bernstein will play the piano concerto and conduct Ravel's Suite "Mother Goose," and after intermission the orchestra will play excerpts from Berlioz's "Romeo and Juliet."

Demonstration for Koussevitzky

Last night more than 4000 Friends of the Berkshire Music Center attended the Department II concert in the Music Shed, the highlight of which was Dr. Serge Koussevitzky's appearance as conductor of the student orchestra in Tchaikovsky's fourth symphony. The director of Tanglewood was given a great ovation at the close of the program and was recalled four times to the platform. Twice the student orchestra members declined to share the applause during the demonstration, but joined the audience in paying tribute to their leader, Koussevitzky.

Wolfgang Schanzer, a student conductor, opened the Department II program directing the orchestra in Beethoven's Overture to "Coriolanus." Charles Schiff, another pupil in the conducting class, directed the orchestra in Ravel's "Le Tombeau de Couperin," and before intermission Eleazar de Carvalho, assistant to Dr. Koussevitzky, conducted the orchestra in de Falla's "El Amor Brujo," with Eunice Alberts as soloist.

Tomorrow morning at 10, members of the Department II orchestra will present a concert of chamber music in the chamber music hall. The program will include a trio for violin, cello and harp by Jacques Ibert, with the composer's daughter, Jacqueline, playing the harp.

Also on the program will be Mozart's piano quartet No. 1, Brahms' horn trio and Mozart's Quintet for four wind instruments and piano.

Monday afternoon at 4.30 the Department 5 orchestra—a group of non-professional musicians—will give its last concert in the Music Shed. As in their previous concert, they will play the world premier of a work dedicated especially to them. The composition, "Music for Strings," was composed by Manuel Mahler-Kalkstein, the manager of the Israel Symphony Orchestra. The two other works on the program will be the Overture to the Magic Flute by Mozart and Schumann's third symphony. This concert is open to Friends of the Berkshire Music Center.

insurance . . . With the proposal for a 25,000-seat theatre for Tanglewood, Koussevitzky must be thinking of scheduling Notre Dame . . .

Floor Collapses As Friends Greet Dr. Koussevitzky

TANGLEWOOD—The floor of the Green Room in the Music Shed—the after concert room where friends greet Dr. Koussevitzky — collapsed under the weight of a huge crowd last night following the Department II orchestra's concert.

Dr. Koussevitzky was receiving congratulations from a group of admirers when the floor dropped about 12 inches. No one was injured. The maestro and his group of friends described the incident as "quite a surprise."

Tanglewood

Tanglewood Featured In Collier's Magazine

A photographic layout depicting "Tanglewood Time," with informal snaps of Dr. Serge Koussevitzky and other Berkshire Music Center celebrities, plus two of the concerts, appears in the current issue of Collier's magazine.

Among the persons in the pictures are Dr. Koussevitzky, assistant director Aaron Copland, Olivier Messiaen, the French composer who taught at Tanglewood last year; and Miss Peggy Burk, daughter of John N. Burk, Boston Symphony Orchestra executive and program annotator.

The pictures were taken by Miss Ruth Orkin of New York, a frequent visitor at the Music Center last summer.

Springfield Republican Aug 6

Tanglewood's Final Week Lists Important Concerts

'Mother Goose' Suite and 'Romeo and Juliet' Today; Adele Addison to Be Thursday Soloist

By VICTOR PRAHL

The final week at Tanglewood, an exceptionally full one, will offer some of the most important concerts of the season. This afternoon's concert under the direction of Leonard Bernstein will include Ravel's "Mother Goose" Suite, Alborada del Gracioso and the same composer's piano concerto with Mr. Bernstein as soloist. The second half will consist of excerpts from Berlioz' "Romeo and Juliet". Monday at 4.30 there will be a concert in the large shed by the student orchestra and at 8.15 in the theater, the opera department will present its major production "Le Roi D'Yvetot" by Jacques Ibert. Monsieur Ibert is the French composer in residence this season as a teacher of composition. On Tuesday at 4.30 the small choir will give a program of works by contemporary American composers and in the evening the opera will be repeated.

Coolidge Concert

The last concert in the series presented by Mrs. Coolidge will be given on Wednesday night at 8.15 and will include Bach's "Musical Offering". The Bach commorative concerts will culminate on Thursday with a performance of the master's great Mass in B Minor by the full orchestra and chorus under Dr. Koussevitzky. Of special interest to local music lovers is the fact that Adele Addison of Springfield will be the soprano soloist. The others will be Eunice Alberts, alto; David Loyd, tenor, and James Pease, bass. The first part will be given at 5 and the second at 8.15.

The feature of "Tanglewood on Parade" on Friday will be the appearance of Mrs. Eleanor Roosevelt as the narrator in Prokofieff's "Peter and the Wolf". The orchestra under Dr. Koussevitzky will play Hayden's "Oxford" Symphony and Dvorak's "New World". At 6 there will be simultaneous performances by various student groups of chamber music, opera, orchestra and chorus. On Saturday at 3 there will be an orchestra concerts by students an din the evening Eleazar de Carvalho will make his sole appearance as conductor in a program that includes Berlios' "Hariod in Italy" with Joseph de Pasquale as viola soloist, Jacques Ibert's "Escales" and Choros No. 10 by Villa-Lobos. In the final concert of the season on Sunday afternoon, Dr. Koussevitzky will conduct Prokofieff's "Sixth" and Brahms' "First".

Last Sunday's concert under direction of Leonard Bernstein was of interest in that it included three works by young American composers, the sole offerings from this contingent on the major orchestra series other than Morton Gould' "Spirituals" on Mr. de Sabata's Thursday program.

The Adagio from Harold Shapero's Symphony for Classical Orchestra" which opened the concert is a grateful, listenable work that sings forth fearlessly in the beauty of its clear melodic statement. Highly effective was the lyrical theme played by the strings against the staccato of the other instruments and the ingenious handling of the instrumentation throughout. It seemed a little over-long for a slow movement, almost approximating that of the Bruckner Symphony of the previous concert.

Forthright, too, was the broad thematic statement that opened David Diamond's symphonic portrait "Timon of Athens" announced in stentorian tones and richly timbred harmony by the full brasses. We did not always follow the composer in this analytical portrait nor did the music always ucceed in holding one's interest but it was written with a sure hand for the most part one felt Mr. Diamond had fulfilled well his intentions.

It was the third time we have heard Ellabelle Davis sing Lukas Foss's settings of "The Song of Songs", several years ago in this setting, at Smith College with the same orchestra and in this performance. This hearing was by far the most enjoyable of the three for these spirited, imaginative songs stand up well and gain upon repetition while Miss Davis is a greatly improved singer since last heard two years ago in recital at Smith College. Now all of her tones are firm, well timred, and carried well to back of the huge auditorium. Her enunciation, too, is admirable. One could understand most of the words without resorting to the printed text. Miss Davis has always been the artist but now with this perfect technical control she should take her rightful place in the front rank of our best singers. The audience gave her an enthusiastic reception recalling her and Mr. Foss repeatedly.

Mr. Bernstein's accompaniment for the songs were well scaled and imbued with the same sympathetic warmth and musicianly insight as the pieces by Harold Shapero and David Diamond. His conducting of Brahms "Fourth" in the second half was also that of the composer-conductor and if a little too much on the personal side was nevertheless sensitive, musical, and expressive.

SOBATA PLEASES LARGE AUDIENCE AT TANGLEWOOD

Dynamic Italian Conductor Gives Bach, Mozart, Beethoven

By VICTOR PRAHL

Lenox, Aug. 5—Victor De Cabata, dynamic Italian conductor, delighted another large audience tonight at his second Tanglewood concert. From all we had heard, we expected a more demonstrative conductor but in the first part of the program, at least, he turned out to be conservative enough. When he does resort to extravagant gestures they always have a meaning, the orchestra understands them, and tonight the results obviously pleased everyone.

Orchestra Responds

The men of the orchestra responded to his warmth of temperament, giving a glow and reverential character to the flowing phrases of Bach's Sinfonia from the "Christmas Oratorio." The charm, restraint and continuity was entirely in keeping with its pastoral air. We found an exceptional beauty, too, in the performance of Mozart's E Flat Symphony (K. 543). There was nothing routine or casual in any of its four movements. There was a caressing tenderness in the lovely melody of the andante and exquisite beauty in the pianissimo passages of the trio of the menuetto and a joyous sparkle in the finale. It was as sensitive a performance of this familiar work as we have ever heard.

Mr. De Sabata was right at home in Berlioz' overture, "The Roman Carnival." Here his temperament had free play and he gave a festive spirit to this colorful score. The latter half of the concert consisted of Ghedini's Pezzo Concertante, with Richard Burgin and Alfred Kirps, violinists, and Joseph De Pasquale, viola, as soloists, and Beethoven's Fifth Symphony.

An audience of 11,450 gave Mr. De Sabata a rousing reception.

Mrs. Koussevitzky's Father Dies in Nice, France

LENOX — Alexander Naoumoff, 82, father of Mrs. Serge Koussevitzky, died in Nice, France, this week according to word received by Mrs. Koussevitzky Thursday afternoon. Mr. Naoumoff served as minister of agriculture in Russia during World War I.

Mrs. Koussevitzky's father's memoirs, which he never wanted published while he was living, are being kept at the Hoover War Library at Leland Stanford Junior University in California.

Last Week-End of the Berkshire Festival; Other Summer Music

Next week-end will see the last of the concerts in the Boston Symphony Orchestra's current Berkshire Festival, which conductor Serge Koussevitzky will close with Brahms' First Symphony.

This afternoon at 3 in the Music Shed at Tanglewood, Leonard Bernstein will lead the orchestra in Ravel's "Mother Goose" Suite and Alborada del Gracioso, and will play the solo part in the Piano Concerto by the same composer. He will conclude with excerpts from Berlioz' "Romeo and Juliet" Symphony.

The week at Tanglewood holds two occasions of further interest. The opera "Le Roi d'Yvetot" by Jacques Ibert, the French composer who has been teaching composition at the Berkshire Music Center, will be performed Monday and Tuesday evenings at 8:15 in the Theatre-Concert Hall.

On Friday the annual "Tanglewood on Parade" will boast the services of Mrs. Eleanor Roosevelt as Narrator in Prokofieff's "Peter and the Wolf." Mr. Koussevitzky will also conduct, that day, Haydn's "Oxford" Symphony, and the "New World" Symphony of Dvorak.

The last three Festival programs will be as follows:

Thursday at 5 and 8:15 (two parts). Bach: Mass in B minor; soloists; Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, baritone. Serge Koussevitzky conducting.

Saturday at 8:15. Berlioz: "Harold in Italy" (Joseph De Pasquale, viola soloist); Ibert: "Escales"; Villa-Lobos: Choros No. 10. Eleazar De Carvalho conducting.

Sunday, Aug. 13, at 3. Prokofieff: Sixth Symphony; Brahms: First Symphony. Serge Koussevitzky conducting.

Berkshire Festival

The Berkshire Music Festival at Tanglewood is now in its final week of concerts which will come to an end next Sunday.

Serge Koussevitzky will conduct Thursday night and next Sunday afternoon, and the guest conductors this week will be Leonard Bernstein today and Eleaar de Carvalho Saturday night. A special feature of the final week will be a performance of "Peter and the Wolf" with Mrs. Eleanor Roosevelt the narrator. The programs, which are subject to change without notice, are as follows:

TODAY AT 3 P. M.
Leonard Bernstein, conducting
"Mother Goose" Suite; Alborada del Gracioso; Piano Concerto .....Ravel
(Leonard Bernstein, soloist)
"Romeo and Juliet," excerpts....Berlioz

THURSDAY AT 5:00 and 8:15 P. M.
Serge Koussevitzky, conducting
Mass in B minor ..... J. S. Bach
(Adele Addison, Eunice Alberts, David Lloyd and James Pease, soloists)

FRIDAY AT 6 P. M.
Tanglewood on Parade
"Peter and the Wolf" .....Prokofieff
(Mrs. Eleanor Roosevelt, narrator)
The program of events runs from 6 to 11 P. M.
"Oxford" Symphony.....Haydn
"New World" Symphony .....Dvorak

SATURDAY at 8:15 P. M.,
Eleazar de Carvalho, conducting
Harold in Italy ..... Berlioz
Escales ..... Ibert
Choros 10 ..... Villa-Lobos

SUNDAY, AUG. 13 at 3 P. M.
Serge Koussevitzky, conducting
Symphony No 5 .....Prokofieff
Symphony No. 1 ..... Brahms

* * *

This coming Sunday will find Tanglewood at the peak of its season with only one more week to go before the final concert on Sunday, Aug. 13. In spite of threatening showers, and some rainfall last Sunday, an amazingly great number of music lovers bought admission tickets at the gate and enjoyed the program from the spacious lawns. The performance was thrilling, but Willard Clark and Victor Prahl who are music critics, which we are not, have already gone into that. Did space permit, it would be of gowns and dresses and sportswear the girls and women wore that we would write. Gorgeous, extravagant, amazing, simple, unusual, primitive, conventional, colorful, dainty, massive exotic, daring, rustic, colossal and stupendous are but a few of the adjectives we could use.

At times we saw such lovely dresses that we were tempted to rush up to the passerby and ask if they thought we could get the same in size 18 Misses, for Our Right Supporter. We would not, however, create the impression that a Tanglewood concert is a miniature Easter parade. Just the opposite would be true, for at these concerts one dresses as one pleases and is still in style. Once, we even saw a handsome young lady, beautifully clad, in her bare feet. She walked along the sharp-cut pebbly paths all unconcerned, and methoughts that here was a youth who had left Newport, where a vacation of boating and sailing and barefeet went well together.

But what bothers us is, are the outfits that we so much admire, the things we'll see next year, or are they all the rage today, or were they the rage a year ago? Will some one tell us these things? We fear our education in dress appreciation has been neglected.

Charlemont-on-the-Deerfield
August 2, 1950

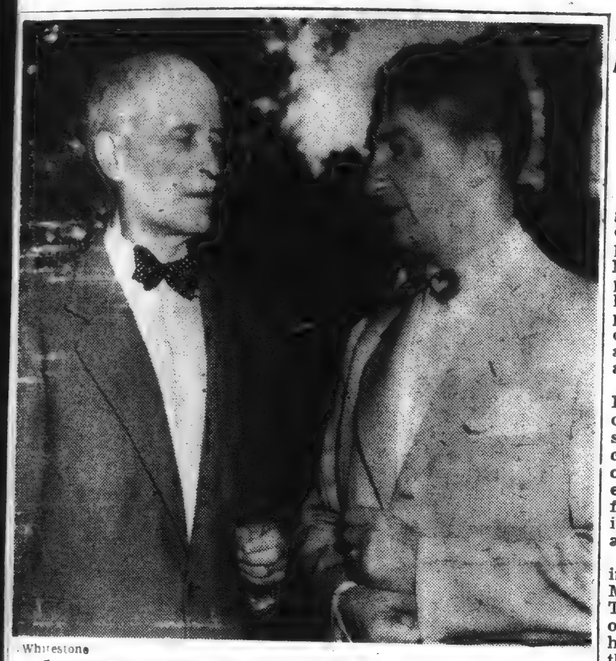
Opera

Summer centers of culture are blossoming out in the opera department this week with two premieres.

The new operas are "The Ordeal of Osbert," by Allan Davis, and "Le Roi d'Yvetot," by Jacques Ibert. "Osbert" is based on a story by P. G. Wodehouse and will have its world premiere on a bill with Lukas Foss' "The Jumping Frog of Calaveras County" at the Plymouth Rock Center of Music and Drama in Plymouth Friday night. "Le Roi" will have its American premiere tomorrow night at Tanglewood as the third opera event of the Berkshire Music Festival.

All three operas are short and light in mood. Both programs will have a second performance the night following the premiere.

...w-Hat Circuit — Jacques Ibert and His Opera



Whitestone

Jacques Ibert (left), composer of "The King of Yvetot," to have its American première Monday and Tuesday at Tanglewood under the direction of Jan Popper (right).

French Composer Describes His Work, 'King of Yvetot'

By Harold Rogers

Tanglewood, Lenox, Mass.

An interview with the distinguished and witty Jacques Ibert, one of France's foremost composers, is refreshing. First of all, M. Ibert is not at all shy about expressing his opinions. And second, he speaks a fluent brand of imperfect English that has much charm. A visit with M. Ibert is an entertaining experience with a casual air.

M. Ibert is director of the French Academy in Rome. He has composed five operas, 51 film scores, several ballets, and many orchestral works in larger forms or for chamber ensembles. He is especially interested in writing for unusual combinations as, for instance, his concerto for cello and wind instruments.

This summer, M. Ibert is teaching composition at the Berkshire Music Center. On Monday and Tuesday evenings his four-act opera, "The King of Yvetot," will have its American première in the Theater-Concert Hall. It will be produced by the opera department under the direction of Dr. Jan Popper, head of the department this season during Boris Goldovsky's leave of absence. Dr. Popper is on the faculty of the University of California at Los Angeles. The stage director is F. Cowles Strickland of Stanford University.

* * *

"I began writing this opera in 1931," M. Ibert explained, "and completed it the year following when it was produced at the Opéra Comique in Paris. It is in the traditional form of the French comic opera and combines spoken dialogue with singing parts. But I tried to find a different kind of recitative—one that is melodic but unaccompanied.

"'Le Roi d'Yvetot,'" he continued, "is full of many tragic effects. It is not altogether funny, like my opera, 'Angélique,' that has been produced more than 1,000 times. It takes place in the small kingdom of Yvetot, a happy Utopia that actually existed in the seventeenth century. It was free of taxes and governed by a kind of peasant king or lord mayor."

M. Ibert went on to explain the opera's satirical bent, aiming its darts at government and war. After the neighboring community steals a few Yvetotian apples, there develops a foolish war in which the king is deposed—naturally, since he was against the use of arms.

Then, with no king as conciliator, the land of Yvetot goes to ruin, the men lazy, the women doing all the work. The women, in order to restore the king and reinstate law and order, go on a general strike. They succeed. Not only is their king again on the throne, but his girl friend, as well, becomes queen.

M. Ibert threads a folk song through the score, the words of which are by the poet Beranger. At one place he gains an unusual effect by introducing a recording of a nightingale's song.

* * *

The composer said that when he attended Dr. Popper's rehearsals of the opera, he was impressed by the spirit of youth in evidence. "The singers are all animated with the same kind of feeling we had with Jacques Copeau, our great French producer who used young people in his productions," he added.

M. Ibert explained that before all he was a man of the theater and loved all people connected with the theater. His first experience with theater music began in 1912 when he took a job playing the piano in a Paris movie house that specialized in American films.

"I came to love America through those pictures," he said. "I improvised accompaniments to all the latest Charlie Chaplin and Tom Mix films!"

* * *

American mystery stories form a large part of M. Ibert's favorite reading material. When he can find a suitable libretto, he wishes to write an opera in the style of an American mystery story. He believes that chamber opera holds the answer to the continuance of the operatic form.

"The King of Yvetot" has 16 principals, chorus, and full orchestra. Manfred Hecht, baritone, will sing the title role. Ewan Harbrecht takes the part of Jeanneton, the servant girl who becomes queen.

Other principals, not all of whom will appear on both evenings, are Mario Lalli, Gene Cox, Rosalind Elias, Beatrice Bush-Kane, Farnand Martel, Thomas Holt, Sumner Crockett, Earl Ringland, Willabelle Underwood, Sara Carter, Angelica Sarris, Helen McCloskey, Arlouine Goodjohn, Joan Spafford, Marni Nixon, James Minser, Irvin Nordquist, Morton Shames, and Raymond Wolansky.

Bach Sonatas by Schneider

By Paul Giuliana

Tanglewood, Lenox, Mass.

Alexander Schneider performed the amazing feat of playing the unaccompanied sonatas of Bach for violin, three on Tuesday evening and three on Wednesday evening here in the Theater-Concert Hall. Mrs. Elizabeth Sprague Coolidge and her Foundation in the Library of Congress sponsored his recitals.

These works consist actually of three sonatas and three partitas or suites in contrasted dance rhythms in the finest baroque tradition. The string-playing fraternity considers these works the ultimate as a test of proficiency on the instrument. The works are as fresh today as though their inspiration had come in our time, rather than two hundred years ago.

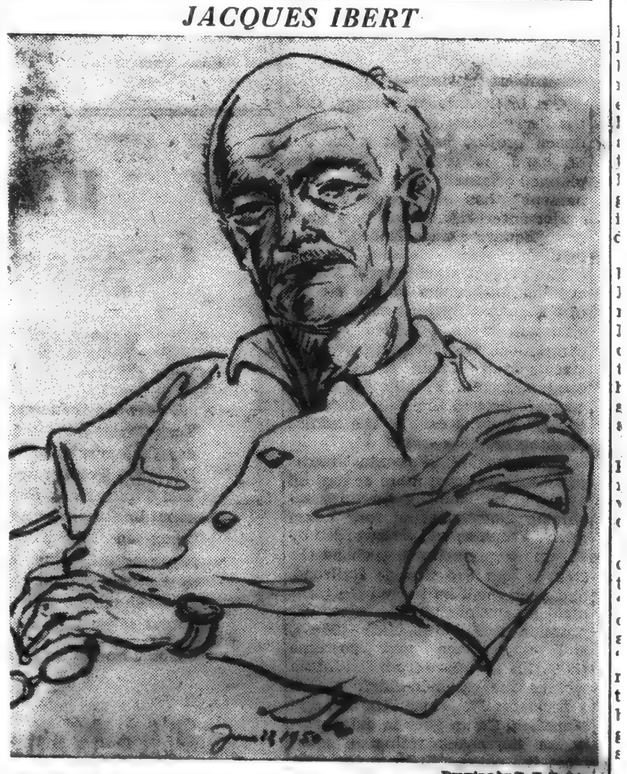
Mr. Schneider's playing combined a mastery of the violin with a thorough comprehension of the music. Employing a chaste tone in the style which he feels intimately, his performance took on a magnificence that defies qualification.

From the moment Mr. Schneider began, his rapt audience gave a hushed attention seldom accorded any artist. Phrases that are complex in notation and in technical aspect were made simple by his musical and artistic grasp. Sections that may appear shapeless and without direction in other hands took on simplicity and naturalness of meaning.

On Tuesday evening Mr. Schneider played the Sonatas in G minor and A minor, and the Partita in B minor; on Wednesday evening the full house came back to hear the Partita in D minor, the one in E major, and the sonata in C major.

Each movement, executed with immaculate technique, was a gem of artistic individuality. Students and symphony players alike were aware of the privilege of hearing these works in consecutive order.

JACQUES IBERT



Drawing by R. F. Logan

The French composer's opera, "The King of Yvetot," will receive its American première at Tanglewood tomorrow.

11,600 Hear Splendid Concert at Tanglewood

Bernstein and Boston Symphony Orchestra Present Program of Ravel and Berlioz Music

By WILLARD M. CLARK

Lenox, Aug. 6—Leonard Bernstein conducted and the Boston Symphony Orchestra played to 11,600 people, some of them very wet, this afternoon, thus concluding the second of the three series of Berkshire Festival concerts at Tanglewood. Just as Mr. Bernstein mounted the podium, the heavens opened, the rain came down in torrents, and thousands of people outside the shed shrieked and tried to get under cover, with the result that, after several attempts to get going, Mr. Bernstein left the stage and did not return until quiet was restored.

The delay provided opportunity for Mr. Bernstein to shake hands with first violinist Joseph De Pasquale who today became the proud father of a

Continued On Page 9

Tanglewood Guests' Autos Encounter 600 Army Cars

Traffic Problem, Saturday Night, Somewhat Worse Than Usual; Two Minor Accidents Reported

Pittsfield, Aug. 6—Berkshire County encountered a traffic problem Saturday afternoon that was unique in many ways.

With 11,500 persons who had visited Tanglewood trying to get to their destinations, the Army complicated the situation by sending 600 Army trucks, jeeps and command cars through the area from Pine Camp, N. Y., to Pleasure Park in Lee, where the men of the 43d National Guard Division camped overnight.

The 43d, only New England division to be ordered up for active duty, was on its way home to allow the men to put their affairs in order before going on active duty.

Two slight accidents were reported in the area but only one person was injured. Miss Jane Syriat of Springfield was a passenger in a car driven by Carlton M. Leonard, also of Springfield, that was hit from the rear by a car driven by Joseph L. Le Blanc of this city. She was not hospitalized. The accident happened at the corner of Linden and Seymour Sts.

The state police made an arrest as the result of the second accident, in Lanesboro. Edward L. Rivers of New York City was charged with operating to endanger when he was unable to stop his machine when two cars running ahead of him stopped.

NORTH ADAMS

Among the distinguished guests at the Curtis Hotel this week end, were Maestro Victor DeSabata, who conducted Saturday evening's concert at the Berkshire Music Center. Also a guest was Valentine Corteza, Italian movie star, who visited the festival to see her countryman conduct. Miss Corteza flew from Hollywood, where she is making a picture.

Today's sudden downpour delayed the start of the Sunday afternoon concert, the 12th program at Tanglewood. The shower was over a short time after the scheduled time of the concert and Leonard Bernstein began his program which featured three works by Maurice Ravel and one by Hector Berlioz. About 11,600 music lovers were at Tanglewood today with an estimated 11,450 at last evening's program.

Monitor Aug. 3

4 Art—Music—Theater THE CHRIST

Operas in the Berkshires

'Jumping Frog,' 'Telephone' In Tanglewood Performance

Tanglewood, Lenox, Mass.

The opera department of the Berkshire Music Center put on a program last Monday evening which is entitled simply, "Scenes from Operas." This proved to be a good bit more than the announcement indicated, for on the bill of fare were two complete one-act operas as well as scenes from other operas.

The complete operas were "The Telephone" by Gian-Carlo Menotti and "The Jumping Frog of Calaveras County," by Lukas Foss. There were scenes from Mozart's "Cosi fan Tutte," Mascagni's "Cavalleria Rusticana," and the last scene from "La Traviata" by Verdi.

As expected, the young singers showed exceptional talent for students, and in two or three cases they gave unusually gifted performances for anyone.

* * *

The Mozart was sung in English from an excellent translation. If all the translations of Italian opera—or any opera, for that matter—could be done as intelligently as in these two scenes from "Cosi fan Tutte," the case for opera in English would be greatly advanced. The thoroughly delightful situation was brought home to the audience, and the genius of Mozart was once again demonstrated as fine theater. The audience loved it and cheered the singers, who obviously enjoyed it too.

Menotti's "Telephone" came to life with Joan Spafford and Robert Dunlap giving fine performances. Miss Spafford's vocal facility and dramatic projection were excellent.

The tragic scenes from "Cavalleria" and "Traviata" were traditionally portrayed. Marguerite Willauer as Violetta and Mario Lalli as Alfredo have unusually beautiful voices.

Just as "Cavalleria" or "Pagliacci" or other less-known one-act operas are seldom performed alone because of their brevity, so Mr. Foss's work could not be done by itself. The libretto is based on Mark Twain's humorous story in the gold mining district of California where jumping frogs were raced for a wager.

* * *

Mr. Foss has a flair for the dramatic and has proved that he can compose music wedded to a dramatic situation. In his opera the infectious humor of Mark Twain has been watered down by an atmosphere of coarseness; in places the text borders on the vulgar. The cowboy songs have an unmistakable western flavor, though not so authentic as the folk songs heard daily on any radio network.

Luis Pichardo was seen as the stranger who filled the prize frog with buckshot to impede his jumping. The frog, of course, is not seen on the stage.

Although Mr. Pichardo sang well, his diction was not clear. This was in contrast to the other characters, whose diction was excellent. The clarity of the diction, in fact, was the outstanding feature of the evening.

P. G.

[35]

11,600 Hear Splendid Concert at Tanglewood

Continued From Page 1

daughter, (Maria Alexander, 7 pounds 4 ounces.) The audience, having heard rumors, was quick to catch on and added its applause and congratulations which Mr. De Pasquale acknowledged.

Mr. Bernstein chose as program most interesting material dividing between Ravel and Berlioz. The latter was represented by excerpts from the "Romeo and Juliet" symphony. Ravel was represented by some of his choicest music, namely the "Mother Goose" suite; the "Alborada Del Gracioso" and the concerto for piano and orchestra which Mr. Bernstein both played and conducted.

Has Feeling for Rhythm

The music of Ravel appears to have a special appeal to Bernstein and this is not strange, for this highly gifted, sensitive, composer, pianist, conductor, has a feeling for rhythm, without which Ravel cannot be adequately interpreted. The reading of the charming "Mother Goose" stories was sensitive, five-grained and approached with charming simplicity. There was a truly atmospheric reading of the "Empress of the Pagodas and a realistic conversation between "Beauty and the Beast." The orchestra played with exquisite tones of myriad colors.

In quite different vein was the gorgeous "Alborada Del Gracioso" with its Spanish flavor. Andre Suares, writing of Ravel, noted that "his art is of the French tongue, touched with a Spanish accent." Mr. Bernstein understood, felt, and communicated, the French-Spanish atmosphere of the work. It was a superlative performance, brilliant in color, rich in rhythmic feeling.

Excellent Balance

Many of our leading conductors are Spanish and all of them, headed by Jose Iturbi, apparently desire to appear in a dual capacity at one time or another. Mr. Bernstein is no exception, but he is a bit more successful than some of his colleagues. His performance of the Ravel piano concerto was exciting, meticulous as to detail, and it went off with distinction. The balance was excellent throughout and there was notable clarity.

Bernstein was particularly effective in the hymn-like Cantilena of the adagio movement. His tone was suave, polished, and beautiful. In the cadenza in the opening movement, he played superbly, and he was quite at ease in the jazz phrases of the final movement. The orchestral balance was satisfactory throughout the performance, as the conductor made his desires known unobtusively.

Berlioz's symphonic drama "Romeo and Juliet" contains some of the most beautiful, heart-felt music ever penned. There is never a doubt of the conviction which prompted its writing. The pride, ardor and melancholy of this created a musical fabric of entrancing beauty, poignancy and bravura. Conductor and orchestra combined to give a memorable performance, one which found the audience applauding before the final notes were played.

Rain Clears Away After Concert Starts

By ED TOOLE

Lenox, Aug. 6—The second series of the Berkshire Festival concerts here at Tanglewood was concluded this afternoon as 11,600 attended the performance by the Boston Symphony Orchestra, conducted by Leonard Bernstein, who a number of years back was known in the Berkshire area as the leader of the impromptu band at a summer camp on Lake Onota in Pittsfield. Today a polished conductor and protege of Serge Koussevitzky, he was late in his appearance to conduct and as rain came in torrents, causing women to shriek on the lawns in front of the music shed, he lowered his hands and finally strode off stage to his dressing room until the desired quiet was obtained.

Once the concert got underway this afternoon the rains subsided as if by magic and the sun once again shone down on the grounds as the thousands of music lovers once more took their places on the spacious lawns. Taking the combined attendance figures of this second week end series as a whole, it is found that 31,500 have passed through the gates at Tanglewood since last Thursday night.

Noted about the grounds and in the shed enjoying the concert this afternoon was the noted photographer, Margaret Bourke White. She was the guest of Alexander Snyder for both last night's program which featured the re-nowned Italian conductor, Victor De Sabata, as well as today's Ravel program.

Tomorrow night Jacques Ibert's comic opera, "The King of Yvetot" will be given its American premiere in the theater-concert hall here. And it has been emphasized by the directors of the Berkshire Music Center that this as well as the Tuesday night performance is for friends of the Berkshire Music Center by invitation only.

On Thursday night the third and final festival series will be opened in the music shed with Dr. Koussevitzky returning to the podium to conduct. Friday morning Mrs. Franklin D. Roosevelt will fly to the Berkshires arriving at the Pittsfield Airport at 10.30 in the morning to come immediately to Tanglewood for rehearsal with the BSO on Prokofieff's "Peter and the Wolf" of which she will be the narrator at Friday night's Tanglewood on Parade program.

BERKSHIRE FESTIVAL

* * *

By Francis D. Perkins

Ravel and Berlioz

TANGLEWOOD, Lenox, Mass., Aug. 6.—The Boston Symphony Orchestra completed the second of its three principal Berkshire Festival series here in Tanglewood's music shed with amply attended concerts last night and this afternoon. Victor de Sabata, making his second and last appearance in the current series, was in charge yesterday; Leonard Bernstein, who devoted today's program to French music, doubled as conductor and soloist in Ravel's piano concerto. He also conducted Ravel's "Mother Goose Suite" and Alborado del Gracioso and three movements from the "Romeo and Juliet" symphony of Berlioz.

In his two Tanglewood programs, Mr. de Sabata has offered works by ten composers of various periods and has thus given his hearers an unusually comprehensive basis, considering the time available, for the appraisal of his talents. Saturday's list included one contemporary work not yet known in New York, the "Pezzo Concertante' by the conductor's compatriot, Georgio Federico Ghedini. The rest of the otherwise familiar program included the prelude to the second part of Bach's "Christmas Oratorio"; Mozart's thirty-ninth symphony in E flat, Berlioz's Roman Carnival Overture and Beethoven's Fifth Symphony.

The performances suggested that Mr. de Sabata's noteworthy interpretative talents are not limited to any particular field of music. They also modified a previous impression that he is a somewhat gesturesome leader. He has his characteristic and occasionally unusual gestures, but these are used only when he deems these necessary; not in music such as the Mozart symphony, which received an essentially classic reading.

The conductor obviously knew just what he wanted and was fully able to realize his intentions in the performance of the orchestra, which in clarity and quality of tone was at its best. He was never in a hurry; when his tempi differed from the general average, it was usually in the direction of greater deliberation. The result was happy in the Mozart symphony, whose reading had an appropriate lyric spaciousness. The finale was set forth with exceptional lightness, with momentum but not muscularity. The atmosphere of the Bach prelude or sinfonia was convincingly realized.

There were moments here and there in the Bach work and the Beethoven symphony when a nuance of pace or the careful shaping of certain phases slightly lessened a sense of spontaneity and continuity; the sounds of certain instruments at points in the Berlioz overture were brought forth with almost exaggerated prominence, but the Berlioz and Beethoven interpretations gave an impression of well proportioned contrast and climax; the demonstration which followed the Fifth symphony was of unusual warmth. The performance of the symphony had its unorthodoxies, but neither the conductor nor the orchestra seemed to regard this well worn masterpiece as something to be taken for granted.

Ghedini's "Pezzo Concertante" can be regarded as a concerto grosso, with Richard Burgin and Alfred Krips, violinists, and Joseph de Pasquale, violonist, in the solo concertino, whose music is blended and contrasted with that of the rest of the orchestra. The work seemed to be based on two contrasted principal themes: one rhythmically energetic, the other of a meditatively lyric character. The style is conservative; its ideas are not devoid of reminiscence, but the music is melodically persuasive, with sufficient contrast, although it lingers rather unduly at the end. It was well played by the soloists and their colleagues.

The attendance for the two concerts was virutally a tie, with 11,460 counted for the evening performance and 11,500 for the afternoon. The latter was the largest Tanglewood crowd of the season thus far. The weather during Saturday's concert was fine, following showers in the afternoon and evening. Showers and sunlight alternated this afternoon. The last and heaviest shower fell just as Mr. Bernstein was about to begin the performance of the Ravel suite; the more than 5,000 listeners camped about the music shed sought shelter in the generous spaces of the building at the back and sides.

Meanwhile, Mr. Bernstein, waiting for complete silence, left the stage and returned to begin the concert after the reshuffling was completed. The sun reappeared after the Alborado del Gracioso, and Tanglewood's lawn resumed its usual Sunday afternoon concert aspect.

The performance of the Mother Goose suite was admirable in tone quality and detail, if not atmospherically persuasive throughout. The Alborado was set forth with color and momentum, in the concerto, which emphasizes the element of virtuosity. Mr. Bernstein played with notable technical prowess and bravura combined with pervasive clarity; the orchestra provided well co-ordinated co-operation. The performance of the excerpts from the Berlioz Symphony reflected the devotion to this music which Mr. Bernstein exhibited last season when conducting it in New York.

'Concrete Music,' New Fad, Causes Stir at Tanglewood

By ARTHUR BERGER

One of the delights of a leisurely visit to Tanglewood is shopping around, between Berkshire Festival events, among the overwhelming number of concerts, rehearsals, lectures and formal and informal discussion groups of the Berkshire Music Center. The school, lest it be thought otherwise, is still Serge Koussevitzky's, quite distinct from the fact that the over-all artistic responsibility of the festival and its programs, as he asserted in a recent public statement, is not his. With Aaron Copland as its assistant director and Jacques Ibert as this year's distinguished foreign visitor, the Music Center has attracted as usual a cross-section of our young composers still in or just out of their student stage.

At one session, Mr. Copland presided over a tense debate on Anton Webern's Concerto for nine instruments, after a performance of it by students. It failed to produce a strong enough champion to combat a brilliant opposition by Lukas Foss. Twelve-tone music was, however, seriously being faced. On a less exalted plane, but fascinating as a piece of news, was the information we picked up from faculty members and students with regard to one of the latest Parisian vogues, "Musique Concrete." The Center is, we believe, the first large musical institution in this country where this discovery of Paul Schaeffer has been aired. The news of it was brought by Irving Fine of the faculty, in one of his lectures on current French music, which he had just investigated with the aid of a Fulbright grant. He also brought transcriptions of some examples. An etude for casseroles and a symphony for one man at phonograph controls were cited by Mr. Fine as among its best manifestations, and the mere mention of them here may give a little idea of its character.

A work of "Concrete Music" is an organized fabric of noises and sound effects. It is not "concrete" in the sense of the programmatic or descriptive music we associate with this term. Its inventor, a radio engineer and amateur musician, was intrigued by the result of isolating "the sound of the resonating substance from the percussive impact of the sounding agent"—to quote Mr. Fine. The reverberation, captured with the aid of recording mechanism after an object is struck, was found to be distinct from the sound of the object and the hammering device as they collide, and this opened up a new world of sonority.

We shall no doubt hear more of Mr. Schaeffer's experiments, which are being carried on in the studios of the "Club d'Essai" sponsored by "Radiodiffusion Francaise." Sounds, non-existent on musical instruments, have been organized into gamuts, so that they may be manipulated from central controls instead of through the unwieldy means of bringing into play all the objects themselves. Mr. Schaeffer's methods seem, on first acquaintance, to be a variant of the kind of thing our own John Cage has accomplished with the "prepared piano," or the Canadian Norman McLaren with his cuttings on a movie soundtrack. All three of these experimentalists are engaged in a field of ordered sound that sets them apart from the Italian futurists and others earlier in this century whose "modernistic" approach was primarily one of shock.

"Musique Concrete" is as yet only a matter of discussion and no little amusement among Tanglewood students. If its influence has made itself felt, we were not aware of it. Mr. Ibert told us he was more interested in discouraging the already existing preoccupation with theories, than with encouraging any new ones. Young composers here, like those abroad, he said, are much too concerned with systems. The first advice he gives them is the warning he was so delighted to read in American taxicabs: "Sit back and relax." The trouble with young creative musicians today, he remarked, is that "the bow is always stretched."

BERNSTEIN LEADS FESTIVAL CONCERT

Conducts Works by Ravel and Berlioz at Tanglewood—Three Programs Draw 31,550

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 6—The two concerts in the Music Shed at Tanglewood this week drew a total of 23,050 persons. There were 11,600 here for this afternoon's program and 11,450 attended last night. With the 8,500 at Thursday night's concert, the three programs by the Boston Symphony this week attracted 31,550 persons.

Today's concert, conducted by Leonard Bernstein, was bedeviled at the start by showers, but the cheerful, holidaying overflow on the lawn took it in stride. People gathered up their blankets, camp chairs and lunch baskets and found temporary shelter under the trees and the sides of the shed. When the sun came out, they resumed their places, looking for all the world like a crowd at the beach.

Mr. Bernstein held up the start of the concert for more than fifteen minutes because of the commotion outside the shed.

Violist Congratulated

While he waited on the stage, he took the opportunity to shake the hand of Joseph di Pasquale, first violist, whose wife had given birth to a daughter early this morning. Mrs. di Pasquale is a niece of Mrs. Serge Koussevitzky, and apparently a good many in the audience knew what the congratulations were about. There was applause, and Mr. di Pasquale took a pleased bow.

Today's program was devoted to two moderns of France—Ravel and Berlioz. The latter composer, of course, lived 100 years ago, but his music has a freshness and audacity that is contemporary in spirit. The excerpts from his "Romeo and Juliet," which Mr. Bernstein conducted with gusto, were full of bold instrumental effects and had appealing color and vitality.

The first half of the program was all Ravel. The "Mother Goose" suite was done with lightness of touch and sensitivity of nuance. The "Alborado del Gracioso," with its rhythmic variety and freedom, was fair meat for Mr. Bernstein's modern-spirited approach. Then he undertook one of his favorite stunts, being his own piano soloist. His conducting and piano-playing in the Ravel concerto were assured. He may not be the best pianist in the world, but the jazz idiom of this music in the corner movements is up his alley.

Cooperation by Orchestra

The orchestra has been playing stirringly at Tanglewood. It gave Mr. Bernstein all the cooperation he could ask for, and it did likewise last night in the second program conducted by Victor De Sabata.

That program had Mozart's E Flat Major Symphony (K. 543) and Beethoven's Fifth as its principal items. It was rounded out by the Sinfonia from Bach's "Christmas Oratorio," Berlioz' "Roman Carnival" overture and Ghedini's Pezzo Concertante, with Richard Burgin, Alfred Krips and Mr. di Pasquale of the orchestra playing solo passages.

Mr. De Sabata again won excited approval, and again Mr. Koussevitzky, boss man of the festival these many years, was not in attendance. This morning, however, the two men were said to have met amicably.

"Stalin Is Just Like Hitler . . . Only More Clever, Powerful"

Koussevitzky Says Red Chief Bluffs for Time

By CYRUS DURGIN

LENOX—Serge Koussevitzky is a miracle in more ways than one. Just now I'm not speaking of music, but of the man.

After all, he celebrated his 76th birthday within a fortnight. But he is as trim, lively and full of ginger as a man a quarter of a century younger.

It was something to watch him and listen to his conversation in his private room backstage at the Music Shed in Tanglewood, after the opening concert of the Berkshire Music Festival. He looked a little tired, to be sure, which was natural after the strenuous activity of conducting Beethoven's "Eroica" and Sibelius' Second Symphony. His face was ruddy, his eyes a little bloodshot (they have been that way, after concerts, for years), and he had tied a handkerchief about his neck, as usual, because he was perspiring freely.

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"The Palais Royal in Belgium, that was the best. Vunderful! And the London Philharmonic! Vunderful, and very interesting. The musicians themselves formed the orchestra and they operate it. They got a subvention from the government. Their discipline is vunderful. They know that if they do not play their best, the public will not come, and if the public does not come they know they will lose the government subvention. So they are a very fine orchestra!

"But the orchestra in Israel is the most interesting. It is very good, and everyone always does his best. They have the Israel public solidly behind them. The Israel Orchestra is coming over next season, you know. I shall conduct 15 of their 55 concerts, and my boys"—pointing to his proteges, Leonard Bernstein and Eleazar De Carvalho, who were in the room—"will conduct the rest. The tour will begin in January. The Boston concert I will conduct, at Symphony Hall. I will conduct in Boston in November, also; two weeks there and a trip with the Boston Symphony.

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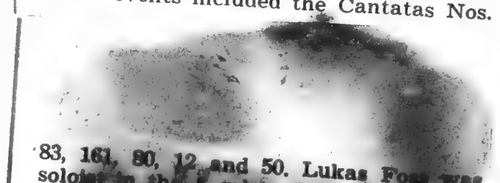

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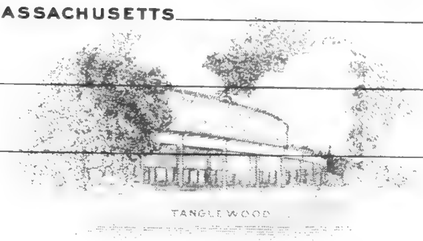

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This Clipping From MIDDLETOWN, OHIO JOURNAL

JUL 16 1950

Record Reviews

Concert At Tanglewood Festival Conducted By Serge Koussevitsky

PEG ROSING

Journal Society Editor

Music-minded folks turn their attentions Berkshire-wise during July each year when the annual festival opens at Tanglewood. Dr. Serge Koussevitzky returns for this year's month of music to conduct the Boston Symphony Orchestra.

Given in concert at Tanglewood during the forthcoming Bach-Mozart series will be the Mozart Symphony No. 33 which Koussevitzky recently recorded for Victor. Forerunner to the recording was the release in May of the rarely performed Mozart "Titus" Overture and last month the Mozart "Linz" symphony, both by Koussevitzky and the Boston Symphony.

The July Koussevitzky repertoire features a felicitous combination of another Mozart symphony and an opera overture. Both the Symphony No. 33 and the Overture to "Idomeneo" were products of Mozart's youthful genius. "Idomeneo" was Mozart's first great opera and the overture is one of impressive drama.

Mozart's pastoral symphony is a spirited addition to the wealth of Kouseviztky and the Boston Symphony's recorded repertoire. It possesses the subtle and delicate craftsmanship that prevades all of the composer's works. Both of these Mozart compositions are reproduced with the skill and finesse that have won the distinguished conductor and orchestra high praise.

Berkshire Music Center Gives 'Le Roi D'Yvetot'

Opera Department Does Splendidly With First U. S. Performance; Fine Individual Characterizations Seen

By WILLARD M. CLARK

Lenox, Aug. 7—The opera department of the Berkshire Music Center here at Tanglewood chalked up another "first" to its already lengthy list by giving tonight the first American performance of "Le Roi D'Yvetot" by Jacques Ibert, noted French composer, who is here teaching advanced composition.

It was a gala affair on which the department had lavished its best efforts an dthe results were spectacular. The opera itself is a frail little tale based on a satrical ballad by Beranger, The theme is satirical, using government and warfare as its targets. The libretto by Jean Limozin and Andre De La Tourrase, was translated into English by Henry Reese. The framework of the plot is the rebellion of the rural community of Yvetot, which was once actually a part of France, against the king and the assumption of control over the land by the peasants. The worry of law-making and voting, and the growth of bureaucracy prevents the effective farming of crops. The women stage a counter revolution to return the king. The romance between the servant girl, Jeanneton and the king is a tender and charming epi-

Continued On Page 4

Notes and Footnotes

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Berkshire Music

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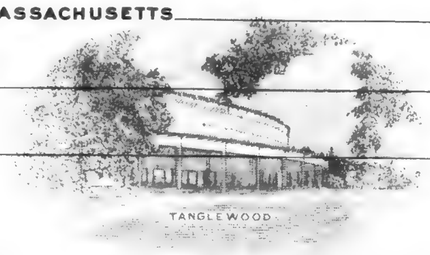

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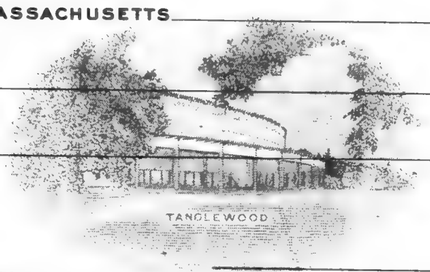

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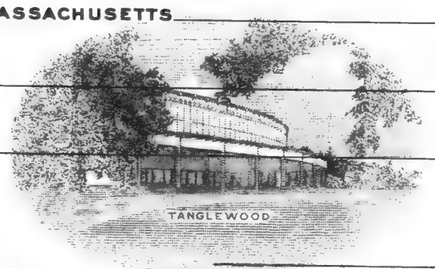

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MIDDLETOWN, OHIO
JOURNAL

JUL 16 1950

Record Reviews

Concert At Tanglewood Festival Conducted By Serge Koussevitsky

PEG ROSING
Journal Society Editor

Music-minded folks turn their attentions Berkshire-wise during July each year when the annual festival opens at Tanglewood. Dr. Serge Koussevitzky returns for this year's month of music to conduct the Boston Symphony Orchestra.

Given in concert at Tanglewood during the forthcoming Bach-Mozart series will be the Mozart Symphony No. 33 which Koussevitzky recently recorded for Victor. Forerunner to the recording was the release in May of the rarely performed Mozart "Titus" Overture and last month the Mozart "Linz" symphony, both by Koussevitzky and the Boston Symphony.

The July Koussevitzky repertoire features a felicitous combination of another Mozart symphony and an opera overture. Both the Symphony No. 33 and the Overture to "Idomeneo" were products of Mozart's youthful genius. "Idomeneo" was Mozart's first great opera and the overture is one of impressive drama.

Mozart's pastoral symphony is a spirited addition to the wealth of Kousevizky and the Boston Symphony's recorded repertoire. It possesses the subtle and delicate craftsmanship that prevades all of the composer's works. Both of these Mozart compositions are reproduced with the skill and finesse that have won the distinguished conductor and orchestra high praise.

Berkshire Music Center Gives 'Le Roi D'Yvetot'

Opera Department Does Splendidly With First U. S. Performance; Fine Individual Characterizations Seen

By WILLARD M. CLARK

Lenox, Aug. 1—The opera department of the Berkshire Music Center here at Tanglewood chalked up another "first" to its already lengthy list by giving tonight the first American performance of "Le Roi D'Yvetot" by Jacques Ibert, noted French composer, who is here teaching advanced composition.

It was a gala affair on which the department had lavished [illegible] of forts an dthe results were spectacular. The opera itself is a frail little tale based on a satrical ballad by Beranger. The theme is satirical, using government and warfare as its targets. The libretto by Jean Limozin and Andre De La Tourrase, was translated into English by Henry Reese. The framework of the plot is the rebellion of the rural community of Yvetot, which was once actually a part of France, against the king and the assumption of control over the land by the peasants. The worry of law-making and voting, and the growth of bureaucracy prevents the effective farming of crops. The women stage a counter revolution to return the king. The romance between the servant girl Jeanneton and the king is a tender and charming epi-

Continued On Page 4

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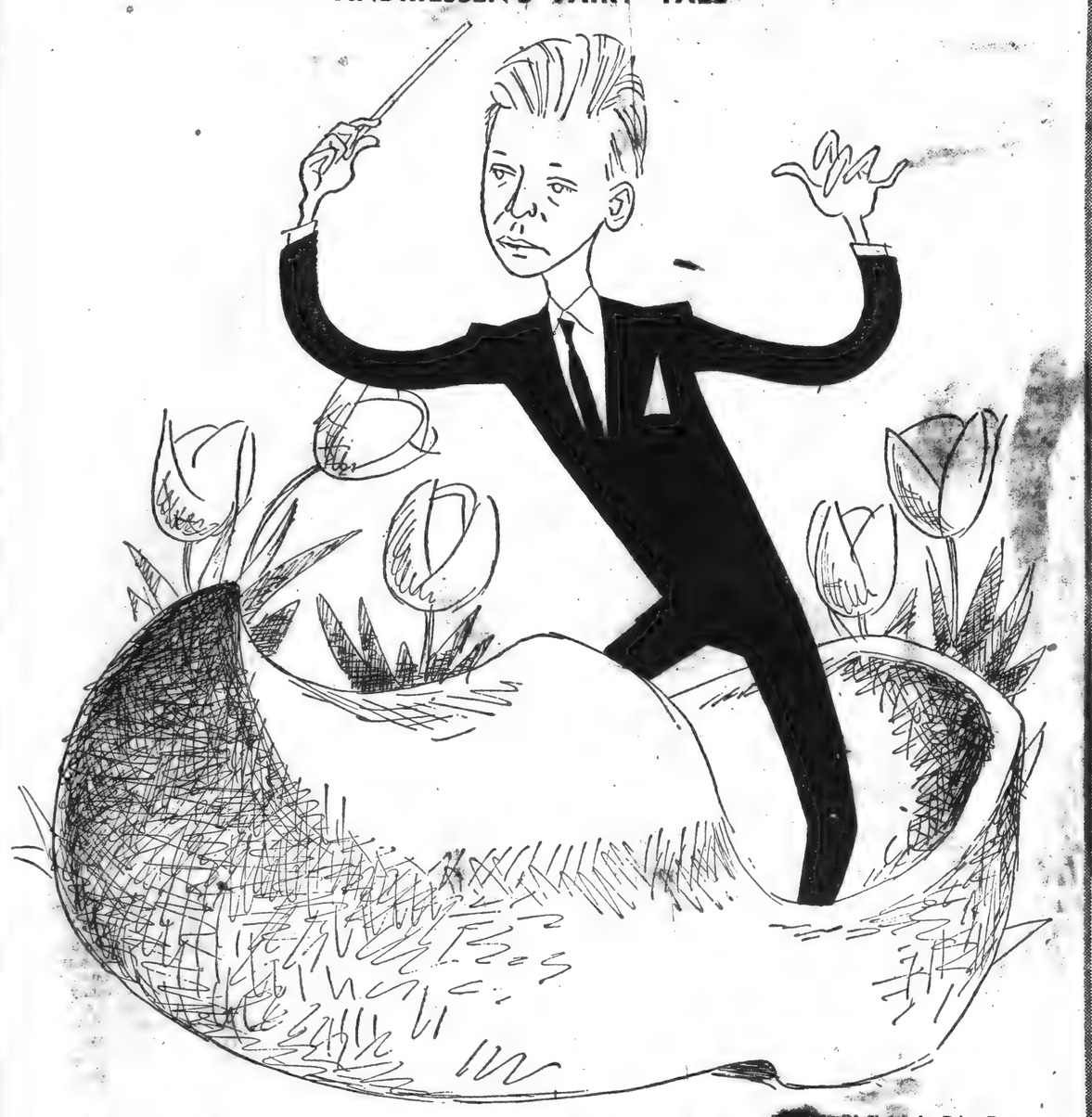
JUL 16 1950

ANDRIESSEN'S FAIRY TALE



Sketch by Brian Brown

LAST summer a 24-year-old Dutch boy arrived in the United States, unknown, without friends or relatives and practically without funds. Jurriaan Andriessen, a pianist, had been chosen by his government to represent the Netherlands in a six-week course of study at Tanglewood, Serge Koussevitzky's ivy-covered music hall in the Berkshires. Jurriaan not only studied piano; he turned to composing and remained in the United States to conduct his own works. Among his American compositions are a symphony (which he wrote in a borrowed apartment and which later became the hit ballet, "Jones Beach") and "The Berkshire Symphonies," inspired by his stay at Tanglewood. Tonight the young composer reaches another milestone in his storybook career when he pays a visit to Washington. He will appear as guest conductor of the National Symphony at the Watergate, representing the Netherlands in the symphony's "international concert series."

Dutch, Italian, British Stars Will Perform

This is to be a week of guest conductors at the Watergate.

The first visitor is Holland's Jurriaan Andriessen, who conducts tonight's concert of the National Symphony. This is designed as a tribute to the art of the Netherlands. The principal symphonic work announced is not unassociated with that country.

Fania Chapiro

It is Andriessen's "Berkshire Symphonies," a tribute to his sojourn at Tanglewood and to the founder of that famous institution, Serge Koussevitzky.

This work, to be heard after the intermission tonight, was first performed at Tanglewood a year ago. Andriessen has had other American representation. He was sent to Tanglewood by the Dutch government. He enrolled in the composition classes of Aaron Copland, who, after examining his scores, said, "There is nothing I can teach you."

Pianist to Play

Andriessen's soloist tonight [illegible] Dutch pianist, Fania [illegible] has chosen to present [illegible]thoven's "Emperor" [illegible] Weber Overture [illegible] this program, which will close with the Ravel "Bolero."

Wednesday will be British night at the Watergate. The eminent London conductor, Clarence Raybould, will offer the Handel Water Music in the modern version made by Sir Hamilton Harty, Arnold Bax's "Overture to a Picaresque Comedy," William Walton's "Facades," and Sir Edward Elgar's "Enigma" variations.

Raybould's soloist will be the eminent English oboist, Leon Goosens, who will set forth for the first time here the Gordon Jacobs concerto. Goosens comes from a famous musical family. His brother, Eugene, now conducting in Australia, was for many years head of the Cincinnati Symphony. His sisters are famous harpists.

Italian Concert Friday

Raybould is as well known on the European continent as at home. He is an industrious and gifted composer. His version of "The Beggars' Opera," recently completed a run of four years in London. Goosens was associated with him in this production.

Those who attend the Watergate concert of Friday will be guests of the Italian government. A group of famous Italian artists has been invited to participate. They are Giuseppe Antonicelli, of the conducting staff of the Metropolitan Opera; Herva Nelli, soprano star of Toscanini's "Otello" and "Falstaff" broadcasts; Anton Madasi, similarly associated with Toscanini; Cesare Bardelli, of the New York City Opera.

They plan an evening of Italian opera with excerpts from the standard repertoire.

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34. Direct[illegible]
this colorful, dynamic
another of the composer's ha[illegible]
forts. The folksy element of its
finale and the spirited manner
which it was delivered aroused t[illegible]
audience to a prolonged demonstration
of approval.

In the choice and contrast of compositions, length, and finesse of performance, it was quite a perfect concert. It attracted an audience of some 6000, a record attendance for any concert ever given in the concert hall.

De Sabata and Bernstein Share Tanglewood Honors

Attendance for Series B Concerts Tops Mark for Opening Week by 1000—Sunday Program Delayed by Rain

By JAY C. ROSENFELD

Victor de Sabata and Leonard Bernstein shared the conducting honors in the last two concerts of the middle week end of the Berkshire Festival at Tanglewood. De Sabata confirmed the impression he had made at his Tanglewood debut on Thursday evening as an outstanding orchestral technician; Bernstein gave his program added interest by appearing simultaneously as conductor and soloist, the only instrumental soloist, incidentally, of the entire Festival in the Shed.

(Attendance yesterday was 11,600—highest of the season and 200 more than Saturday night's figure. The total turnout for the second week was 31,500, or 1000 more than for the opening series of three concerts.)

The concert yesterday was delayed a few minutes by a shower which fell unexpectedly and at about the same moment Bernstein was emerging from the wings for his starting number. The consequential scurrying of the thousands spread over the lawn created a disturbance which had to be waited out until everyone was properly sheltered. Then when he finally did start, the thin, naive character of the Ravel "Mother Goose" short sketches were less effective, in our opinion, than if they had followed a more energetic and decisive number. An exchange of position with the same composer's "Alborada" which followed would have been our vote, had we been consulted.

Bernstein Is Soloist

Bernstein closed the first half of his program with still more Ravel, the piano concerto which he also directed form the keyboard, duplicating his achievement in Pittsfield with the Rochester orchestra three years ago. Bernstein has an affinity for this music. Its frank imitation of the jazz idiom which European composers unashamedly sought to copy soon after the first world war is not too distant from the style of writing Bernstein uses in some of his own compositions, and this sympathetic kinship was happily noticeable at all times. The slow movement allows the greatest opportunity for the solo instrument and Bernstein played with it with poetry and a keen sense of tonal value. The piano is more fused with the orchestra in the other two movements and the soloist welded the active ingredients with brisk success. If our memory serves us well, Bernstein, whenever he had free hands, gave the orchestra more vitality and surer and more definite indications than did the composer when he conducted the premier in the Salle Pleyel in Paris in 1932.

The last half of Bernstein's program was devoted to three movements from Berlioz' "Romeo and Juliet" symphony. Berlioz has been assigned some such place in musical history as Bruckner. Their mighty worth is recognized but the weak inconsistencies which pervade them have prevented them from gaining a place in the ranks of the greater immortals. Grateful we certainly are, however, for the view of Berlioz which Bernstein gave us yesterday. The tender pathos of its quiet moments was delightfully conveyed while the episodes where Berlioz uses his complete and fortified orchestral impedimenta were stunning in its impact.

Crowd of 11,600 Sees De Pasquale, Proud Pop, Take Bow

TANGLEWOOD—When Leonard Bernstein shook hands with Joseph de Pasquale, first violist with the Boston Symphony Orchestra before the program opened in the Music Shed at Tanglewood yesterday afternoon, only a few of the 11,600 persons in the audience realized what had taken place.

Mr. de Pasquale had become a father only a short time before the program opened. His wife, the former Princess Maria M. de Leuchtenberg de Beauharnais, niece of Dr. and Mrs. Serge Koussevitzky, gave birth to a daughter, Maria Alexandra, at St. Luke's Hospital. The few people in the huge audience who were "in the know" applauded the Bernstein-de Pasquale handshake and the proud father bowed to the crowd.

De Sabata's Concert

De Sabata did not venture far from the well-known shelves of the literature for his major choices: The Mozart E flat major symphony and the Beethoven fifth. He opened his program with a beautifully played Sinfonia from the Bach "Christmas Oratorio" in which he reflected the spirit of the music with calm solemnity and tonal poise. For further icing of the program he relied on the Berlioz, "The Roman Carnival," overture and a Pezzo concertante of Giorgi Ghedini who thereby was introduced to Tanglewood audiences. This latter piece enlisted the services as soloists of Richard Burgin and Alfred Krips, violinists, and Joseph de Pasquale, violist. It was a fairly conventional work, pleasantly rich in its harmonic structure, and written in a sort of dialogue between the soloists and the orchestra so that their unforced tone was always easily heard.

De Sabata's reading of the classic symphonies revealed his deep knowledge of the scores and his complete command of the orchestra, but his understanding of the style of the two composers was individual and depended on orchestral discipline more than a continuity in the composer's writing. The Mozart was kept within narrow limits of expression. By docking several desks in each of the string divisions he reduced the orchestra to approximately the size used in Mozart's day. He then proceeded to polish the details with meticulous execution without developing the larger perspective. The undeviating dilation of last two beats of the third measure of the andante was a case in point.

His Beethoven was more a credit to the orchestra than to the music. De Sabata brought out the best and all that the peerless orchestra can produce but in the process he missed some of the potentialities that the music inherently possesses. However, he built up the final climax to an apex of tonal intensity and evoked a tremendous demonstration which lasted until he and the orchestra must have become exhausted. We have a vague suspicion that Mr. de Sabata, along with his confrers Koussevitzky and Bernstein, among others, is not unaware of the evocative excitement of a loud, tumultuous and furious finale.

Tanglewood

Jacques Ibert To Be Entertained

Mr. and Mrs. F. Cowles Strickland and Dr. and Mrs. Jan Popper will entertain in honor of Jacques Ibert, composer of "L'Roi d'Yvetot," following the opening of the performance of the opera tonight at Tanglewood.

Guests who will attend the party, to be given at the Stockbridge home of Mr. and Mrs. Nelson Foot, will be Lucas Foss, pianist; Eleazar de Carvalho, conductor; G. Philippe de Rosier, who has designed sets for the opera; Leo VanWitson, costume designer; Mr. and Mrs. Ibert, their son, John, and daughter, Mrs. Jacqueline Gillet; Mr. and Mrs. Thomas D. Perry; Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center; Mr. and Mrs. Ralph Berkowitz, Miss Sarah Caldwell, Feliz Wolfes and Mr. and Mrs. James Stagliano. Mrs. Stagliano is Marguerite Willauer.

Mr. Strickland is stage director for the opera, and Mr. Popper is acting head of the opera department at the Berkshire Music Center.

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on the Aisle

by Claudia Cassidy

TIMING IS CURIOUS. Had I been at my desk the last week in May I would have read a surprising announcement. It came from Boston and it began, "Victor De Sabata, vivid figure among guest conductors in America, has cabled from Rome his acceptance of an invitation by the Trustees of the Boston Symphony orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox, Mass., this summer. He will conduct in the Music Shed on Thursday and Saturday evenings, Aug. 3 and 5."

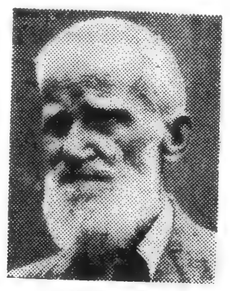
But I did not read it because I had just returned from London to Paris especially to hear the second of Serge Koussevitsky's concerts with the Orchestre National in the Theatre des Champs-Elysees, and it was so jammed I got in only because Henri Dugardin, the manager, found a place in his already bulging box. For Koussevitzky, whose tour was a succession of triumphs, had Paris clamoring to get in. Quite a chunk of Paris surged backstage after the concert, and you should have seen Koussevitzky's face when he automatically began in French, spotted the Chicago Crawfords, and burst incredulously into his own beguiling brand of the vernacular. He was having a wonderful time, and was on his way to two parties, tho Paris concerts start late and are over at a witching hour.

It now seems that Koussevitzky then knew no more than I did of De Sabata's engagement. When I heard of his sharp protest on his return I dug into the files and was stopped in my tracks by that wording, "an invitation by the Trustees." Koussevitzky is the director of that festival. He is also its founder, its lifeblood, its magnet and its inspiration. Because of him it is a festival of youth that creates from within its own ranks, and that has been its peculiar charm and its growing strength.

One account of the story noted with more courtesy than conviction Koussevitzky's insistence that his protest was no personal reflection on De Sabata, but on the procedure of his engagement. I see no reason to doubt this, for Koussevitzky spoke to me warmly about the Italian in advance of his Chicago engagement. But he must have

Serge Koussevitzky

Victor De Sabata



G. B. Shaw

been deeply shocked to discover so curious a precedent, established during his absence and apparently without his knowledge or consent. This is surely a strange homecoming for a great man of music who devoted 25 years of his life to the Boston orchestra, who created Tanglewood from the very force of his personality, and who, as I have special cause to know, does not take refuge in pious platitudes when the cause of music demands courage in high places.

Shaw Le[illegible] Lesson in Criticism

[illegible] music criticism, Ashton [illegible] music critic [illegible]

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Sell-Out Listed For Berkshire

ALL SEATS for the Berkshire Music Festival's Bach-Mozart Concert Series, which opened recently, have been sold, according to George E. Judd, manager of the Boston Symphony Orchestra which will play the series.

The six concerts, opening the 13th season of the Berkshire Festival, will again be conducted by Dr. Serge Koussevitzky.

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TANGLEWOOD. United States Information Service—Musical Short. 22m: The annual summer music festival held in the Berkshires for music lovers and students is the topic. From all over the country they come to Massachusetts to watch and study conductor Serge Koussevitsky and his assistants, Copeland, Bernstein, Carvalho, and others. The students have ample grounds for relaxation. Viewers stay in the shed or sprawl out on the lawns. This is extremely well photographed, and the mood of the music, the festival, and the Koussevitsky verve are well captured. Selections heard include Beethoven's "Egmont Overture," an excerpt from a Randall Thomson choral and orchestral work, an extemporaneous rendition of "Roll Out The Barrel," and other excerpts. The music appeal and production polish give this a regular audience appeal in addition to the class and art house value. EXCELLENT.

[41]

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The concert yesterday was delayed a few minutes by a shower which fell unexpectedly and at about the same moment Bernstein was emerging from the wings for his starting number. The consequential scurrying of the thousands spread over the lawn created a disturbance which had to be waited out until everyone was properly sheltered. Then when he finally did start, the thin, naive character of the Ravel "Mother Goose" short sketches were less effective, in our opinion, than if they had followed a more energetic and decisive number. An exchange of position with the same composer's "Alborada" which followed would have been our vote, had we been consulted.

Bernstein Is Soloist

Bernstein closed the first half of his program with still more Ravel, the piano concerto which he also directed form the keyboard, duplicating his achievement in Pittsfield with the Rochester orchestra three years ago. Bernstein has an affinity for this music. Its frank imitation of the jazz idiom which European composers unashamedly sought to copy soon after the first world war is not too distant from the style of writing Bernstein uses in some of his own compositions, and this sympathetic kinship was happily noticeable at all times. The slow movement allows the greatest opportunity for the solo instrument and Bernstein played with it with poetry and a keen sense of tonal value. The piano is more fused with the orchestra in the other two movements and the soloist welded the active ingredients with brisk success. If our memory serves us well, Bernstein, when ever he had free hands, gave the orchestra more vitality and surer and more definite indications than did the composer when he conducted the premier in the Salle Pleyel in Paris in 1932.

The last half of Bernstein's program was devoted to three movements from Berlioz' "Romeo and Juliet" symphony. Berlioz has been assigned some such place in musical history as Bruckner. Their mighty worth is recognized but the weak inconsistencies which pervade them have prevented them from gaining a place in the ranks of the greater immortals. Grateful we certainly are, however, for the view of Berlioz which Bernstein gave us yesterday. The tender pathos of its quiet moments was delightfully conveyed while the episodes where Berlioz uses his complete and fortified orchestral impedimenta were stunning in its impact.

De Sabata's Concert

De Sabata did not venture far from the well-known shelves of the literature for his major choices; The Mozart E flat major symphony and the Beethoven fifth. He opened his program with a beautifully played Sinfonia from the Bach "Christmas Oratorio" in which he reflected the spirit of the music with calm solemnity and tonal poise. For further icing of the program he relied on the Berlioz, "The Roman Carnival," overture and a Pezzo concertante of Giorgi Ghedini who thereby was introduced to Tanglewood audiences. This latter piece enlisted the services as soloists of Richard Burgin and Alfred Krips, violinists, and Joseph de Pasquale, violist. It was a fairly conventional work, pleasantly rich in its harmonic structure, and written in a sort of dialogue between the soloists and the orchestra so that their unforced tone was always easily heard.

De Sabata's reading of the classic symphonies revealed his deep knowledge of the scores and his complete command of the orchestra, but his understanding of the style of the two composers was individual and depended on orchestral discipline more than a continuity in the composer's writing. The Mozart was kept within narrow limits of expression. By docking several desks in each of the string divisions he reduced the orchestra to approximately the size used in Mozart's day. He then proceeded to polish the details with meticulous execution without developing the larger perspective. The undeviating dilation of last two beats of the third measure of the andante was a case in point.

His Beethoven was more a credit to the orchestra than to the music. De Sabata brought out the best and all that the peerless orchestra can produce but in the process he missed some of the potentialities that the music inherently possesses. However, he built up the final climax to an apex of tonal intensity and evoked a tremendous demonstration which lasted until he and the orchestra must have become exhausted. We have a vague suspicion that Mr. de Sabata, along with his confrers Koussevitsky and Bernstein, among others, is not unaware of the evocative excitement of a loud, tumultuous and furious finale.

Crowd of 11,600 Sees De Pasquale, Proud Pop, Take Bow

TANGLEWOOD—When Leonard Bernstein shook hands with Joseph de Pasquale, first violist with the Boston Symphony Orchestra before the program opened in the Music Shed at Tanglewood yesterday afternoon, only a few of the 11,600 persons in the audience realized what had taken place.

Mr. de Pasquale had become a father only a short time before the program opened. His wife, the former Princess Maria M. de Leuchtenberg de Beauharnais, niece of Dr. and Mrs. Serge Koussevitzky, gave birth to a daughter, Maria Alexandra, at St. Luke's Hospital. The few people in the huge audience who were "in the know" applauded the Bernstein-de Pasquale handshake and the proud father bowed to the crowd.

Tanglewood

Jacques Ibert To Be Entertained

Mr. and Mrs. F. Cowles Strickland and Dr. and Mrs. Jan Popper will entertain in honor of Jacques Ibert, composer of "L'Roi d'Yvetot," following the opening of the performance of the opera tonight at Tanglewood.

Guests who will attend the party, to be given at the Stockbridge home of Mr. and Mrs. Nelson Foot, will be Lucas Foss, pianist; Eleazar de Carvalho, conductor; G. Philippe de Rosier, who has designed sets for the opera; Leo VanWitson, costume designer; Mr. and Mrs. Ibert, their son, John, and daughter, Mrs. Jacqueline Gillet; Mr. and Mrs. Thomas D. Perry; Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center; Mr. and Mrs. Ralph Berkowitz, Miss Sarah Caldwell, Feliz Wolfes and Mr. and Mrs. James Stagliano. Mrs. Stagliano is Marguerite Willauer.

Mr. Strickland is stage director for the opera, and Mr. Popper is acting head of the opera department at the Berkshire Music Center.

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JUL 16 1950

on the Aisle

by Claudia Cassidy

TIMING IS CURIOUS. Had I been at my desk the last week in May I would have read a surprising announcement. It came from Boston and it began, "Victor De Sabata, vivid figure among guest conductors in America, has cabled from Rome his acceptance of an invitation by the Trustees of the Boston Symphony orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox, Mass., this summer. He will conduct in the Music Shed on Thursday and Saturday evenings, Aug. 3 and 5."

But I did not read it because I had just returned from London to Paris especially to hear the second of Serge Koussevitsky's concerts with the Orchestre National in the Theatre des Champs-Elysees, and it was so jammed I got in only because Henri Dugardin, the manager, found a place in his already bulging box. For Koussevitzky, whose tour was a succession of triumphs, had Paris clamoring to get in. Quite a chunk of Paris surged backstage after the concert, and you should have seen Koussevitzky's face when he automatically began in French, spotted the Chicago Crawfords, and burst incredulously into his own beguiling brand of the vernacular. He was having a wonderful time, and was on his way to two parties, tho Paris concerts start late and are over at a witching hour.

It now seems that Koussevitzky then knew no more than I did of De Sabata's engagement. When I heard of his sharp protest on his return I dug into the files and was stopped in my tracks by that wording, "an invitation by the Trustees." Koussevitzky is the director of that festival. He is also its founder, its lifeblood, its magnet and its inspiration. Because of him it is a festival of youth that creates from within its own ranks, and that has been its peculiar charm and its growing strength.

One account of the story noted with more courtesy than conviction Koussevitzky's insistence that his protest was no personal reflection on De Sabata, but on the procedure of his engagement. I see no reason to doubt this, for Koussevitzky spoke to me warmly about the Italian in advance of his Chicago engagement. But he must have

Serge Koussevitsky

Victor De Sabata

G. B. Shaw

been deeply shocked to discover so curious a precedent, established during his absence and apparently without his knowledge or consent. This is surely a strange homecoming for a great man of music who devoted 25 years of his life to the Boston orchestra, who created Tanglewood from the very force of his personality, and who, as I have special cause to know, does not take refuge in pious platitudes when the cause of music demands courage in high places.

Shaw Leaves Lesson in Criticism

...usic criticism, Ashton ... music critic ...

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Sell-Out Listed For Berkshire

ALL SEATS for the Berkshire Music Festival's Bach-Mozart Concert Series, which opened recently, have been sold, according to George E. Judd, manager of the Boston Symphony Orchestra which will play the series.

The six concerts, opening the 13th season of the Berkshire Festival, will again be conducted by Dr. Serge Koussevitsky.

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TANGLEWOOD. United States Information Service—Musical Short. 22m: The annual summer music festival held in the Berkshires for music lovers and students is the topic. From all over the country they come to Massachusetts to watch and study conductor Serge Koussevitsky and his assistants, Copeland, Bernstein, Carvalho, and others. The students have ample grounds for relaxation. Viewers stay in the shed or sprawl out on the lawns. This is extremely well photographed, and the mood of the music, the festival, and the Koussevitsky verve are well captured. Selections heard include Beethoven's "Egmont Overture," an excerpt from a Randall Thomson choral and orchestral work, an extemporaneous rendition of "Roll Out The Barrel," and other excerpts. The music appeal and production polish give this a regular audience appeal in addition to the class and art house value. EXCELLENT.

[41]

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NEW BRITAIN, CONN.
HERALD
JUL 15

BACH PROGRAMS FOR TANGLEWOOD

Berkshire Music Festival Observes Composer's Anniversary

New York, July 15 (UP)—A wealth of music by Johann Sebastian Bach is being presented at the Berkshire Music Festival in Tanglewood, Lenox, Mass., this summer.

In commemoration of the 200th anniversary of the composer's death, 61 of his works are scheduled in 20 events. The performances will continue almost daily until Aug. 10, when the Mass in B Minor will be given. It is one of two full-length program pieces included in the series, the other being the monumental Art of Fugue, arranged for string quartet.

Boston Symphony

In addition to performances by the Boston Symphony under Serge Koussevitzky, which will play the six Brandenburg concertos and all four of the Bach orchestra suites, concerts will be given by the faculty and student body of the Berkshire Music Center; the Roth String Quartet; by James Friskin, pianist, and Alexander Schneider, violinist.

Another presentation of Bach's music, including cantatas and orchestral works, is planned for next season at Town Hall in New York by the Bach Aria Group and the Saidenberg Little Symphony. Four concerts will be given, one a month during October, November, December and January.

Announces Soloists

The Philadelphia Orchestra announces the selection of prominent guest soloists for next season, in addition to soloists from the orchestra personnel. Guest pianists will include, Rudolf Serkin, William Kapell, Menahem Pressler, Rudolf Firkusny, Agi Jambor, Solomon, Anna Xydis and Eugene List.

Violinists will be Zino Francescatti, Yehudi Menuhin, Nathan Milstein, Emil Telmanyi and Carroll Glenn. Astrid Varnay, Metropolitan Opera soprano, will be heard in a Wagnerian program.

Crowd Assuerd

The Sadler's Wells Ballet of London is almost assured of jammed houses for all its performances during a three-week engagement at New York's Metropolitan Opera House beginning Sept. 10. S. Hurok, who is bringing the company over for a repeat engagement and a tour of the United States and Canada, announced that $267,000 out of possible capacity of $300,000 already has been sold a the Metropolitan, two months ahead of the engagement.

At Town Hall

Alfredo Salmaggi, who has been giving his poular-priced grand opera on Randall's Island in New York's East River this summer, plans to move into Carnegie Hall after Labor Day. The company will present five operas from the Italian repertoire on successive nights beginning Sept. 6.

Music Remedy

The National Association for Music Therapy has been formed in New York. Its announced purpose is development of the use of music in medicine, aimed at patient improvement, rehabilitation and recovery.

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TRANSCRIPT
JUL 21 1950

EARLY MOZART OPERA SCHEDULED JULY 25

Music Center to Give "La Finta Giardiniera"

The opera department of the Berkshire Music center at Tanglewood will present a boyhood work of Mozart as its fifth full production of the season on July 25.

The three-act "La Finta Giardiniera", which will be produced in English, will be open to Friends of the Berkshire Music center.

The department also will present the one-act comic opera, "The Jumping Frog of Calaveras County", based on Mark Twain's classic, on July 31, and Ibert's "Le Roi d'Yvetot" on Aug. 7.

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TIMES
JUL 20 1950

Not All Music

By FREDERICK J. KOUNTZ

NO DOUBT there are many better qualified than I to speak of the extraordinary surgical skill of Dr. Fred Douglass and of the breadth and perception of his experience, although both were facts known to laymen and professionals.

But when you come to make an accounting of the man, not of what he did but of what he was, it becomes a more and more pressing truth that not in skill or experience, singly or together, is the whole measure to be discovered.

Fred Douglass was a superb doctor. More than that he was a man whose humanity guided his practice and left an indelible impress upon all who knew him. He did not place himself in the position of a giver of life nor did he believe that it was his privilege to take life away. He never sat in cold, mechanical judgment on his patients. Medicine to him was no mere profession. It was a vocation and a sacred trust. And he guarded that trust well with an integrity that never waivered, with a constant search for a greater knowledge of the technique of his profession, and, above all, with an understanding of and a respect for the value and the worthiness of life and of mankind.

There were few like him. Sadly enough, there will be few to take his place.

* * *

WHILE I was in the happy process of vacationing last week there came to me rumors that all was not well at Tanglewood, the home of the Boston Orchestra's annual summer festival and of Koussevitzky's summer music school. Apparently there has been no dimution of the thoroughness and precision and communicative nature of Mr. Koussevitzky's conducting for all reports of the first four concerts, devoted entirely to the music of Bach, have been excellent. There was something else. And in a semi-wilderness, where news coverage is less than local, it was hard to dig out.

Conductor Victor de Sabata appears to be the unwitting cause of all the trouble—and probably the victim of it too. Last May the trustees of the Boston Orchestra hired Mr. de Sabata to conduct a series which Mr. Koussevitzky had declined. Koussevitzky was abroad at the time conducting the Israeli Philharmonic from which commitments he returned to this country in June.

There is some implication that Koussevitzky was irked because a non-American conductor was chosen. But if one reads between the lines the disagreement appears to go deeper than that. Koussevitzky had declined to conduct the two concerts of this particular series. The trustees were forced to move quickly to obtain a conductor of stature for the series was already being advertised. De Sabata was available and he was hired.

Koussevitzky's dissatisfaction seems to spring from the fact that he was not consulted in the choice of this conductor. And he has stated explicitly that he cannot be held responsible for the execution of the two concerts which de Sabata will conduct.

On the face of it this should be a dispute which concerns only the parties to it and its solution, one might guess, should be accomplished within doors by the Boston people. Unfortunately it's bigger than that. The Tanglewood School and Festival have grown tremendously in the last decade and their welfare is a matter of interest to people all over the country, musicians and

* * *

IT IS NOT correct to say that Koussevitzky was the creator of this Festival. If my memory is good—I think it is in this instance—the Berkshire people who initiated the Festival used the New York Orchestra for one year, the first season. The Boston Orchestra followed the next year and has been the orchestra in residence ever since. If Koussevitzky was not the creator, there is no doubt that he was the life giver, for in a matter of a few years after the advent of the Boston Orchestra he was the generalissimo and the Berkshire people had passed into the rather anonymous position of "friends."

Years before the school had become a reality I heard from Koussevitzky something of his plans along these lines, plans over which he had pondered and worked as far back as his Paris days. There is no doubt that the school is essentially his project. He has given it ideas, time, labor, money, and love. He has been the primary driving force behind its extent and the direction of its growth. It was natural that the Boston Orchestra should have become an integral and permanent part of the project both as executants and teachers and, once they had achieved this status, that the trustees of the orchestra should be drawn into the expanding business of the whole undertaking.

In itself the dispute is of little importance. But it points toward certain possibilities which, if allowed to run unfettered, might in due time be disastrous to the continued health of what is without question the major summer music venture of a permanent nature in our country, perhaps in the world.

* * *

IN PLAIN facts the whole project has become so large and attended with so many great responsibilities that one might wonder reasonably enough if any single person can carry the whole burden of its artistic guidance. It would not seem impudent to ask, if it is Mr. Koussevitzky's desire to choose the conductors who will aid him—an entirely understandable desire incidentally—why he had not earlier expressed his own choice of one who would fill his place in the concerts he did not wish to conduct. And on the other side it is hard to understand why the trustees allowed themselves to be put in a position in which they had to choose so quickly that Koussevitzky could not be consulted.

It would take years of mismangement to lessen the formidable artistic impact of the present application and fruition of Koussevitzky's ideas. But the heart of all his plans is not accomplishment measured only to date, but the continued building of a foundation which will be always so stable and so conscientiously devised that upon it may be safely and profitably erected a constantly broadening structure. But there can be no continued building if the members which are the basic frame do not fit precisely, if they are weakened by dispute.

To the extent that Tanglewood and the Berkshire Festival have opened their doors to the whole musical world, that they have given bountifully of artistic excellence with a promise of even finer things to come, it does not seem possible or probable that Koussevitzky and his trustees have not seen the storm warnings and already taken steps to protect their magnificent house.

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NEWS
7/13/50

Berkshire Music Center

Music Center and Festival will perform 61 compositions by Johann Sebastian Bach in 20 events this summer, it was announced today. The comprehensive program, marking the 200th anniversary of the composer's death, began Saturday with the performance by Serge Koussevitzky and the Boston Symphony Orchestra of five Bach pieces, and will continue almost daily until August 10, when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in the commemorative series, the other being The Art of Fugue, arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this weekend and next in four concerts under the direction of Dr. Koussevitzky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist and participant at the Parades festival recently honoring Bach in France. Lectures on Bach will be delivered by the co-editors of the "Bach Reader", Arthur Mendel and Hans David. Julius Herford of the Faculty will hold classes on the analysis of Bach's music.

While many of the Bach programs are open to the public, many more are open to members of the Friends of the Berkshire Music Center only. Voluntary contributions to the Friends to help support the activities of the music school directed by Dr. Koussevitzky constitute membership and entitle contributors to attend 37 musical events, including two operas. Contributions should be sent to the Friends' Office at Tanglewood, which issues invitations to members subject only to limitations on seating capacity.

Included in the works to be performed at events limited to attendance by the Friends are fifteen organ compositions by Bach; to be performed by E. Power Biggs; The Musical offering; Piano concertos; a violin concerto; sinfonias, cantatas, sonatas and partitas for violin, and others.

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COURIER-JOURNAL
JUL 23 1950

The three students from Kentucky studying at the Berkshire Music Center are, from left, Helen Grossman, John Jud, both of Louisville, and Thelma Mattox, Lexington.

Students of Opera Practice Arias Where Pilgrims Once Sang Hymns

By MARY PRIM, Associated Press Writer

PLYMOUTH, Mass., July 22.—Opera students in shorts and slacks are practicing arias where the Mayflower Pilgrims sang the Psalms.

Swinging into its fifth season, Plymouth Rock Summer Music Center already has some 85 aspiring opera singers, guest artists and instructors in tents and buildings on its seaside campus.

Former opera singer David Blair McClosky set up the project in an old warehouse on land owned by his family since Puritan times.

His idea was to give young American singers the professional experience they had to travel abroad to get.

He opened up in 1946 with six students—girls who had come from his voice class at the University of Syracuse.

"We had to start off with a production of 'Hansel and Gretel,'" he recalled, "because it had only one masculine part—the father. I sang that."

Two Premieres

In the works for the seven-week season are five complete operas, two of which will be world premieres. The center also has a 40-piece symphony orchestra of students and professionals from many of the country's leading symphonies.

Each student registered is guaranteed at least one major part before the opera season ends August 11.

The young men live in four huge tents. The girls are accommodated in the old family homestead on Kingston [illegible]. That weathered frame building overlooks Clark's [illegible] where the Mayflower passengers held their first Sunday service in the New World.

The boys under canvas insisted on having a grand piano jammed into one tent so as to lose no time getting to work. Among them are four GI students. However, some complain that early-bird girl students often grab the keyboard before the tent dwellers finish making their beds.

McClosky said the students are so thrilled at appearing with top-notch opera stars, they're practicing until midnight.

To Sing With Star

First of the guest stars to arrive was blond Ellen Faull, fresh from triumphs at the New York City Center Opera.

A dramatic soprano, she sang Donna Anna in "Don Giovanni" at the center's opening production, July 7 and 8, in Plymouth's 2,500-seat Memorial Hall.

The opera aspirants get to sing with Metropolitan Opera star Dorothee Manski August 4, 5 and 6, when the "Legend of Hex Mountain" has its world premiere.

That will be an all-Met occasion as the opera is the work of Florence Wickham, who sang with the company before World War I.

McClosky said she she is probably the first woman in history to write a complete opera—words, music and libretto. She found her material among the Amish people who live near her Philadelphia home.

The second world premiere will be "The Ordeal of Osbert" by Allan Davis of Syracuse, N. Y., to be presented August 11 as part of a double bill.

The companion piece will be "The Jumping Frog" by Lukas Foss, a protege of former Boston Symphony Orchestra conductor Serge Koussevitzky. Both composers are under 30.

McClosky had some surprises when "Don Giovanni" opened. "We moved it back from Mozart's rococo 18th Century to the high Renaissance," he said, "with all sorts of supplementary staircases and platforms."

3-Level Stage

These included [illegible] built to the stage and steps [illegible] to the auditorium. On stage was a seven-foot bridge with steps to the platform. The three levels were to point out visually the difference in the three groups—the nobility, the peasants, and entertainers. Musicians, in addition to the regular orchestra in the pit, played in balconies built on each side of the proscenium arch during the ballet and banquet scenes.

Alan Beucher, a student from Postville, Iowa, was the Don Juan, with 19-year-old New York City basso Ray Lazarus in the role of Leporello. The Dona Elvira was a real Cinderella girl, McClosky said.

She is Marcella Lee, 24, of Worthington, Minn., who received her master's degree in music at Syracuse University only this last June.

She is helping [illegible] her way in the summer [illegible] as a waitress in the school dining room.

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JUL [illegible] 1950

3 Kentuckians Are Enrolled At Berkshire

Special to The Courier-Journal

LENOX, Mass., July 22.—Three musicians from Kentucky are enrolled at the Berkshire Music Center in Tanglewood this summer, school officials have announced. The Music Center, a school for advanced musicians, is under the direction of Dr. Serge Koussevitzky, for 25 years until last season director of the Boston Symphony Orchestra. The school exists, along with the famous Berkshire Festival, on the grounds made famous in Nathaniel Hawthorne's "Tanglewood Tales." The festival is now in its 13th season, and the school in its eighth.

Among the members of the faculty, which is a group of noted musicians partly drawn from the personnel of the Boston Symphony Orchestra, is Edward Barret of WHAS, Louisville, who is assistant choral director.

The Schedule

Activities for the 393 students in the school include a full schedule of classes and rehearsals attended by members of the Friends of the Berkshire Music Center, a group whose support of the school takes the form of voluntary contributions and attendance at student concerts.

Among the three students from Kentucky is Mrs. Helen Grossman, this year's winner of the $325 Louisville Philharmonic Chorus Scholarship. She is the third person to be so honored since the scholarship was founded. She is a soprano in this season's festival chorus under the direction of Hugh Ross and Barret.

Other Kentucky students are John Jud, also of Louisville, and Miss Thelma Mattox, Lexington.

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The young men live in four huge tents. The girls are accommodated in the old family homestead on Kingston [illegible]. That weathered frame building overlooks Clark's [illegible] the Mayflower passengers held their first Sunday service in the New World.

The boys under canvas insisted on having a grand piano jammed into one tent so as to lose no time getting to work. Among them are four GI students. However, some complain that early-bird girl students often grab the keyboard before the tent dwellers finish making their beds.

McClosky said the students are so thrilled at appearing with top-notch opera stars, they're practicing until midnight.

To Sing With Star

First of the guest stars to arrive was blond Ellen Faull, fresh from triumphs at the New York City Center Opera.

A dramatic soprano, she sang Donna Anna in "Don Giovanni" at the center's opening production, July 7 and 8, in Plymouth's 2,500-seat Memorial Hall.

The opera aspirants get to sing with Metropolitan Opera star Dorothee Manski August 4, 5 and 6, when the "Legend of Hex Mountain" has its world premiere.

That will be an all-Met occasion as the opera is the work of Florence Wickham, who sang with the company before World War I.

McClosky said she she is probably the first woman in history to write a complete opera—words, music and libretto. She found her material among the Amish people who live near her Philadelphia home.

The second world premiere will be "The Ordeal of Osbert" by Allan Davis of Syracuse, N. Y., to be presented August 11 as part of a double bill.

The companion piece will be "The Jumping Frog" by Lukas Foss, a protege of former Boston Symphony Orchestra conductor Serge Koussevitzky. Both composers are under 30.

McClosky had some surprises when "Don Giovanni" opened. "We moved it back from Mozart's rococo 18th Century to the high Renaissance," he said, "with all sorts of supplementary staircases and platforms."

3-Level Stage

These included a [illegible] built to the stage and steps [illegible] to the auditorium. On stage [illegible] a seven-foot bridge with steps [illegible] the platform. The three levels were to point out visually the difference in the three groups—the nobility, the peasants, and entertainers. Musicians, in addition to the regular orchestra in the pit, played in balconies built on each side of the proscenium arch during the ballet and banquet scenes.

Alan Beucher, a student from Postville, Iowa, was the Don Juan, with 19-year-old New York City basso Ray Lazarus in the role of Leporello. The Dona Elvira was a real Cinderella girl, McClosky said.

She is Marcella Lee, 24, of Worthington, Minn., who received her master's degree in music at Syracuse University only this last June.

She is helping [illegible] her way in the summer [illegible] as a waitress in the school [illegible] room.

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COURIER-JOURNAL
JUL 23 1950

3 Kentuckians Are Enrolled At Berkshire

Special to The Courier-Journal

LENOX, Mass., July 22.—Three musicians from Kentucky are enrolled at the Berkshire Music Center in Tanglewood this summer, school officials have announced. The Music Center, a school for advanced musicians, is under the direction of Dr. Serge Koussevitzky, for 25 years until last season director of the Boston Symphony Orchestra. The school exists, along with the famous Berkshire Festival, on the grounds made famous in Nathaniel Hawthorne's "Tanglewood Tales." The festival is now in its 13th season, and the school in its eighth.

Among the members of the faculty, which is a group of noted musicians partly drawn from the personnel of the Boston Symphony Orchestra, is Edward Barret of WHAS, Louisville, who is assistant choral director.

The Schedule

Activities for the 393 students in the school include a full schedule of classes and rehearsals attended by members of the Friends of the Berkshire Music Center, a group whose support of the school takes the form of voluntary contributions and attendance at student concerts.

Among the three students from Kentucky is Mrs. Helen Grossman, this year's winner of the $325 Louisville Philharmonic Chorus Scholarship. She is the third person to be so honored since the scholarship was founded. She is a soprano in this season's festival chorus under the direction of Hugh Ross and Barret.

Other Kentucky students are John Jud, also of Louisville, and Miss Thelma Mattox, Lexington.

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DETROIT, MICH.
TIMES

Mayfair

Detroit Music Lovers Lured to Famous Berkshire Festival

By JEAN WHITEHEAD

THIS is the time of year when music fills the air at Tanglewood, Mass., where Serge Koussevitzky's famed Berkshire Festival beckons to patrons the world over.

And Detroiters make up a fine portion of the vast audience.

Besides Maestro Koussevitzky, such luminaries as conductors Victor De Sabata, Leonard Bernstein and Eleazar De Carvalho spark the brilliant program.

To Charles J. Collins of Lochmoor Blvd., the Berkshire Festival is something NOT to be missed.

Attended Bach Festival

Weeks before the opening concert, he had sent for brochures on the program, followed soon by requests for tickets.

Imbued with a special appreciation for the music of Bach, he and his wife had attended the big Bach festival in Bethlehem, Pa., earlier this year.

Because this year marks the 200th anniversary of the composer's death, many of his works are being featured at the Berkshire festival.

Mass in B Minor

The magnificent Mass in B Minor will be the first offering of the third series for which the Collinses have tickets.

This will be the fourth trip to Berkshire for Mr. C.; the third for his wife; and the initial venture for daughter Jo, just graduated from the University of Michigan.

One of the most inspiring aspects of the festival to veteran Miss Marguerite Stroh is the huge Music Shed, with a seating capacity of 5,000.

Open on three sides, you take your Bach, Beethoven or Brahms against a background of unbelievably green, rolling hills, filled as far as the eye can travel with hundreds of music lovers.

Miss Stroh's 4th Trip

This also will be the fourth [illegible] Tanglewood for

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 17 1950

Final Bach Concerts Draw Crowds

In spite of the threatening skies Sunday afternoon an audience of nearly 3000 gathered at Tanglewood for the final all-Bach program in the theater-concert hall.

The program by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, included the first and second suites, Concerto No. 2 in E Major with Ruth Posselt, violin soloist, and Cantatas No. 12 and 50. Soloists were Eunice Alberts, contralto; James Pease, bass; and David Lloyd, tenor.

Among the notables in the audience were Henry Morgantheau, Jr., former Secretary of the Treasury; the vice-mayor of Tel Aviv, Dr. Eliezer Peri, a weekend guest of the Koussevitzkys; Theodore Vavayannis, of Athens, Greece, and Adnan Saygun of Ankara, Turkey, both noted musicians, and their wives.

Two Bach cantatas, "A Mighty Fortress Is Our God" and "Come Thou Lovely Hour Of Death" were high lights of Saturday night's concert which attracted 3600. Soloists were Uta Graf, soprano, James Pease, Eunice Alberts and David Lloyd.

The fourth and sixth Brandenburg Concertos completed the program with Richard Burgin, violin soloist; Georges Laurent and George Madsen, flutists; Joseph DePasquale and Jean Cauhape, viola soloists.

The main concerts in the shed with full orchestra open on Thursday, July 27.

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COURANT
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Four Act Opera Will Be Principal Berkshire Offering

A four act comic opera by the contemporary French composer, Jacques Ibert, will be the chef d'oeuvre of the Berkshire Music Center in this field, this season.

The opera department will present this work August 7 and 8. Written on a text by Jean Limozin and Andre de la Tourrasse, it was first heard at the Opera Comique, Paris, in 1930. The action is set in early France and uses melodies of a folk character.

Mr. Ibert will make his first visit to America this summer, to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

The program at the Music Center also calls for a performance of a one act opera with the story and title of one of Mark Twain's best known short stories, "The Jumping Frog." Lukas Foss is the composer. The date for this and a series of opera scene concerts will be announced.

Jan Popper will be acting head of the opera department in the absence of Boris Goldovsky. Mr. Goldovsky, who is on leave, will continue in an advisory capacity.

The operatic, as well as the orchestral, chamber and chamber music performances by the students of the Berkshire Music Center are open by invitation to those who endorse this educational project of the Boston Symphony by joining the Society of Friends of the Berkshire Music Center. Friends are also invited to a cycle of four Bach concerts to be presented by the Elizabeth Sprague Coolidge Foundation and three organ recitals in the Shed by E. Power Biggs also devoted to the music of Bach.

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STAR-GAZETTE
JUL 21 1950

Three Operas To Be Given at BerkshireCenter

Tanglewood, Lenox, Mass. — Mozart's boyhood opera, "La Finta Giardiniera" (The Feigned Gardener), will be the first full presentation of the Opera Department of the Berkshire Music Center at Tanglewood this Summer. The three-act opera will be produced in English by Sarah Caldwell of the Opera Departmen' under acting head Jan Popper.

Miss Caldwell will conduct, and the scenery has been designed by Phillipe de Rosier, with costumes by Leo van Witsen. The orchestra will be composed of students in Department IV.

"La Finta Giardiniera" will be performed in the Theater at Tanglewood Tuesday evening, July 25, and the performance, like all productions of the school, is open to the friends of the Berkshire Music Center.

The Opera Department at Tanglewood will also produce the one-act comic opera "The Jumping Frog of Calaveras County" by Lukas Foss of the faculty, on Monday evening, July 31. This opera, to a libretto of Jean Karsavina, derives from a short story of Samuel L. Clemens (Mark Twain), which in turn was taken from a tale of ancient Greece. The opera, first produced by the University of Indiana at Bloomington last May, has also been performed in New York City this year. The Tanglewood production will be the first to be conducted by the composer.

The major production of the Berkshire Music Center operatic season will be the opera, "Le Roi d'Yvetot", by Jacques Ibert, which is being prepared by Jan Popper. M. Ibert is making his first visit to America and is spending the Summer at Tanglewood, where he holds composition classes with advanced students, sharing those duties with Aaron Copland. His opera will be given its initial presentation in this country at its premiere at Tanglewood on Aug. 7.

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WORCESTER, MASS.
TELEGRAM
JUL 24 1950

Two-Piano Team Excels In Tanglewood Concerto

By RAYMOND MORIN

LENOX, Monday—The playing of Mozart's Concerto in E-Flat, for two pianos and orchestra by Pierre Luboshutz and Genia Nemenoff, yesterday afternoon in Tanglewood's Theater Concert Hall, was of such high order that it will doubtless be remembered as one of the artistic highlights of the 13th Berkshire Festival.

This second and last Mozart concert, culminating the special events preceding the three main weekend series in the shed, was conducted by Serge Koussevitzky with remarkable vigor and interpretive deftness.

The audience of 5700 brought the weekend's figure to 11,700—an attendance record here for Mozart concerts.

We have heard the incomparable duo-pianists play this work several times—once at the Worcester Festival, where they will again appear in October—but never have they exploited its genteel qualities and beautiful symmetry with greater finesse.

Pleases Orchestra

The 35 men of the Boston Symphony, who have played these six Bach-Mozart concerts are accustomed to virtuosic demonstrations and they respond to them, as a rule, with professional restraint. Yesterday afternoon it was different. During the pianists' solo dialogues, many of them found it impossible to visually express their open admiration.

The obvious virtues of great duo-pianism are usually classified as precise rhythmic agreement, balanced tone, and integrated details. But this was playing that transcended these basic requirements.

In spite of the ovation that the audience eagerly granted, there were apparently some who have cultivated a sort of passive attitude toward Luboshutz and Nemenoff's playing of this concerto—or maybe it's toward the concerto itself. At any rate, one metropolitan writer described it as "a hackneyed performance."

Heartily Disagrees

I could not more heartily disagree with that.

On the other hand, one of the orchestra's first-desk players marveled at the "rubato" (rhythmic freedom) that they effected not only between, but within phrases. That is more to the point, because to accomplish it, each pianist must sense the other's reflexes with split-second precision—and it must come out as a vibrant, living thing, and not as a mathematical accomplishment.

This was skillfully demonstrated in the slow movements where intricate details, like ornaments and feathery runs, were executed as if produced by the same hands.

Perfect Integration

Apart from these technical considerations, Luboshutz and Nemenoff found perfect integration of spirit in all three movements. Koussevitzky, in turn, gave them a magnificent accompaniment, never relaxing the closest attention to the soloists' requirements, or trespassing upon their territory.

The orchestra made a "tour-de-force" of the "Jupiter" symphony. Tempos for the rapid movements were just right. To have decreased them would have partially robbed them of their energy, and to have hastened them would have meant a loss of detail.

The second themes of both movements made brilliant transitions from sturdy stuff to sparkling, song-like melodies. The strings exhibited admirable control over dynamic changes. One particularly brilliant moment appeared in the first movement of Symphony in B-Flat, No. 33, where a sudden change to muted quietness was instantly followed by an expansive increase of volume—all players performing in perfect unison.

Koussevitzky's baton was as thorough as it was lucid. The only instances of rhythmic instability, not necessarily attributable to the baton, were moments in the last movement of the "Jupiter" that left the strings lagging, and some of the attacks in the overture to "Idomeneo."

The Bach-Mozart concerts now completed, the full-sized Boston Symphony will occupy the shed for concerts as of Thursday night. They will be given Thursday and Saturday nights, and Sunday afternoons. In addition, will be a long list of events that are available without charge to friends of the Berkshire music center.

Thursday night's program, conducted by Koussevitzky, will be Beethoven's Symphony No. 3" ("Eroica"), and Sibelius' Symphony No. 2.

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WORCESTER, MASS.
TELEGRAM
JUL 23 1950

6000 at Mozart Concert Held at Tanglewood

By RAYMOND MORIN

LENOX, Sunday — The last weekend of special events, preludes to the main concerts of the Berkshire Festival, opened last night in the theater concert hall at Tanglewood, with a sharp rise in attendance to 6000. The largest previous attendance at a Mozart concert was 4800.

This was the first of two concerts of music by Mozart, conducted by Serge Koussevitsky with Richard Burgin, violinist, and Lukas Foss, pianist, as soloists. The orchestra again was composed of 35 players from the Boston Symphony.

Program Altered

The program, altered at the last minute in its order, was the "Haffner Serenade"; piano concerto in C major, K. 467; "Eine Nachtmusik (Serenade for Strings)"; and symphony in C major, No. 34, K. 338.

Having previously reviewed performances of all these works with the exception of the piano concerto, perhaps I can digress a bit and come to some conclusions by comparing Koussevitzky's approach to Bach and Mozart.

I'm not suggesting that the reviews would be repetetive because I am yet to hear two performances of the same work that sound exactly alike. It is rather that having just heard Koussevitzky's interpretations of four Bach concerts during the past two weekends, his Mozart last night was conspicuously closer to the truth.

Little Arbitrariness

There was little if any arbitrariness as to how rapidly movements were to progress — there was little over-abundance of tone or distortion of simple lyricism to emotional depths. Perhaps the most illustrative performance with the super B accompaniment given the piano concerto, although tonally the soloist made demands that even the Boston Symphony couldn't fulfill with regard to tonal balances.

I might add that such interpretive fallacies have been noted in Koussevitzky's interpretations of Beethoven, although less so. The music of Haydn and Mozart — indeed that of the distantly related Tschaikowsky—are subtly adaptable to his style.

Digital Fleetness

Mr. Foss' performance of the concerto was exemplary of digital fleetness, and every note was exactly in its place and gently stroked. Yet the concerto did not entirely come off, and as refined as the slow movement became under caressing fingers, it dragged.

It is a bucolic work, to be sure, with the exception of few interludes of severe dialogue to be found in the two rapid movements. But the extreme use of an elegant touch resulted in long passages in which the melodic lines presented in the solo instrument were partly and sometimes seriously suppressed. Running passages were models of fluent technique but too often the effect was marred by indistinction. Perhaps the orchestra could have retired even further into the background but I doubt if the overall effect would have been greatly enhanced.

Mr. Burgin's numberous solo assignments during these weekends have sometimes exacted a toll of finesse that usually identifies his playing. His performance last night in the "Haffner" was a beautiful example of interpretive perceiption and brilliant technique—in fact, it was playing of full concerto stature.

In turn, the orchestra and conductor made strong points of the salient and digressing qualities of each movement. The pompous and tonally board opening movement gave way to a slow movement that revelled in charm and warm nuances.

The surprisingly dark-hued menuetto with its firm assertions was sharply contrasted by a rhythmically spirited rondo. Among the solo distinctions was a beautifully voiced entente between violin and brasses in the trio and bristling passagework, brilliant played by the solo violin. In fact, the tempo adopted for the rondo by the conductor was a challenge in itself which Mr. Burgin met with aplomb.

This was as much as my deadline would permit me to hear. This afternoon's program: Symphony in B-Flat, No. 33, K. 319; Concerto in E-Flat Major for Two Pianos and Orchestra (Pierre Luboshutz and Genia Nemenoff at the solo instruments); overture to "Idomeneo"; and Symphony in C Major ("Jupiter"), No. 41, K. 551.

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NEWS
JUL 16 1950

NEW YORK, July 15 (UP)—A wealth of music by Johann Sebastian Bach is being presented at the Berkshire Music Festival in Tanglewood, Lenox, Mass., this summer.

In commemoration of the 200th anniversary of the composer's death, 61 of his works are scheduled in 20 events. The performances will continue almost daily until Aug. 10, when the Mass in B Minor will be given. It is one of two full-length program pieces included in the series, the other being the monumental Art of Fugue, arranged for string quartet.

In addition to performances by the Boston Symphony under Serge [illegible] which will play the six Brandenburg concertos and all four of the Bach orchestra suites, concerts will be given by the faculty and student body of the Berkshire Music Center, the Roth String Quartet, by James Friskin, pianist, and Alexander Schneider, violinist.

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WATERBURY, CONN.
AMERICAN
JUL 24 1950

All-Mozart Program Given At Tanglewood

(Special to The American)

Lenox, Mass., July 24—Tanglewood, musical Mecca for summer visitors from every state of the nation, threatens to outgrow its own spacious limits.

Yesterday's all-Mozart program attracted an audience of 5,700 persons. Only 1,200 can be seated in the woody theater-concert hall at the periphery of the Tanglewood grounds; 4,500 others sprawled on blankets and in deck chairs on the tree-fringed lawn.

Acoustics of the little hall are not those of the girdered shed where the main festival concerts are held. It is doubtful if many of yesterday's outdoor listeners not in a direct line with the open back of the Concert Hall heard much of the delicate nuances of Mozart, yet their attention was steady, if strained.

Opening yesterday's program was the Mozart Symphony in B-flat, a gay and gracious composition for small orchestra.

Highlight of the day was the incredible rapport between orchestry and the duo-pianists, Pierre Luboshutz and Genia Nemenoff, in the E-flat Major concerto. The two are such polished performers that their work was as much a delight to the orchestra as to the audience. Even Dr. Serge Koussivitsky, who again conducted the Sunday program, complimented Mme. Nemenoff with a courtly kiss for their first bow. Mr. Luboshutz received a pat on the back.

The brief overture to Mozart's "Idomeneo" opened the second half of the program. This archaic work was "discovered" by the Berkshire Festival's opera department two seasons ago, and gradually is working its way into concert repertoire wth more frequent performances.

The orchestra showed the full range of Mozart's genius in its swelling interpretation of the C-Major ("Jupiter") Symphony, elegant, scholarly and melodic.

Dr. Koussevitsky will open the first in the series of Festival concerts by the Boston Symphony Orchestra at 8:15 p. m. Thursday, conducting Beethoven's "Eroica" Symphony, and the Symphony No. 2 by Sibelius. He wil lead the group again for the Saturday night performance, while Leonard Bernstein takes over for the Sunday afternoon concert.

FZ.

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SCHENECTADY, N. Y.
GAZETTE
JUL 25 1950

Music Notes

By D. E. RITZ

The Berkshire Festival at Tanglewood will open Thursday evening at the Shed on the Boston Symphony grounds between Lenox and Stockbridge, Mass. The program will be directed by Serge Koussevitzky and will include the Beethoven Symphony number 3 ("Eroica") and the Sibelius Symphony, number 2.

Series A will continue on Saturday evening with the Bruckner Symphony number 7 and Debussy's "Two Nocturnes" and "La Mer." Both the Thursday and Saturday programs begin at 8:15 o'clock.

Leonard Bernstein will conduct the Sunday afternoon program, which opens at 3 o'clock. It will include "Adagietto," Shapero; "Timon of Athens," Diamond; "The Song of Songs" by Foss with Ellabelle Davis as the soloist and the Brahms symphony number 2.

Amateur musicians at the Berkshire Music Center will perform the world premiers of two works at concerts on July 24 and Aug. 7 under the direction of Howard Shanet.

The works are Eric Simon's version for voice and orchestra of Moussorgsky's "Songs and Dances of Death" and "Music for Strings" by Manuel Mahler-Kalkstein. Both programs will be open to the Friends of the Berkshire Music Center.

The orchestra is the 50-piece orchestra of department five and includes many persons who are only incidentally involved in symphonic music. In the group are a pianist playing 'cello, an organist playing violin, an automobile salesman, six schoolteachers, three college students and others who play more for fun than for career advancement. The principal student orchestra at Tanglewood, in contrast, is composed of highly-trained musicians and gives weekly concerts.

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BUFFALO, N. Y.
COURIER-EXPRESS
JUL 20 1950

MAESTRO IN TEMPEST?—Nettlesome Koussevitzky, former director of the Boston Symphony Orchestra, is known for [illegible] developing any number of talented youngsters. But history tends to show: The instant a conductor reaches an age and eminence competitive with his own, such a musical maestro gets irked at any shadow on his glory. For the forthcoming Berkshire Festival at Lenox, Mass., the Boston Symphony Orchestra announced that Victor de Sabata would guest-conduct August 3d and five concerts of the festival and Dr. Koussevitzky flew into a rage. He said tartly: "The festival concerts are for the Americas and America's gifted people," which undoubtedly he did not mean as he has developed any number of artists from abroad. The Italian de Sabata will conduct, notwithstanding.

However, with his usual beneficence toward youngsters, Koussevitzky put his blessing upon 14-year-old violinist, Michael Rabin, who has hit radio fame on the Telephone Hour, and is scheduled to be guest soloist with Koussy when he guest-conducts the Boston Symphony Orchestra. Koussy enjoys the drama of introducing very young people. Among his "finds" are Leonard Bernstein, Ruth Passelt and now, Michael Rabin.

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UTICA, N. Y.
OBSERVER-DISPATCH
JUL 23 1950

Feature Is Set For Thursday At Tanglewood

Feature attraction this week at the Berkshire Music Festival will be presentations of Beethoven's Symphony No. 3 (Eroica) and Sibelius' Symphony No. 2 by the Boston Symphony Orchestra, with Serge Koussevitzky conducting, on Thursday evening at 8:15.

The concerts, which annually attract hundreds of music lovers from the Utica area, are held at Tanglewood, near Lenox, Mass. Thursday's concert will be held in the Music Shed, which seats 6,000. Seats in the shed are reserved. But if the weather is good, additional thousands will hear the concert from surrounding lawns.

The first event this week is an all-Mozart program to be presented in the smaller theater-concert hall by the orchestra at 3 this afternoon with Koussevitzky conducting. It will include the Symphony No. 3 in B flat, Concerto for two pianos with Luboshutz and Nemenoff as soloists, and the "Jupiter" symphony.

Tomorrow at 4:30 there will be a world premier performance of Eric Simon's version for voice and orchestra of Moussorgsky's "Songs and Dances of Death." It will be presented by an orchestra and chorus of amateur musicians, directed by Howard Shanet, Koussevitzy's assistant.

Tuesday at 8:15, the Opera Department will present Mozart's boyhood opera, "La Finta Giardiniera," and on Wednesday at 8:15 the Roth String Quartet will play Bach's "The Art of the Fugue." These latter three concerts are open to persons who make voluntary contributions and thereby become Friends of the Berkshire Music Center.

Next weekend's program will include a rehearsal of the Boston Symphony Orchestra to which the public is admitted, Saturday at 10 a. m., and orchestra concerts Saturday evening and Sunday afternoon.

On the program Saturday at 8:15 will be Bruckner's Symphony No. 7, and Debussy's Two Nocturnes, and La Mer. Koussevitsky will conduct.

Next Sunday afternoon at 3, Leonard Bernstein will conduct the orchestra in a program that will include Brahms' Symphony No. 2 and Foss' The Song of Songs, with Ellabelle Davis as soloist.

[45]

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SPRINGFIELD, MASS.
UNION-REPUBLICAN

Dr. Koussevitzky to Celebrate His 76th Birthday Wednesday

On Following Night He Will Conduct Boston Symphony at First of Nine Concerts in Shed

(Special to *The Sunday Republican*)

Lenox Hills, July 22—Dr. Serge Koussevitzky will be 76 years old next Wednesday, the 26th and the following night he will conduct the Boston Symphony Orchestra at the first of nine concerts in the Tanglewood shed. Many Tanglewood Music School students will help him celebrate his birthday and friends without number have issued greetings.

Vigor Is Undimmed

The conductor's vigor is undimmed. In a recent broadcast it is recalled he said he never would give up Tanglewood because the festival and the Berkshire Music Center are "my child, my creation, my blood tears."

Most of the 86 boxes have been sold for the festival. Each box has six seats and the cost is $6 for each concert. Box holders as listed by the management will include Eldon V. Johnson, Mr. and Mrs. Alfred Glickman of Springfield, Philip O'Brien of Holyoke, Mrs. Winthrop M. Crane, Jr., Mrs. Bayard Crane of Dalton; Col. William H. Bacon and Alan Blau of Pittsfield; James Phinney Baxter, III president of Williams College.

Also Mrs. Thomas H. Blodgett, Mrs. Walton Eaton Barrett, Richard L. Stockton, Jr., Robert K. Wheeler, Marion L. Straus, Great Barrington; Miss Mabel Choate, William H. Ryan, McA., Donald Ryan, Mrs. George Otis Rockwood, Mrs. David B. Karrick, Mrs. Charles C. Griswold, Mrs. Ramsay C. Hazard, Walter Hoving, Dr. Robert P. Knight, D. Percy Morgan, Stockbridge, Mrs. Carleton Macy, Blandford; Mrs. Bruce W. Sanborn, Elm Court, Mrs. John L. Senior, Russell Smith, Mrs. Clarence A. Warden, Lenox; Mrs. Arad Whitridge, Miss Edith Scoville, Mrs. Donald J. Warner, Salisbury Conn.

Other Box Holders

Also Mrs. Horace E. Dodge and Mrs. John S. Newberry, Grosse Pointe, Mich.; Pierrepont Van D. Davis, Ossining, N. Y., Mrs. Anthony J. Drexel, Radnor Pa.; Mrs. William M. Lewis, Colebrook, Pa.; Mrs. Lowell Thomas, Pawling, N.Y., Mrs. Alvan T. Fuller, Boston; Mrs. Edwin C. Jameson, New York; John Crosby, Minneapolis; Mrs. Watson Beach Day, Pelham Manor, N. Y., Mr. and Mrs. Philip R. Allen, Boston; Lieut Col. Arthur D. Budd, Windsor, Norbet A. Bogdan, Tyringham.

In a statement issued by the Friends of Tanglewood, Lewis Perry of Boston and Williamstown, national president, last year this organization contributed $27,000 toward the purchase of Wheatleigh, the nearby estate of the late Mrs. Carlos M. de Heredia, now used as a men's dormitory. Last year's total attendance at the nine concerts of the main festival exceeded 110,000.

Tanglewood will be "on parade" Friday night, Aug. 11. Victor Gabbata of Rome, one of the festival conductors, is to be at Curtis Hotel, Lenox. Mr. and Mrs. Philip R. Allen of Walpole are arriving at the Curtis the 27th to stay until the close of the festival.

Countess deLeusse at Lenox Club

Countess Simone de Leusse of 880 Fifth Ave., New York, is at Lenox Club Lenox, for the summer, Mrs. Harry S. Hall of Beacon St., Boston, is there until after Labor Day. She generally goes to Bar Harbor for August.

Mr. and Mrs. J. M. Richardson Lyeth of Riverdale, N. Y., have reserved a suite at Christmas Tree Inn, Stockbridge, for three weeks from Aug. 1. Mr. and Mrs. Henry S. Dennison, Framingham, are there.

Mr. and Mrs. Raymond Swan, Mount Vernon, N. Y., entertained at dinner at Berkshire Inn, Great Barrington, early in the week to help Mrs. Swan's father, William Pells, celebrate his 75th birthday. Arrivals at Berkshire Inn include Mr. and Mrs. E. W. Varnum, North Brookfield; Misses Florence and Gertrude Clements, Eleanor McGovern, just back from Rome, Madam d'Ekna of Alexandria, Egypt.

Mr. and Mrs. James D. Colt, II, of Winter Park Fla., formerly of Pittsfield, are spending the summer at Firefly Cottage, Richmond Pond, Pittsfield.

Mrs. Gammell Gross of Providence is at Red Lion, Stockbridge, for the remainder of the season. Also there for several weeks ars Mr. and Mrs. Arthur P. Washburn, New York, and Miss Mary E. Leonard, Detroit, who are Tanglewood visitors. William B. Gerould of Kenilworth, Ill., is entertaining a group of seven friends over this week end at Red Lion.

Other Arrivals

Mrs. Denison D. Dana of Mayfair House, New York, who has many friends in the Great Barrington summer colony, has opened her house on Laurel Way, Norfolk.

Misses Ethel Phelps and Alice Biester of the University of Minnesota faculty are with Mr. and Mrs. Henry Ware Eaton at Brookmead, Monterey.

At Heaton Hall, Stockbridge, for the summer are Mr. and Mrs. George E. Seymour and Mr. and Mrs. Fenton Kavanaugh, New York.

Mr. and Mrs. Charles H. Marshall of Milnhouse, Tyringham, are leaving Aug. 1 for a month's stay in Paris.

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ALBANY, N. Y.
KNICKERBOCKER NEWS

Premiere Staged At Tanglewood

A new version of Moussorgsky's Songs and Dances of Death," composed by Eric Simon for voice and orchestra, had its world premiere this afternoon at Tanglewood before the Friends of the Berkshire Music Center. It was performed by the amateur student orchestra of Department Five, for which it was written.

The first opera of the season will be given tomorrow night in the theater at Tanglewood, "The Feigned Gardner," an opera buffa composed by Mozart during his youth. It is being produced by the opera department and the orchestra is to be composed of students in Department Four. This also is open to Friends of the Center, which is made up of persons who make any financial contribution they can to support the study program of the Berkshire Music Center.

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HERALD TRIBUNE
JUL 21 1950

Mozart Opera in English

"La Finta Giardiniera" To Be Given Tuesday at Tanglewood

Mozart's opera, "La Finta Giardiniera" (The Feigned Gardener) will be given in English by the opera department of the Berkshire Music Center at Tanglewood next Tuesday evening. The three-act opera will be produced by Sarah Caldwell, under acting head of the opera department, Jan Hopper. Miss Caldwell will conduct. The scenery has been designed by Phillipe de Rosier, the costumes by Leo van Witsen. The orchestra will be composed of students in Department IV.

The cast will comprise Adele Addison as Countess Violante; Mac Morgan, as the Podesta; Nancy Trickey, as Arminda; Edith Evans, as Ramiro; Ray Smolover, as Count Belfiore; Marni Nixon, as Serpetta, and Julian Patrick, as Roberto. The libretto o. Calzabigi has been revised but the musical notation of Mozart has been preserved unaltered. The original score of the first act is lost and has been restored from parts.

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WATERBURY, CONN.
REPUBLICAN
JUL 21 1950

Amateurs To Perform At Tanglewood

Tanglewood, Lenox, Mass., July 20—Amateur musicians at the Berkshire Music Center will perform the world premieres of two works at concerts on July 24 and Aug 7 this summer. Howard Shanet, assistant to Dr. Serge Koussevitzky and conductor of the 50-piece orchestra of Department Five, said that both works had been written for presentation by his group.

Unlike the principal student orchestra at Tanglewood, which gives weekly concerts and is composed of highly-trained musicians, Mr. Shanet's orchestra includes many who are only incidentally involved in symphonic music. It was formed to give less-advanced students at the school a chance to play under direction without the pressure of public performance. In the group are a pianist playing cello, an organist playing violin, an automobile salesman, six school teachers, three college students, and others who play more for fun than for fame or career advancement.

A sample of the spirit of this orchestra, however, is apparent from the fact that three members of the violin section of the Havana Philharmonic Orchestra asked to play in it, rather than in the more professional orchestra here. These three decided to study at Tanglewood after a meeting with Dr. Koussevitzky and Mr. Shanet, when the former's tour brought them to Cuba.

Though their main purpose in coming was to study chamber music at Tanglewood, under the tutelage of principals of the Boston Symphony Orchestra, they volunteered for Mr. Shanet's group when the latter came to need more strings. Because of a similar shortage of topnotch violas in the principal student orchestra, the fourth Havana Philharmonic player was not able to make the same transfer.

First Concert

The first concert by this student orchestra will be performed at Tanglewood on July 24, and will feature the first performance of Eric Simon's version for voice and orchestra of Moussorgsky's "Songs and Dances of Death." Manfred Hecht, who will sing the title role in Jacques Ibert's "Le Roi d'Yvetot" at Tanglewood a week later, will be the baritone. The Moussorgsky text was translated from the Russian by Maria de Pasquale, niece of Dr. Koussevitzky, and by Alfred Weiss, a student in the libretto-writing department. Beethoven's Egmont Overture and Douglas Moore's Symphony in A will round out the program. Mr. Moore, a professor at Columbia University, has been invited to attend, and is expected to be present.

The concert on August 7, again under Howard Shanet's direction, will feature "Music for Strings," by Manual Mahler-Kalkstein. This piece was earmarked for a Tanglewood premiering by its Israeli composer last year. Handel's Royal Fireworks Music, Hindemith's Morning Music, a toccata by Bonelli, and Brahm's Second Symphony will complete the program.

These two concerts, as are all events at Tanglewood, are open to the Friends of the Berkshire Music Center, and will be held in the Music Shed in the afternoons at 4:30, on July 24 and Aug. 7.

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ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 26 1950

Tanglewood Concert Set Tomorrow

The first of nine major concerts by the full Boston Symphony Orchestra will be given in the Shed at Tanglewood at 8:15 p. m. tomorrow, starting Series A of the Berkshire Music Festival programs.

Serge Koussevitzky, director of the festival, will conduct the orchestra in Beethoven's "Eroica" Symphony No. 3 in E Flat and Sibelius' Symphony No. 2 in D. Dr. Koussevitzky is celebrating his 76th birthday today, after members of the Boston Symphony who played the Bach-Mozart concert series in the Theater-Concert Hall have been joined by the rest of the orchestra from Boston.

At 8:15 p. m. Saturday, again with Dr. Koussevitzky on the podium, the orchestra will play Bruckner's Symphony No. 7, Debussy's two nocturnes, "Clouds" and "Festivals," and also the French composer's "The Sea."

For the Sunday concert, concluding Series A, Leonard Berstein will conduct at 3 p. m. The program will include Brahms' Symphony No. 4, Harold Shapero's Adagio from his Symphony for Classical Orchestra, David Diamond's "Timon of Athens" and Lukas Foss' "Song of Songs" with Ellabelle Davis as soprano soloist.

Meanwhile, the music of Bach is continuing at the Berkshire Music Center, with a performance of "The Art of the Fugue" by the Roth String Quartet today and the playing Friday by the student orchestra of concertos for two, three and four pianos and for two violins.

At 10 a. m. Saturday, the first of three public rehearsals by the Boston Symphony Orchestra will take place in the Shed, the proceeds to be contributed to the orchestra's pension fund.

More than 23,000 persons attended the Bach-Mozart series and by the time the first main festival program starts tomorrow, some 43,000 will have attended the 28 musical events so far. Judging from the current rate of attendance and reservations, the festival management calculates that last year's overall attendance of 161,000 will be reached again this season.

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NEWARK, N. J.
NEWS
JUL 23 1950

Three one-day, round-trip Sunday excursions from New York to the Berkshire Music Festival at Tanglewood have been announced by the New Haven Railroad to supplement its four-day, all-expense trips to see and hear the Boston Symphony Orchestra perform its Summer concerts in the Music Shed; under direction of Serge Koussevitzky and guest conductors Leonard Bernstein and Eleazar de Carvalho. A round-trip fare of $6.85 includes transportation, general admission and taxes. The first excursion is announced for next Sunday.

[46]

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MONTREAL, CANADA
GAZETTE
JUL 22 1950

Comic Opera Composed by Ibert To Have American Debut August

The opera Le Roi d'Yvetot by Jacques Ibert will have its first American performances at Tanglewood this summer by the Opera Department of the Berkshire Music Centre, Serge Koussevitsky, director, on August 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood. The King of Yvetot is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, January 6, 1930, and has since been given in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

The one-act opera The Jumping Frog by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, will also be produced in the theatre at Tanglewood.

Jan Popper will be acting head of the Opera Department this summer in the absence on leave of Boris Goldovsky, who will continue in an advisory capacity. Additions to the faculty of the Opera Department are Philipe de Rosier (stage design), F. Cowles Strickland who will join Sarah Caldwell as instructor of stage directing and Arnold Sundgaard who will instruct in the writing of librettos. Mr. Sundgaard is the librettist of Kurt Weill's Down In The Valley. Jan Meyerowitz has been reappointed to instruct in operatic repertoire; Leo van Witsen (costumes), Felix Wolfes (coaching).

The operatic, as well as the orchestral, choral and chamber music performances by the students of the Berkshire Music Centre, are open by invitation to those who endorse this educational project of this orchestra by joining the Society of Friends of the Berkshire Music Centre. Friends are also invited to a cycle of four Bach concerts, to be presented by the Elizabeth Sprague Coolidge Foundation, and three organ recitals in the Shed by E. Power Biggs, likewise devoted to the music of Bach, the 200th anniversary of whose death occurs July 29.

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ROCKY MOUNT, N. C.
TELEGRAM
JUL 16 1950

Music

At 5 o'clock this afternoon in the Church of the Good Shepherd, Henry Cook, Episcopal organist-choirmaster, will present the third in his series of summer recitals.

He will be assisted in his program by Lucy Van Martin of Tarboro, soprano, and Helen Merriam Thorp, contralto.

The final recital in the group of four will be played Sunday afternoon, July 30.

The public has been invited to hear the programs.

BERKSHIRE FESTIVAL

At Tanglewood, Lenox, Mass., the Boston Symphony Orchestra's annual Berkshire Festival is in progress. The six weeks' session under Serge Koussevitsky offers music lovers generous selections of Bach and Mozart conducted by the master himself. Guest conductors for the Music Shed concerts will be Victor De Sabata, Leonard Bernstein, and Eleazar de Carvalho.

On the summer music schedule is a production of Jacques Ibert's comic opera, "Roi d'Yvetot," to be presented by the Berkshire opera department in early August for the first time in the United States. Lukas Foss's "The Jumping Frog of Calaveras County" is also to be given.

In commemoration of the 200th anniversary of Bach's death a series of concerts of Bach's music will be offered during the summer. The artists include James Friskin, pianist; Alexander Schneider, in the six suites for violin alone; the Ruth Quartet in Roy Harris's arrangement of "The Art of the Fugue," Harris and an instrumental group in "The Musical Offering;" E. Power Biggs in recital of Bach's organ music.

Two contemporary works not yet heard in New York — David Diamond's "Timon of Athens" and Giorgio Federico Ghedini's "Piano concertante" — are to be played on the festival programs.

WATER GATE SERIES

In connection with the National capital's sesquicentennial celebration, the National Symphony Orchestra of Washington is giving twelve concerts at the Water Gate this month.

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NORTH ADAMS, MASS.
TRANSCRIPT
JUL 15 1950

Two Bach Concerts Listed for Week-End

Third and Fourth in Series to be Given at Tanglewood Tonight, Tomorrow.

The third and fourth in the series of six preliminary Bach-Mozart concerts at the Berkshire Symphonic Festival will be presented this evening and tomorrow afternoon at Tanglewood, Lenox.

This evening at 8:15 o'clock in the theater-concert hall, Serge Koussevitzky will direct members of the Boston symphony orchestra in a program that includes Bach's fourth and sixth Brandenburg concertos, and Hugh Ross, head of the choral department at the Berkshire Music center, will conduct the orchestra and festival chorus in two of the cantatas by Bach, the 161st and the 80th.

Tomorrow afternoon at 3 o'clock, the Bach program will include the first and second suites, the E major violin concerto with Ruth Posselt as soloist, and the 12th and 50th cantatas. The two concerts like those that opened the season at Tanglewood last week-end will commemorate the 200th anniversary of Bach's death. The concerts next week-end will be devoted to the works of Mozart. They will be followed, starting Thursday evening, July 27, by the nine major symphonic concerts of the 1950 season in the big Tanglewood music shed.

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KINGSTON, N.Y.
FREEMAN
JUL 21 1950

Berkshire Center Will Present Two Music Premieres

Tanglewood, Lenox, Mass., July 20 — Amateur musicians at the Berkshire Music Center will perform the world premieres of two works at concerts July 24 and August 7. Howard Shanet, assistant to Dr. Serge Koussevitzky and conductor of the 50-piece orchestra of Department Five, said that both works had been written for presentation by his group.

The first concert by this student orchestra will be performed at Tanglewood July 24, and will feature the first performance of Eric Simon's version for voice and orchestra of Moussorgsky's "Songs and Dances of Death." Manfred Hecht, who will sing the title role in Jacques Ibert's "Le Roi d'Yvetot" at Tanglewood a week later, will be the baritone. The Moussorgsky text was translated from the Russian by Maria de Pasquale, niece of Dr. Koussevitzky, and by Alfred Weiss, a student in the libretto-writing department. Beethoven's Egmont Overture and Douglas Moore's Symphony in A will round out the program. Mr. Moore, a professor at Columbia University, has been invited to attend, and is expected to be present.

The concert on August 7, again under Shanet's direction, will feature "Music for Strings," by Manuel Mahler-Kalkstein. This piece was earmarked for a Tanglewood unveiling by its Israeli composer last year. Handel's Royal Fireworks Music, Hindemith's Morning Music, a toccata by Bonelli, and Brahms' Second Symphony will complete the program.

These two concerts, as are all events at Tanglewood, are open to the friends of the Berkshire Music Center, and will be held in the Music Shed at 4:30 p. m.

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WATERBURY, CONN.
AMERICAN
JUL 17 1950

3,000 Attend Concert At Tanglewood

(Special to The American)

Lenox, Mass., July 17—Rain clouds and damp grounds failed to discourage the nearly 3,000 Bach devotees who turned out for the fourth concert of the Boston Symphony Orchestra's Bach-Mozart cycle at Tanglewood yesterday afternoon.

Two all-Mozart programs next week end will conclude the annual small orchestra prelude to the three week schedule of the full ensemble in its Berkshire Festival series.

Led by the ever-sprightly Dr. Serge Koussevitsky, who continues as director of the Tanglewood festival although he has retired as regular conductor for the Boston Symphony, the orchestra yesterday offered two finely-detailed dance suites, the E major violin concerto, and two choral cantatas.

Ruth Posselt was soloist in the violin concerto, setting a vigorous but precise pace for the 13 string musicians who comprised the entire orchestra for this brilliant little work.

A fabulously long and trying flute solo was carried off by Georges Laurent in the Suite No. 2 in B Minor, Bach in a light and melodic spirit. Delightful also was the opening C major Suite No. 1, in which flutes and aboe conduct a lively interplay of musical conversation.

Students Join Orchestra

The Festival Chorus, students at the Berkshire Music Center, joined the orchestra for the two cantatas closing the program.

Soloists in the sorrowful "Weinen, Klagen, Sorgen, Zagen," part of an early draft of the B minor Mass, were Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. Double chorus and orchestra were summoned for the impassioned and brassy "Nun ist das Heil and die Kraft," Bach's interpretation of the heavenly battle between St. Michael and Satan.

Hugh Ross, festival choral director, was called out to share bows with Dr. Koussevitsky as the conductor took his curtain calls. Tanned and alert, Koussevitsky still appears to appreciate his audiences as much as they do his unornamented direction of fine music.

FZ.

SPRINGFIELD, MASS
FREE PRESS
7/15/50

Fifth Year Of Berkshire Music School

TANGLEWOOD, Lenox, Mass., —The friends of the Berkshire Music enter will be marking their fifth year of support of Serge Koussevitzky's music school this summer, according to Dr. Lewis Perry, their chairman, and the group will attend nearly forty musical events performed by musicians whose study their contributions make possible.

Just as the Berkshire Music enter is unique in that it is the only full-sized school maintained by a large orchestra on its own grounds and with its own dormitory, the Friends of the enter are a unique means of uspport for a school. The group is composed of persons who have enough interest in music and in Director Serge Koussevitzky's school to contribute financial support as they are able, and also to make up the audiences for the students, who are thus given an opportunity to be heard by many music lovers at a stage in their development when most musicians have no audience.

This summer the Friends will again comprise the audience which will be the first to hear the American premiere of a modern European opera, as it has in three previous summers. Jacques Ibert's comic opera, "Le Roi d'Yvetot," will be given two performances by the Opera Department under the direction of its acting head, Jan Popper. "The Jumping Frog" by Lukas Foss and Mozart's "La Finta Giardiniera" also will be produced at the enter for Friends' audiences. Thirty-four other concerts and recitals will have been played for them before the end of the season in mid-August.

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WATERBURY, CONN.
REPUBLICAN
JUL 18

Bach Program Enjoyed At Tanglewood

(Special to The Republican)

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SENTINEL
8 1950

Hawthorne, Tanglewood and Lenox

Apropos of the opening of this season's music festival of the Boston Symphony at Tanglewood, The Boston Daily Globe has printed an amazingly garbled narrative intended to cover the history of Lenox, Mass., from the beginning; but largely dealing with the period of the great summer estates. Among the hitherto unsuspected "facts" appears the statement: "The Berkshires were one of America's first great resort sections. Tanglewood was built in 1840 and was one of the first big summer homes in the region."

When Nathaniel Hawthorne went to Lenox just a century ago, Stockbridge, Lenox and Pittsfield already had produced or attracted men and women illustrious in a number of callings. Had it not been so the author of "The Scarlet Letter" might never have occupied the tiny red house overlooking Stockbridge Bowl, from which he declared he could "look through a dozen miles of snowflakes" and really did have a most extended and charming view down to the Connecticut hills.

It is not clearly in memory whether Hawthorne styled the cottage "Tanglewood" or the name already applied to a nearby property; but in his "Tanglewood Tales" he produced for children stories of the surrounding countryside, including October Mountain. It is, on the contrary, very clearly in mind how the little red house looked in one far-off season and then how for years afterward the stone chimney that survived the fire was regularly pointed out as a literary shrine to all visitors.

Hawthorne made the name Tanglewood famous. In a list of Lenox "cottage" owners of 1906 Richard C. Dix so styled his country home. It may have been about then or earlier that the area about the ruins of the Hawthorne house was assembled for an "estate" and the highway changed so that an oldtimer on a visit became bewildered as to his geography. However, today let no attendant at the music festival imagine that he is in anything resembling Hawthorne's [illegible]bridge Bowl is indeed down below—under the so-called Indian name of Mahkeenac—and it is doubtless possible to see past Monument Mountain to the Dome. Yet the whole atmosphere of the Lenox neighborhood has undergone a series of evolutions since Hawthorne's day—which began about 1850 and terminated only two or three years later.

From having been a county with widely scattered homes of much dignity housing numerous writers, preachers, lawyers and other celebrities, such as the famous Field family down on its hill between the Bowl and Stockbridge street, Berkshire came to figure in the big city newspapers as the seat of wealth and fashion in a setting of expensive residences built ostentatiously for entertaining that would catch the attention of the resort editors.

Such building extended over into the first years of the present century. First, as it would seem, the disinclination of sons and daughters to carry on when their parents died, threw estates upon the market to realize only a fraction of the money expended upon their development. But the newly rich of this later day did not commonly wish to buy the work of others; they preferred to take virgin or at least common farm soil and erect their own mansions.

After that came taxes and a change of social customs the country over. It is true a number of the Berkshire palaces have become schools or religious retreats. But superficially the county is the same—even though the trolley also has come and gone. The hills, the glades and the valleys are still there, and the view from Bald Head, immediately overlooking the Tanglewood music shed and Stockbridge Bowl, must be as bewitching as in olden days, though it is not known if the top can be reached by motor as was so often accomplished by the now despised horse and buggy.

—o—

Fame! As Saturday's Tanglewood concert neared its close, three soldiers from the 43d National Guard that stopped overnight at Lee strolled up to the ticket gate. They'd taxi-ed over from Lee, because someone said there was a festival going. The men thought it was a kind of carnival! When last seen, they were back-tracking toward the main gate; a kind of strategic retreat.

RICHARD V. HAPPEL.

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LOS ANGELES, CAL.
NEWS
JUL 13 1950

* * *

The need for a Federal Bureau of Fine Arts has again come to the fore, this time spearheaded by that indefatigible crusader for the arts, Serge Koussevitzky.

The former conductor of the Boston Symphony, who was heard as intermission guest on last Sunday's CBS "Invitation to Music" program airwaved from New York, called upon the government to inaugurate a secretariat of fine arts, in a paper he read at the behest of program host James Fasset.

Previously, Koussevitzky had had two sessions with President Truman concerning the proposed measure, and the president had expressed great interest in it.

Koussevitzky, whose entire history has been a tireless crusade to bring musical culture to all the people, declared, in part:

"The cultural standard of a nation is judged by the development of its art, and especially its musical art. Art needs the support of the state, and the state needs art to fortify and complete its present structure.

"The artists are the leading poles of art; the state is the ground upon which art finds stability. The people of America, and we artists especially, must devote ourselves to the service of humanity. Never before in history has so vast an opportunity been offered to prove this."

In an extemporaneous interview, waxed for Fasset in Koussevitzky's Tanglewood residence, the famous conductor denied the prevalent report that he has accepted the musical director of the Israel Symphony. His heavy engagements as guest conductor throughout the entire world have persuaded him from any further interest in a permanent post.

This, nonetheless, is the man who might now be permanent conductor of our Los Angeles Philharmonic orchestra if its board of directors had possessed greater musical acumen and breadth of vision.

A man to whom president listen, to whom the cause of America's musical future is as important as is his own artistic stature throughout the cultivated world.

The facts speak for themselves.

* * *

Music's role in the fie[illegible]apy has gained

Berkshire Eagle Local News
WBEC AM FM
(Monday through Saturday)
7.30 AM 10.30 AM 12.30 PM
6.00 PM 10.30 PM

Second Section

Tanglewood, Salzburg Hookup Planned by 'Voice of America'

TANGLEWOOD — Two members of the faculty at the Berkshire Music Center and two musicians in Salzburg, Germany, will carry on a transoceanic conversation, under the auspices of the State Department's "Voice of America" tomorow.

The conversation, which will concern Tanglewood, will be recorded at both ends of the cable. It will be broadcast all over the world. In this country, the conversation may be heard Thursday afternoon at 2 EDT over shortwave bands at 13, 16, and 19 meters.

This broadcast is a part of the informational program carried on by the State Department through its "Voice of America" networks. In April of this year, the undersecretary of state and an assistant undersecretary carried on the first transoceanic conversation between two public officials, when they conversed with the chancellor and vice-chancellor of Austria, over a similar "Voice of America" hookup.

Tomorrow's conversation will be between men at two of the world's greatest centers of symphonic music, the Berkshire Music Center, and the Salzburg Festival. On the American end will be William Kroll, noted violinist and chamber music teacher at Tanglewood, and Dr. Jan Popper, acting head of the Tanglewood Opera Department, and opera director at U.C.L.A.

They will talk about Tanglewood with the director of the Mozart Institute in Salzburg, Professor Baumgartner, and the producer and conductor of the Vienna State Opera, Professor Schuh.

Robert Bauer, language reporter for the State Department, will moderate the discussion in the broadcast, which will be made in Lenox.

The commemorative programs of music by Bach, performed at both centers of music this summer, will also be discussed. At Tanglewood, this comprehensive presentation of Bach music included 61 compositions, in honor of the composer's death just 200 years ago, and closes Thursday with the performance by the Boston Symphony Orchestra of Bach's B minor Mass, with Serge Koussevitzky as conductor.

The broadcast will take the form mainly of questions from Salzburg about the programs this summer at Tanglewood, the unique character of Tanglewood as a combination of music school and summer home of the Boston Symphonk Orchestra, and of school activities here.

Tanglewood

Mrs. Coolidge To Attend Concert Tomorrow Night

TANGLEWOOD—The final Coolidge concert in the current Tanglewood season will be given tomorrow night at 8.15 in the theatre-concert hall. As in the case of the previous four that were heard this summer it will consist of chamber music composed by Johann Sebastian Bach.

Among the works to be performed tomorrow night by many well known musicians, some of whom are principals in the Boston Symphony Orchestra, is the "Musical Offering," based on a theme by Frederick the Great.

The concert will be under the direction of Alexander Schneider, who was heard at Tanglewood last week in two concerts of solo violin works. Playing with him will be Erwin Bodky, harpsichord, Georges Laurent, flute, Alfred Zighera, cello, Alfred Krips, violin, Joseph de Pasquale, viola, Eugen Lehner, viola, and Mischa Nieland, cello.

This will be the first time this summer that Mrs. Coolidge will have attended any concerts the Elizabeth Sprague Coolidge Foundation in the Library of Congress has sponsored. Illness has kept her in her hotel.

This program and the presentation of Bach's B Minor Mass Thursday night will bring to a close the celebration of the 200th anniversary of Bach's death which has been taking place at Tanglewood throughout the summer. During the summer 61 works by Bach have been performed.

Tanglewood Traffic Problem Has Not Yet Been Solved

So far the efforts made to improve traffic conditions at Tanglewood have seemed measurably successful. Additional traffic officers, inside the grounds and out, and the strenuous attempts to keep traffic moving on most occasions have operated to empty the grounds faster than before.

Whether the methods used do not pan out when the crowd exceeds a certain number or whether special conditions prevailed we do not know. But at any rate the system seemed to fall down Sunday afternoon. Long before the concert began, people approaching from the west and south found themselves in lines creeping at a snail's pace. When finally they reached the grounds they found the western parking lot full, and had to proceed to the main more easterly one, which they found nearly empty. When the time came to leave, they were held up in a stationary line, because all the eastbound traffic which was concentrated in the western parking lot, had to be allowed to pass the gate they had to use. Some were unable to move until the west parking lot was pretty well thinned out.

Obviously the greatest waster of time, and cause of delay and congestion is cross-traffic. If all the cars heading north and east could leave exits at the easterly end, and all those going south and west by exits at their end of the ground, the dispersal after each performance would be much smoother and quicker, with no halts necessary.

Two suggestions which it seems to us could be worked out have been made to relieve this condition. One is that the cars be classified and parked according to the direction in which they were leaving, and all cars leaving by a particular exit compelled to go in the specified direction.

The second idea is a corollary to this—for a time after concerts traffic along certain roads should travel in one direction. Such a rule would undoubtedly inconvenience a number of individuals, but here is a case where the majority interest should rule.

There is no doubt that better days are ahead and that the Lenox by-pass will do much to relieve congestion and speed the parting Tanglewood guests. But it is going to be no panacea; when 8000 to 14,000 are trying to get away from a small area at the same time, nothing can prevent congestion. The thing that would do most to help would be to eliminate cross-traffic and thus allow the cars to proceed unimpeded by halts in the direction they want to go. That being the case, one cannot help wondering if a little education and a few signs in the grounds could not bring about that happy condition.

THE ECHO

THIS WEEK AT
TANGLEWOOD

Today, Tues., 4:30 at Music Hall
Small Choir
8:15 at the Theatre
Opera "Le Roi D'Yvetot"
Wed: 8:15 at Theatre
Coolidge Concert
Thurs: 5:00 and 8:15 at Shed
Mon: 4:30 at the Shed
Fri: from 6:00 to 11:00 p. m.
Tanglewood on Jarade
Sat: 3:00 at the Shed
Dept. II Orchestra
Sun: 10:00 at Theatre
Chamber Music
3:00 at the Shed

TANGLEWOOD ENTER

FINAL WEEK

The last week of the 1950 Tanglewood season will feature highlights of the Berkshire Festival concerts as well as major presentations of the Berkshire Music Center. In addition, "Tanglewood on Parade", the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitzky in one of their most unusual and attractive programs, as Eleanor Roosevelt joins them as narrator for Prokoffief's "Peter and the Wolf", this Friday evening.

Haydn's Oxford Symphony and Dvorak's New World Symphony also are to be played by the Boston Symphony Orchestra that evening. Purchasers of reserved and box seats will be able to see a student production of Puccini's comic opera "Gianni Schicchi" in the afternoon, and other student activities at Tanglewood will be on view in the afternoon and evening.

THIS WEEK AT
TANGLEWOOD

Tonight, Tues., 8:15 at Theatre
Alexander Schneider, violin
Wed: 8:15 at Theatre
Alexander Schneider, violin
Thurs: 8:15 at Shed
Festival Concert
Fri: 8:15 at the Shed
Dept. II Orchestra
Sat: 8:15 at the Shed
Festival Concert
Sun: 10:00 at Music Hall
Chamber Music
3:00 at the Shed
Festival Concert
Mon: 4:30 at the Shed
Dept. V Orchestra
8:15 at Theatre
Opera "Le Roi D'Yvetot"

BERKSHIRE FESTIVAL

* * *

By Francis D. Perkins

Ibert's Opera Heard

TANGLEWOOD, Lenox, Mass., Aug. 8.—Jacques Ibert's third opera, "The King of Yvetot," was warmly received in its first American performance last night by the Berkshire Music Center's Opera Department in the center's Theater-Concert Hall here. There were fervent plaudits for the composer, who is a member of the center's composition faculty for this summer; for the members of the student cast, and for Dr. Jan Popper, the Opera Department's acting director, who conducted.

The twenty-year-old work is entertaining, in music and text; the score also speaks highly for the craftsmanship of a composer hitherto known in this country mainly in the orchestral field. The libretto, by Jean Limozin and Andre de la Tourrasse, has an element of amiably presented satire on war and politics. Yvetot, in Normandy, was once an independent state; its king, in Béranger's famous ballad, was an easy-going, pleasant character. In the opera, a dispute with aggressive neighbors leads the men of Yvetot to call for war; the king points out that they have no army and no arms. But the men march off, only to return, badly beaten up; one of the two rival innkeepers leads a revolt against the king, proclaiming that the citizenry was badly armed and badly led.

The third of the four acts, however, finds the women complaining against the new state of affairs; farming and domestic chores both suffer. Jeanneton, a servant girl in love with the king, figures prominently in the plan which brings the king back to the throne with little opposition, and becomes his queen.

The score is continuous, except for a few spoken passages; it is distinctly melodic, and, although the tunes are not, on the whole, readily rememberable, many passages have a distinct charm and persuasive atmosphere. The form, with no lack of arias, ariosos, concerted vocal music and lively choruses, is conservative; the same can be said of the musical ideas and harmonies, which suggest an earlier period in French opera than that of the late 1920s. The orchestral and vocal music are well balanced; the instrumental writing often has a notable descriptive effectiveness, and the element of satire appears in the music as well as the text, with one or two touches of parody. As a whole, "The King of Yvetot" serves its purpose well, although it is not one of those works which mark a milestone in operatic history or herald or carry on any new and significant musical trend. But it has coherence, tunefulness, momentum and expressive variety.

Henry Reese's translation of the French text was presented with a praiseworthy degree of intelligibility, and the production was one of the best integrated of those presented by the center's operatic forces thus far. The vocal standard was high among the members of the cast, headed by Manfred Hecht as the k' , Ewan Harbrecht as Jeanneton, Sumner Crockett and Fernand Martel as the rival innkeepers, Robert Minser as the Elder and Rosalind Elias as Gazette. The orchestra under Dr. Popper gave a polished, spirited and well co-ordinated performance, and unity and spirit also marked the choral singing. The stage director, F. Cowles Strickland, had his crowds move about the stage without giving any hint that its dimensions are limited. The opera was repeated tonight with a few changes in the cast.

For the Boston Symphony Orchestra's last program of the current Berkshire Festival at Tanglewood next Sunday afternoon, Serge Koussevitsky has substituted Prokofieff's fifth symphony for his originally announced sixth symphony. Brahms' first symphony, as originally announced, completes the program.

A new Israeli work, Manuel Mahler Kalkstein's "Music for Strings" had its first performance at Tanglewood in a concert of the Berkshire Music Center's Department 5 student orchestra under Howard Shanet's direction. The composer who is business manager of the Israel Philharmonic wrote the work for Mr. Shanet, and the centers students last spring, when Shanet was in Israel as Serge Koussevitzky's assistant on his tour. In four movements, and without a descriptive title, it takes twenty minutes to play. A national flavor is apparent mainly in the last movement of a work which is often persuasive if rather over extended.

AMUSEMENTS

[From Late Editions of Yesterday's TIMES]

IBERT OPERA GIVEN AT BERKSHIRE FETE

First of Two Performances of Work by French Composer Presented by Students

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES

LENOX, Mass., Aug. 7—Jacques Ibert, who has been one of France's gifted men of music for many years, finally got one of his operas produced in America. The opera department of the Berkshire Music Center put on "Le Roi d'Yvetot" here tonight in the theatre Concert Hall in the first of two performances and did well enough with it to make clear that M. Ibert writes for the stage with a delicate, witty and humane voice of his own.

M. Ibert, who is this year's distinguished guest on the composition faculty of the Berkshire Music Center, has been on hand to guide the young men and women who sing and play his opera, and he was in the audience to see the outcome of their efforts.

It was a brave show the young students, abetted by a few professional artists, put on. "Le Roi d'Yvetot" is not easy to do, and the Center's opera department has been busy with other productions. The company had five weeks at the most in which to study, rehearse and mount the opera.

"Le Roi d'Yvetot," which has a book by Jean Limozin and André de la Tourrasse, and which was sung in a workable translation by Henry Reese, pokes gentle fun at man's preoccupation with affairs of state.

The king of Yvetot, a likeable soul, is deposed by his equally likable subjects in the name of liberty. When the womenfolk find that their men, now running the state, no longer have time for them or work, they rebel. The king, it seems, was a useful fellow to have around after all and he is restored. There is also a love story between the king and a serving girl to round out this simple tale.

It is not, in all conscience, much of a story, and the satire is so gentle that it all but blows away in violent times like ours. "Le Roi d'Yvetot" was written twenty years ago. Did we have more time and appetite for soft-voiced, glancing political satire in those days?

It does not matter. The story would not be enough for an evening in the theatre. The burden rests on the music, and the music carries it in gay and resourceful fashion. Ibert writes with a professional's skill. He can compose sweet tunes and rousing choruses, and his orchestra can support the action as well as weave a magical spell of its own.

The concluding scene of the third act is perhaps the loveliest thing in the comic opera. A sustained nocturne, it is both a tender love scene and an evocation of the night beside a river bank. Ibert's use of woodwinds here has a poetry that seems to be a special talent of the French.

There are places in the opera where the musical line seems dry, but the composer is apt to redeem them in the next moment with a scene that has bounce and rhythmic vitality or with another that is fresh and lyrical.

In fairness to M. Ibert, his opera must not be judged too strictly by what was, at bottom, a student performance. The young singers were full of good-will and the high spirits of youth, but the French style requires more subtlety and point than they could be expected to muster. Given a more sharply defined performance, "Le Roi d'Yvetot" might not seem thin in places at all.

Jan Popper, who is in charge of Tanglewood's opera department this season, had charge of the preparation and conducted the performance with animation. He did an expert job, as did his colleagues, F. Cowles Strickland, stage director; G. Philippe de Rosier, in charge of settings and lights; Leo Van Witsen, costume designer.

Manfred Hecht sang intelligently and musically in the title role

Opera

U.S. Premiere of Ibert Opera Presented in Tanglewood Hall

By JAY C. ROSENFELD

The first American performance of Jacques Ibert's comic opera "Le Roi d'Ivetot" last night in the Theatre Concert Hall at Tanglewood was the climax of the school term of the opera department of the Berkshire Music Center. The eminent French composed who has been a guest faculty member of the composition department was present and was called to the stage at the conclusion to share the general applause and division of honors.

The text is by Jean Limozin and Andre de la Tourrasse but it was sung in English to the translation of Henry Reese. The opera is based on a semi-legendary-historical story. While it is patently improbable and frankly burlesque and one is aware of the theatrical world of pretense, there was so little of redeeming wit or build-up of sympathy for the characters or interest in the situations that attention was retained with difficulty.

Ibert writes with animation and zest. There is but a short eight-bar introduction before the curtain rises on a brightly painted and attractively designed old French village set. The orchestral writing is especially inviting and favorable for voices. The stage is peopled with numerous principals and a large number of townsmen and women most of the time who churn in ordered seething. The stage direction was well done and the costumes were colorfully attractive, particularly those of the ladies; the men were on the grotesque side and the king went forth to battle somewhat like the captain of a degree team of a secret society.

After an early recalcitrance between orchestra and stage, the conductor, Jan Popper, regained control of his forces and the well-trained and vocally-rich chorus sang Ibert's grateful assignments with verve and amplitude. The choral writing is often involved yet the intricacies were surmounted without difficulty or mishap and gave body to the underlying character of the piece.

To Ewan Harbrecht as the heroine Jeanneton fell the best individual vocal opportunity when in the first act she has a long aria in which she used her easy and limpid voice with distinction. Manfred Hecht as the king and Robert Minser as the elder benefitted by the abundant parts Ibert had written for their roles and their vocal accomplishments were cordially appreciated by their audience but the ludicrous character of their parts could not give them even theatrical credibility.

Ibert has given a forward movement to the whole opera by writing for the most part with definite and gaily vivacious rhythms. Dr. Popper kept the production moving briskly by a spirited beat and a control of all his forces well in hand. Ibert's music is pleasantly contemporary in style, and reveals him as a mature and facile master of contemporary idiom. His orchestral writing was very apt and inviting for the vocal business of the stage.

In the third act in a scene "near the river" he takes advantage of the accidental (?) presence of an ensemble of washwomen, unusually handsome, by the way, too, to give them some happy exercises in chorale singing. With theatrical license which requires no certificate he jumps back a couple of hundred years for some excellent part-song work but doesn't hesitate to rejoin his contemporaries as soon as a male re-enters the scene. The part writing for the many occasions when the stage was densely occupied was invariably successful and was probably the most engaging single feature of the whole production. The huge cast shared the cordial approval of the audience at the end with the composer, the conductor, with F. Cowles Strickland, the stage director and their various assistants.

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At Tanglewood

The last week of the 1950 Tanglewood season will feature the following Berkshire Festival concerts and major presentations of the Berkshire Music Center:

"Tanglewood on Parade," the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitzky in an unusual program, as Eleanor Roosevelt joins them as narrator for Prokofiev's "Peter and the Wolf" on Friday evening.

Tonight and tomorrow evening the opera department at Tanglewood under Jan Popper will present the American premiere of Jacques Ibert's comic opera, "The King of Yvetot."

On Wednesday the bicentennial celebration for Johann Sebastian Bach will continue with the performances of the last of the chamber music concerts at Tanglewood, presented by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. This concert, open to the Friends of the Berkshire Music Center, will include a performance of "The Musical Offering" and other works.

Bach's B-minor Mass will be performed on Thursday with Dr. Koussevitzky conducting the Boston Symphony Orchestra in the Shed. The Mass will be given in two parts, at 5 o'clock and at 8:15.

Friday evening, as part of "Tanglewood on Parade," Haydn's "Oxford" Symphony and Dvořák's "New World" Symphony also are to be played by the Boston Symphony Orchestra. Purchasers of reserved and box seats will be able to see a student production of Puccini's comic opera, "Gianni Schicchi," in the afternoon. Other student activities at Tanglewood will be on view in the afternoon and evening on Friday.

On Saturday evening Eleazar de Carvalho will make his only appearance as conductor of the Boston Symphony Orchestra this season in a program featuring Joseph de Pasquale as viola soloist in Berlioz' "Harold in Italy." Ibert's "Escales" and Villa-Lobos's "Choros 10" will complete the program.

On Sunday afternoon Serge Koussevitzky will lead the Boston Symphony in the final Berkshire Festival concert of the 1950 season. The program will consist of Brahms' First Symphony and Prokofiev's Fifth Symphony.

the week beginning Monday, Aug. 14.

Berkshire Music Center

The last week of the 1950 Tanglewood season will feature highlights of the Berkshire Festival concerts as well as major presentations of the Berkshire Music Center. In addition, "Tanglewood on Parade", the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitzky in one of its most unusual and attractive programs, as Eleanor Roosevelt joins them as narrator for Prokoffief's "Peter and the Wolf", this Friday evening.

Bach's B minor Mass will be performed on Thursday with Dr. Koussevitzky conducting the Boston Symphony Orchestra in the Shed, in the first of the last series of Berkshire Festival concerts in this 13th season. The Mass will be given in two parts, at 5:00 and 8:15.

Friday evening will see Mrs. Roosevelt performing "Peter and the Wolf" as part of "Tanglewood on Parade." Haydn's Oxford Symphony and Dvorak's New World Symphony also are to be played by the Boston Symphony Orchestra that evening. Purchasers of reserved and box seats will be able to see a student production of Puccini's comic opera, "Gianni Schicchi" in the afternoon, and other student activities at Tanglewood will be on view in the afternoon and evening, on Friday.

On Saturday evening Eleazar de Carvalho will conduct the Boston Symphony Orchestra for the only time this season, in a program featuring Joseph de Pasquale as viola soloist in Berlioz' "Harold in Italy", Ibert's "Escales" and Villa-Lobos' "Choros 10" will complete the program.

And on next Sunday afternoon Serge Koussevitzky leads the Boston Symphony Orchestra in the final Berkshire Festival concert of the 1950 season. The program will consist of Brahms' First Symphony and Prokoffief's Fifth Symphony.

The Philadelphia Inquirer

MONDAY MORNING, AUGUST 7, 1950

George E. Sokolsky

Mrs. Roosevelt's Role In 'Tanglewood' Festival

I HAD intended to invite my friend, Westbrook Pegler, up to these Berkshire Hills to listen to Eleanor Roosevelt recite "Peter and the Wolf" to Prokofieff's music played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky at Tanglewood.

It occurred to me that that would give Peg a chance to atone for all his sins. Unfortunately, I have something else to do on that occasion and shall have to forego the sadistic pleasure of watching Pegler writhe and squirm, listening to those lines read by a falsetto instead of a baritone.

Children love "Peter and the Wolf" and they have listened to it on the radio and on recordings. The narrative goes well with a pleasant male voice like Basil Rathbone's. The music is simple and sweet and is good training in orchestration, as each instrument represents a person or an animal.

For some reason, widely discussed but not understood at Tanglewood, Eleanor Roosevelt volunteered her services to do this recitation on the occasion of "Tanglewood on Parade."

* * *

THIS is a wonderful fete when young American musicians gather to perform their various specialties. It is a sort of college campus class day, starting with a blare of trumpets and a students' parade. Then each section goes off to its own place to do opera, chamber music, student conducting of a students' orchestra, and all that sort of thing.

At night, the full Boston Symphony plays under Koussevitzky who, at Tanglewood, is always young even in his late seventies. The evening show is generally somewhat marred by long and extraneous speeches which bore and sometimes annoy the audience, who come for music and not for politics and can be very rude.

As silent as this vast audience, which can run up to 20,000 persons in the open air, always is during the music, so noisy does it become during the speechmaking. The attitude up here seems to be that listening to a speech under the moon is a sacrifice of time and beauty.

But Eleanor Roosevelt, as the narrator in "Peter and the Wolf," will be a novelty. Thus she enters into the role of the thespian.

* * *

I DO NOT share Pegler's dislike for Eleanor Roosevelt. In fact, his preoccupation with the lady often has caused alarm that he has fallen deeply in love with her. In my case, it is easier: I can take her or leave her. But in "Peter and the Wolf," I must definitely leave her. I prefer my music unadulterated. If Pegler wants to squirm, he can do it on his own.

The remarkable thing about Tanglewood is that it does produce music by Americans. Recently, I listened to Lukas Foss's "Song of Songs," conducted by Leonard Bernstein. When one realizes that Lukas Foss is 27 years old, and Leonard Bernstein, 31, it brings a lump to the throat of an old sentimentalist like myself, who yearns for the day when American orchestras will play American composed music, conducted by Americans.

There is lots of politics up at Tanglewood this year, which is unfortunate. Koussevitzky resigned from the Boston Symphony, but he apparently had no intention of resigning from Tanglewood. This got itself into a snarl. Koussevitzky made Tanglewood and it is his child and as long as he lives, it should be so recognized, and when he dies, he will have left a great monument to American music.

* * *

HE has brought to Tanglewood a remarkable group of young people, Aaron Copland, Leonard Bernstein, Lukas Foss, David Diamond, Harold Shapero, and many others. He wants them to have a chance to show what they can do and he apparently resents intrusion from outside.

This year they brought in a conductor from Italy, which seemed to be unnecessary and old Kousy said so, which started a rumpus.

What everyone knows is that he favors Leonard Bernstein, born in Lawrence, Mass., who, whatever his shortcomings, is probably the best of his generation of American conductors. The business men who run the show do not believe that Bernstein will attract between 15,000 and 20,000 music lovers on a Sunday afternoon.

Tanglewood, however, exists for America. It is one of the few places where our young people have a chance—conductor, composer, artist. As long as it is maintained for that purpose, it will stimulate the interest and enthusiasm of those who love music.

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Monitor

Concerts in the Berkshires

Victor de Sabata Acclaimed In Tanglewood Appearances

By Paul Giuliana

Tanglewood, Lenox, Mass.

Victor de Sabata, Italian director of opera and symphony, made the first of two guest appearances here in the Shed on Thursday evening.

He opened his program with Brahms' "Academic Festival" Overture and included such perennial favorites as the "Unfinished" Symphony of Schubert and Wagner's "Prelude and Liebestod" from "Tristan und Isolde." Morton Gould's colorful "Spirituals" for string choir and orchestra provided a contemporary American composition to the concert, while the feature work, le grand pièce de résistance, was Respighi's symphonic poem, "Pines of Rome."

By the time Mr. de Sabata had finished conducting the Brahms, it seemed evident that here was a man able to interpret the music as though he were playing with skill and control on a great instrument. His Schubert emerged with Toscanini-like clarity and refinement, and his startling crescendos, though charged with tremendous energy, never got out of hand.

The audience also enjoyed Mr. de Sabata's conductorial gymnastics that mounted to impassioned gyrations in the Respighi. His exercise amused the audience, especially in the jazz idiom of the Gould composition. Quite the opposite effect was created by his awesome pauses between Wagner's "Prelude" and "Liebestod." The audience rose to give the conductor an ovation.

* * *

If the first concert was received with acclaim, the second one on Saturday evening created a near frenzy of enthusiasm. After the final strains of Beethoven's Fifth Symphony, which ended the program, the listeners stood up, applauded, and cheered for more than 15 minutes.

In the cause of these demonstrations lies the secret of true expression manifested in sound. The E-flat Symphony of Mozart has probably been enjoyed many times by this huge eudience, yet on this cool evening there was an originality, a spontaneity, a freshness about the music that does not always appear. Many conductors present a fine reproduction of such music as Bach's Sinfonia from the "Christmas Oratorio," which opened the program; but in the Bach, the Beethoven, and especially the Mozart, Mr. de Sabata seems to have had the faculty of unveiling the original. There was less distance between composer and listener than is usually the case. Also the beauty and joyousness was not reserved for a comparatively few professional musicians, but the clear transparency made them available to everyone present.

* * *

A new composition on the program was "Pezzo Concertante" for two solo violins and viola with orchestra by the contemporary Italian composer, Giorgio Ghedini. The solo instruments were played by Messrs. Burgin, Krips, and de Pasquale of the orchestra.

Much interest was provided by the use of the solo instruments in dialogue with the main orchestra. It cannot be said that this music is great, but the structure is sound, and the most effective portion came toward the end where a chorale by the horns was contrasted with the obbligato of the first solo violin. The soloists played well.

* * *

When it was time for Sunday's concert to begin, the rain came down in a deluge. Leonard Bernstein, who was already on the podium, stepped down to allow a noisy group to seek shelter in the back of the great Shed.

After a delay of about 20 minutes, the first half of the program, devoted to music by Ravel, began with the playing of the "Mother Goose" Suite. The Concerto for Piano and Orchestra was preceded by Ravel's own orchestral transcription of one of the piano pieces from "Miroirs" entitled "Alborada del Gracioso."

Mr. Bernstein's interpretation of the "Mother Goose" was delightfully descriptive, and his playing of "Alborada del Gracioso" was charged with wit and buffoonery.

* * *

The feat of the afternoon came when Mr. Bernstein played the solo part of the Concerto while conducting from the piano. He discharged both functions with ease and mastery. The most beautiful playing came in the cantilena-like second movement when the piano has solo passages. Mr. Bernstein played with a beautiful tone; his ornaments were clear and controlled. Although the last movement is based on a jazz idiom, it presented grace and lightness entirely impressionistic in mood. It abounded in good taste, so typical of Ravel.

After intermission the program concluded with excerpts from "Romeo and Juliet," dramatic symphony by Hector Berlioz.

Mr. Bernstein gave emotional warmth and vitality to the programistic score. The treatment of the main theme, rich and romantic—so often beautifully sung by the cello section in the first portion and imitated by other sections of the orchestra in the middle portions—infused the work with life and cohesion. Mr. Bernstein and the orchestra brought the afternoon to an exciting close by a brilliant performance of the "Great Feast at the Capulets."

Mrs. FDR's Appearance Friday Is Second at Festival Benefit

TANGLEWOOD — The Boston Symphony Orchestra will play host for the second time to Mrs. Eleanor Roosevelt Friday when she appears with Dr. Serge Koussevitzky as narrator in Prokofieff's "Peter and the Wolf," at the Tanglewood on Parade benefit for the Berkshire Music Center. The former First Lady was here before in 1941 when she spoke at a benefit show for the USO and the British War Relief. She has also attended other concerts in the Music Shed during the past few years.

After arriving at the Pittsfield Airport Friday morning at 10, Mrs. Roosevelt will rehearse at 11 with the orchestra and conductor. In the afternoon the RCA-Victor Company will make a recording of the performance and at 8:15 that evening the benefit performance will be given for the public in the Music Shed. Mrs. Roosevelt will return to her Hyde Park, N.Y., home that night.

Governor Paul A. Dever, who will spend the week end at the Curtis Hotel, will attend the benefit Friday night.

Other events at this year's Tanglewood on Parade include a performance by the Boston Symphony Orchestra, under Dr. Koussevitzky, of Haydn's Oxford Symphony and Dvorak's New World Symphony.

Tickets are of three kinds: Box seats, seats in the reserved sections in front of the boxes, and unreserved seats. Most of the boxes have already been sold, and the ticket sale in the reserved sections is well along. Purchasers of box seats and reserved section seats in advance of the performance will also be able to see a production of Puccini's humorous opera, "Gianni Schicchi," at 4:30 PM. Other student activities also will be on tap for concert-goers, starting at 6, and waltzing on the lawn will conclude the festivities after the concert.

The door prizes this year will be headed by a first prize consisting of an acrosonic piano, donated by the Baldwin Piano Company. Second prize will be a generous package of recordings of the RCA-Victor Company, mainly of performances of the Boston Symphony Orchestra.

Those planning to penetrate the lower wave bands for the Tanglewood-Salzburg broadcast by the "Voice of America" tomorrow afternoon should be linguistically prepared, since it will all be in German . . .

Babbitt

SOLOISTS CONFER WITH KOUSSEVITZKY: The four soloists who will appear with the Boston Symphony Orchestra tomorrow to open the final series of concerts at the Berkshire Festival, confer with the conductor, Dr. Serge Koussevitzky, before rehearsals in the Music Shed for the performance of Bach's mass in B minor which will be given in two parts tomorrow. The first part will open at 5 PM and the second at 8.15 PM. With Koussevitzky are, at left, Eunice Alberts and James Pease; at right, David Lloyd and Adele Addison.

Vets Are Guests At Tanglewood

Fourteen patients from the Northampton Veterans' Hospital attended Sunday's concert at Tanglewood as guests of the concert association. They were transported by the special Red Cross service. Kenneth Thompson and Miss Ruth Bassett, members of the Red Cross E and I corps, planned the trip with Miss Ruth Foster, Red Cross field director at the hospital and Lewis Spobert, hospital attendant.

Reserved seats were furnished for the group by George E. Judd, manager of the Festival. Miss Bassett's car, the local chapter's station wagon and a limousine from the Yellow Cab Company were used for transportation. After the concert, the veterans were given a picnic supper at Wahconah Falls. The supper was furnished by Mr. Spobert in co-operation with the hospital.

[51]

TANGLEWOOD SOLOISTS—Pictured here with Serge Koussevitzky are the soloists in Thursday's performance of Bach's B minor mass at the Berkshire Festival's last series of the season. Left to right are Eunice Alberts, contralto; James Pease, bass; David Lloyd, tenor, and Adele Addison, soprano; all pictured after a rehearsal in Tanglewood's Music Shed, with the Boston Symphony Orchestra.

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Letters

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We want to thank publicly the two efficient and courteous ladies and also the Lenox Kiwanis Club which, I understand, sponsored the center.

JAMES McGOWAN.
393 21st Street,
Whitestone, L.I.

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The Hartford Times
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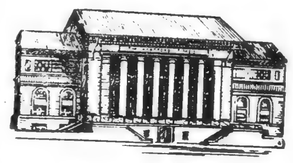

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THE HARTFORD TIMES, FRIDAY, AUGUST 4, 1950

AUG 4 1950

DeSabata Well Received at Tanglewood

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BRAHMS, Academic Festival Overture, opus 80.
SCHUBERT, "Unfinished" Symphony in B minor.
RESPIGHI, Symphonic Poem, "Pines of Rome."
MORTON GOULD, "Spirituals" for String Choir and Orchestra.
WAGNER, Prelude and Love Death from Tristan and Isolde.

Special to The Hartford Times

Lenox, Mass.—The Tanglewood audience is about the most resonant you'll find anywhere. It accepts with relish any sort of music, new or old. It likes to mix a bit of lusty shouting with its applause. It wants to be pleased.

Victor de Sabata, interim conductor, was the beneficiary of this responsiveness last night. His listeners were most cordial and showed it. He got the glad hand from the orchestra. He beamed gratefully.

De Sabata, white-haired, florid of countenance, is slightly lame. Though his gestures are occasionally convulsive, he conducts for the most part in a relaxed state and always with a dignity which grows out of the fusion of man and music.

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HE EXTENDED upon a quality which has been manifesting itself in the Boston Orchestra and that is its legato—a flow which has the undemarcated continuity of a quiet river. It had a natural, level-seeking urge which erased time. A piece was neither long nor short: it was inevitable and predestined. Aesthetically this was a matter of proportion; technically it was a question of producing music so fine grained that the thread of its weaving was imperceptible.

There was a newness about the Brahms Festival Overture which made it something more than a concatenation of student songs. It began slenderly but ended big without noise. Similarly the climaxes in the Repighi "Pines of Rome" were terrential but receivable as musical sound. The Brahms build-up was so exciting that the audience did not wait for the final chords to pour out an ovation.

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THE ORCHESTRA played as though released from tension. Both Koussevitzky and Bernstein are hard drivers and the music is apt to get edgey. In the horn performance alone the difference was marked. There was a mellowness, a radiance in tone production which this choir has not evinced in a long while. The whole orchestra breathed more naturally.

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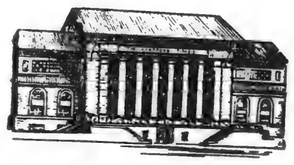

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Bach Mass To Be Presented In Two Parts at Shed Today

Festival Program Opens at 5 This Afternoon; Evening Performance at 8.15; Three Student Events Listed Over Final Week End

TANGLEWOOD—The final series of concerts at the Berkshire Festival will open this afternoon at 5 in the Music Shed when Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in Bach's Mass in B minor in two parts, featuring four soloists, Adele Addison, Eunice Alberts, David Lloyd and James Pease. The first part will be given from 5 to 6.30 and the second will open at the regular concert time, 8.15.

Tomorrow, the Tanglewood on Parade program will open at 6 for the benefit of the Berkshire Music Center, featuring Mrs. Eleanor Roosevelt as the narrator in Prokofieff's "Peter and the Wolf." Dr. Koussevitzky will conduct the BSO in the program at 8.15, which will also include Haydn's "Oxford" symphony and Dvorak's symphony "From the New World." Mrs. Roosevelt will arrive at 10 tomorrow morning by plane at the Pittsfield Airport and will start rehearsing with the orchestra in the Music Shed at 11.

Saturday night at 8.15 Eleazar de Carvalho will appear as guest conductor with the Boston Symphony in a program of works by Berlioz, Ibert and Villa-Lobos. Dr. Koussevitzky will wind up the Festival season Sunday afternoon at 3 when he will conduct the orchestra in Prokofieff's fifth symphony and Brahms' first symphony.

In addition to the four concerts by the BSO, there will be three student performances—a symphony concert, scenes from operas and a chamber music recital.

Student Activities

Highlighting the three student activities will be a concert given by the Department II orchestra in the Music Shed Saturday afternoon at 3. In addition to works by Beethoven, Brahms, Wagner and Ibert, the student symphony will perform the American premiere of a major work, "Herodiade," by Jan Meyerowitz, scored for soprano, contralto and orchestra. It is based on the poem of the same name by Stéphane Mallarmé. Mr. Meyerowitz, the composer, who has been a member of the Berkshire Music Center faculty in the opera department since 1946, will be present Saturday at the premiere.

Howard Shanet, another faculty member, will conduct the orchestra. Sara Carter will sing the title role and Arlouine Goodjohn will sing the role of the nurse. Miss Carter appeared in the Broadway production, "Regina."

Also scheduled for presentation at the Berkshire Music Center Saturday are scenes from grand opera in the theatre concert hall at 1 PM. These scenes will be without costumes or stage sets.

Sunday morning at 10, members of the Department II orchestra will give their final music concert.

The student events are for the Friends of the Berkshire Music Center.

Babbitt

'VOICE OF TANGLEWOOD': As part of the U.S. State Department's "Voice of America" program, two representatives of the Berkshire Music Center at Tanglewood carried on a transoceanic conversation with two officials in Salzburg, Germany, yesterday morning from the Lenox Brotherhood Club. Talking in German with the representatives abroad are: At left, Dr. Jan Popper, acting head of the opera department at Tanglewood, and at right, William Kroll of the chamber music staff. Between them are, left to right, Robert Bauer, language representative for the State Department's special events department; Lou Ross, State Department engineer, and Walter Ducloux, producer for the State Department and a former conductor at the Salzburg Festival.

Samuel Cooper

Eunice Alberts, contralto soloist in Bach's Mass in B minor, to be presented Thursday evening by the Boston Symphony Orchestra at Tanglewood.

Music

Coolidge Concert Series Concluded at Tanglewood

By JAY C. ROSENFELD

The Bach program played in the Theatre Concert Hall at Tanglewood under the direction of Alexander Schneider was the fifth and last of the series presented to the Berkshire Music Center through the generosity of Mrs. Elizabeth Sprague Coolidge and her foundation in the Library of Congress. The whole series has been of unusual interest not only because of the type of playing that has been heard but also because of the nature of the programs. Some of Bach's rarely heard masterpieces have found a place on these programs.

The last half of the program consisted of the "Musical Offering," a chain of variations Bach wrote on a theme given him by his son Emanuel's patron, King Frederick the Great. It consists of the most clever combinations and complications of his contrapuntal skill and is written for ensembles in which violinist Schneider was assisted by Alfred Krips, violin, Joseph dePasquale and Eugene Lehner, violas, Alfred Zighera and Mischa Nieland, celli, Georges Laurent, flute, and Edwin Bodky, harpsichord. The exposition of the "canon perpetuus" on the harpsichord was made effective by Bodky's spacious clarity As the theme reappears it is given to the other instruments, the assignment for dePasquale's eloquent viola being especially notable. The final cumulative "Ricercare" instead of being an example of technical research, however, became one of the most moving moments of the evening. Each one of the string players gave his last ounce of tonal energy for an effect like a mighty organ.

The concert began with the E minor partita for violin and what Bach calls a "cintinue," really the mere harmonic indications for an accompaniment. It was played last night in a realization for cello and harpsichord. The opening prelude is a fantasia which Schneider made exciting by his approach to Bach as a living art and not as an exhibit in an austere musical museum. The wonder, of course, is that Bach, when played with such stimulation, is as youthful today and as stirring as he was in his lifetime over two centuries ago. Indeed, it is probable that no one executed his works so well at that time as was done, for example, in this Coolidge series.

The G major sonata for flute and violin with the "cintinue" again played by Bodky and Zighera is another fresh and sensitive composition. Schneider's virile tone served him completely in his comprehension and mastery of his material. In the ensuing applause, he stepped to the front of the stage to pay homage to Mrs. Coolidge, who was present for the first time of the series, having been prevented by an indisposition from attending any of the preceding four. The entire audience rose en masse to join with the artists in according her an enthusiastic ovation, not alone for her generosity but for her keen musical astuteness in the selection and arrangement of the programs in which she had such a major part.

Herald Aug 11

Tanglewood Hears Bach B Minor Mass

Boston Symphony, Choral Ensemble, Soloists in Striking Performance

By RUDOLPH ELIE

TANGLEWOOD, Aug. 10—Despite the intervention in the most solemn moment of Bach's B Minor Mass of a "Berkshire special," which is a sudden, swift-drenching downpour, Dr. Koussevitzky, the Boston Symphony Orchestra, a large choral ensemble and a fine quartet of soloists, gave a striking performance of this musical landmark today before an audience of about 7800 people.

The rain, virtually unheralded by a warning drop, began to descend in torrents during the crucifixus, the quietest moment in the Mass, and resulted in a noisy invasion of the Shed by those caught on the lawn. Undaunted, Dr. Koussevitzky launched into the triumphant Et Resurrexit to overcome the uproar outside, after that, as the rain slaked off, he continued with what was otherwise a notable reading of Bach's supreme accomplishment.

ADMIRABLE SOLOISTS

The soloists in this performance, which was held in two parts, afternoon and evening, were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, baritone. All of these young artists are well known to Boston Symphony audiences, all of them having attained their first notice under Dr. Koussevitzky or Boris Goldovsky, and they make an admirable quartet of soloists in this difficult work.

The chorus in the performance was that of the Berkshire Music Center, trained by Hugh Ross, and although it was capable of a good tone and a big well integrated volume, it seemed strangely lethargic in its response, seldom clearly articulating its attacks as if the members were all waiting to see how the others sounded beore letting themselves go. Nor was its ennunciation particularly good. This ,however, may well have been the Music Shed's particular contribution, for it hardly allows the sharpest focus either tonally or verbally.

The fact is the Shed is not the best location for a performance of this work, given to observe the 200th anniversary of the composer's death. In its grander moments for chorus and orchestra, it is capable of inexpressible power, but its arias, set either for solo voice or duet, are accompanied by a solo instrument obbligato with continuo. Thus much of it is of the most fragile chamber music proportion, and this offers the soloists a considerable hazard. To their great credit, they carried off their roles excellently, with especial mention for the Misses Addison and Alberts who, after all, have the most grateful parts.

The performance was additionally interesting for some exceedingly beautiful obbligato solos by Louis Speyer, oboe d'amore; Georges Laurent, flute; Richard Burgin, violin, and James Stagliano, French horn. For his part, Dr. Koussevitzky contributed all of his usual conviction and musicianship and, with the others, received the warmest applause.

Today Tanglewood is on parade, a traditional open house affair offering a concert, lawn party, door prizes, waltzing on the lawn and, as a special added attraction, Mrs. Eleanor Roosevelt narrating Prokofieff's "Peter and the Wolf."

SS., FRIDAY, AUGUST 11, 1950

MRS. ROOSEVELT IN TANGLEWOOD BENEFIT TONIGHT

Will Narrate 'Peter and the Wolf' at Concert by Boston Symphony

Tanglewood, Aug. 10—The seventh [illegible] program staged at Tanglewood by the Boston Symphony Orchestra will be presented Friday and will feature the second appearance here of Mrs. Eleanor Roosevelt. The program will last from 6 to 11 p. m., and will include Mrs. Roosevelt's narration of Prokofieff's "Peter and the Wolf."

Tanglewood On Parade

This year's program, again known as Tanglewood on Parade, will be for the benefit of the Berkshire Music Center, at which Serge Koussevitzky is director. The R.C.A.-Victor Co., which will make a recording of the performance, and the Boston Symphony Orchestra both have decided to recognize the former First Lady's services with an amount to be given to charities of her choice. Mrs. Roosevelt in turn has allotted the honorarium equally to the Berkshire Music Center and the Wiltwyck School.

As door prizes to be awarded after the concert, the Baldwin Piano Co. has donated as first prize an acrosonic piano from Dr. Koussevitzky's [illegible] room; and second prize will be a generous package of recordings of the Boston Symphony Orchestra by the R. C. A.-Victor Co.

Mrs. Roosevelt will arrive Friday morning, and will rehearse the popular Profkofieff work with Dr. Koussevitzky and the orchestra then. She will have luncheon on the grounds with Koussevitzky and some of the trustees of the orchestra. After this, the R. C. A.-Victor Co. will supervise the recording of the work, in the Theater-Concert Hall. Until the recording is completed, at about 4:30, the grounds will be closed to visitors, as absolute quiet is necessary in the area.

At 6, purchasers of tickets to the evening's concert will be greeted on the grounds by Aaron Copland, and will be invited to inspect and hear the various student activities, such as the student orchestra, opera department, and chamber music and composition departments. Purchasers of box seats and advance reserved seats also will be able to hear, before 6, a production of Puccini's comic opera, "Gianni Schicchi".

The concert in the Shed will begin at 8:30 and besides the performance of "Peter and the Wolf" will include the performance of Haydn's Oxford Symphony and Dvorak's New World Symphony, both also by the orchestra under Dr. Koussevitzky. After the concert, there will be waltzing on the lawn overlooking the lake behind the main house.

Tickets are of three types: Box seats at $5, reserved section seats at $3, and unreserved section and general admission at $2.50. A few boxes and some reserved seats are still available.

Among distinguished visitors at this year's event will be Gov. Paul A. Dever, Mrs. Kermit Roosevelt, RCA-Victor board chairman General and Mrs. David Sarnoff, Baldwin Piano Co. vice-president and Mrs. Philip Wyman; and orchestra trustees Lewis Perry, C. D. Jackson, Edward Taft, and Francis W. Hatch.

MUSIC CENTER'S STUDENT CHORUS IN BACH HONOR

Student Chorus, Orchestra and Soloists Present 'Mass in B Minor'

By WILLARD M. CLARK

Lenox, Aug. 10 — The Berkshire Music Center, here at Tanglewood paid its final tribute to Johann Sebastian Bach today, fittingly commemorating his death 200 years ago with a magnificient performance of the [illegible]nor." We are told that more than 60 concerts devoted to the music of Bach have been given during this summer session by students, faculty and orchestra of the center. No greater tribute could have been given the master than the definitive performance heard this afternoon and evening.

Student Chorus Assists

Serge Koussevitzky conducted the performance which embraced the services of the splendid student festival chorus, the orchestra and following soloists: Adel Addison of Springfield, soprano; Eunice Alberts, contralto; David Lloyd, tenor and James Pease, bass. These soloists have appeared several times under the baton of Dr. Koussevitzky and so a perfect accord was reached at once. The instrumental soloists, whose performances play so important a part in the whole structure of the Mass, were Richard Burgin, violin; James Stagliano, horn; Georges Laurent, flute; Louis Speyer and Jean Devergie, oboe, D'Amore; E. Power Biggs, organ and Erwin Body, harpsichord.

In such a revealing performance as we heard today it is difficult to pick out any particular individual or achievement, for the performance was so perfectly integrated that one listened to it as an entity, rather than to its component parts. Adel Addison's lovely soprano soared easily over the orchestra and her flawless enunciation of the Latin text was a model all might well emulate.

Continued On Page 4

Music Center's

Continued From Page 1

The soprano is given no solos in this Mass, but in the duets with alto and tenor, her fine musicianship and feeling for text and line was evident. The burden of the solo work falls upon the contralto. Eunice Alberts has accomplished some distinguished work this season, notably in the Bach programs. She sings musically and while the voice itself it not a notably beautiful organ, it serves her well. David Lloyd and James Pease are veterans of Tanglewood and may be depended upon to put over their assignments in fine style.

Chorus Deserves Praise

If honors are to be handed out, let them go to the festival chorus. Under the expert direction of Hugh Ross, the students learned this great work in a relatively short time. From the first tremendous pronouncement of the "Iyric Eleison," through the ethereal beauty of the "Qui Tollis" and the triumphant voicing of the "Cum sancto spiritu," which completed the first part of the program. The singing was buoyant, full voiced and meaningful.

During the lengthy intermission hundreds of picnic parties were in progress. There are few more beautiful places than the Tanglewood grounds for a picnic.

If possible, the singing was even more expressive in the evening than it had been in the afternoon. Fortified with food, or perhaps thrilled at the presence of Gov. Paul A. Dever in his box, the chorus accomplished seemingly impossible feats of vocalism. Incidentally, Bach must have been a bit too much for the box holders, the majority of whom did not appear at the afternoon portion of the Mass, but turned out for the evening performance.

Pease and Lloyd Fine

As in the afternoon, is was the chorus which provided the thrills. One will not soon forget the beauty of tone which came from the sopranos at the opening of the "Credo" and built up to a stupendous climax, nor will one forget the solidity of tone, the breadth and strength of the "Sanctus."

James Pease was at his finest in the air, "Et in spiritum sanctus" and Mr. Burgin's exquisite playing of the obligato to the tenor air of the "Benedictus," sung by Mr. Lloyd, was surely responsible for the single bravo and burst of spontaneous applause. Miss Alberts was heard to greater advantage in the "Agnus Dei" than in her other efforts.

This performance of the "Mass in B Minor" will surely go down in history of Tanglewood as one of the finest achievements put forth of the Berkshire Center.

Worcester Daily Telegram,

Wednesday, Aug. 9, 1950

Puerto Rican Taking Tanglewood by Storm

By RAYMOND MORIN

LENOX, Wednesday—What do you make of this? "Pi-ki-ri-cum, bam-ba-lam-ba, fua-ca-ta-ca."

It may not mean much to you or to me, but Augusto Alejandro Rodriguez can make a chorus sound like small Puerto Rican drums by teaching the singers to patter the syllables fast enough.

Remarkable Fellow

Senor Rodriguez is a most remarkable fellow; in fact, he is a constant subject of discussion at the Berkshire Music Center where he is enrolled as a special student. Hugh Ross of the choral department invited him to Tanglewood to acquaint its population with Puerto Rican folk music.

The senor has been professor of music at the University of Puerto Rico for 15 years and conductor of its chorus. Last year, the chorus made its first visit to the United States and a succession of successes was climaxed at a Carnegie Hall concert.

Rodriguez is one of those rare individuals who perseveres in his own theories of choral teaching and conducting, and I can assure you from first-hand knowledge that whatever he does, it works.

Most teachers will tell you to rehearse a slow chorus, slowly—not Rodriguez. He says: "It should be practiced rapidly and then slowed down. That way, it can be made to sound evenly."

Accurate Pitch

One of the bugaboos of unaccompanied singing is the maintenance of accurate pitch, and Rodriguez has the solution to that also—"Just imagine an 'H' before each vowel that begins a phrase, and instead of swooping up to the tone, approach it from slightly above and you will arrive exactly on pitch. Now, you musn't sing the 'H', just imagine it."

His chorus in Puerto Rico sings in 11 languages, and he teaches it to sound right in each through phonetic training. Also he sees to it that the singers know what they are singing about. He believes choruses or operas translated into other languages are educational but that they lose something.

Rodriguez is living proof that it's never too late to study music. He began his serious study at the age of 28. Before then, he had played the piano some, and for six years he led a jazz band called "The Midnight Serenaders." It specialized in Latin-American dance music and American jazz.

"I taught myself orchestration by having to write arrangements for my band," he says.

With Sanroma

Jesus Maria Sanroma was instrumental in getting him started in academic study, and of him Rodriguez says—"We are like brothers." In 1931, "Chu-Chu" Sanroma went to his native Puerto Rico for a ten-day pleasure trip.

A concert developed with Rodriguez conducting an orchestra and Sanroma performing, in a single program, Mozart's "Concerto in E-flat, for Two Pianos and Orchestra" (assisted by Elisa Tavarez), Weber's "Concertstuck," the Schumann piano concerto, and Saint-Saens' "Carnival of the Animals."

Sanroma and the Puerto Rican government got together and a $1000 scholarship was made available in 1932 (the next year it was decreased to $600) so that Rodriguez could pursue his studies at Harvard University and the New England Conservatory. His teachers were Edward Burlingame Hill, Walter Piston, G. Wallace Woodworth, Frederick S. Converse, Warren Storey Smith, and Francis Findlay.

How did he manage to live and pay tuitions on the scholarships? He explains — "My father sent me ten dollars a week!"

His present status as choral conductor is a curious twist of fate because originally he wanted to become an orchestral conductor. In fact, when he returned to Puerto Rico he took on the country's philharmonic orchestra of 54 players for two years.

Although they gave but six concerts, his duties were many. He rehearsed the players in small groups during the day, and as a complete ensemble in the evening. He also sold advertising, corrected proof, and acted as general factotum for the outfit.

An attractive little booklet has been published by the University of Puerto Rico that contains a flowery but accurate description of Rodriguez. The article is by Jose Antonio Davila and here are a few extracts:

"Somewhat short of stature, but robustly built, broad of shoulder, yet not long-armed, Augusto Rodriguez crosses the stage inconspicuously. His step is slow and silent; his head leans slightly to one side. There is an air of shyness about him in sharp contrast to his forehead, aggressive chin and vibrant strength. The general impression is that of a lion's cub about to play with a delicate music box.

"At times, his hands take hold of syruppy bass notes and thin them gently out into the delicate thread of a plaintive coloratura, then suddenly fling the whole mass of sound, from highest to lowest note, into the haunting cry of an ominous Winter wind."

Is it any wonder that Augusto Alejandro Rodriguez has taken Tanglewood by storm?

AUS DER MUSIKWELT

Von FRED LOW

Sonntags-Konzert in Tanglewood

TANGLEWOOD, 7. August. — Leonard Bernstein dirigierte das Sonntag - Nachmittagskonzert in der großen Halle; der Beginn wurde durch einen kurzen Gewitterregen um eine Viertelstunde verschoben. Alle Vorzüge und Mängel des Dirigenten kamen in dem Programm des Konzerts, das von dem Boston Symphonie-Orchester gespielt wurde, zum Vorschein. Es ist schade, daß ein derart ausgezeichneter Musiker, dessen Dirigentenbegabung außer Zweifel steht, nicht Maß halten kann. Die Nervosität seiner Bewegungen, die oft mehr an einen Tanz erinnern als an die Zeichengebung eines Orchesterleiters, hindert die Erreichung des Höhepunktes. Leonard Bernstein hat in vielen Konzerten seine eminenten musikalischen Gaben erwiesen, er lebt in den vorgetragenen Werken und sein ganzer Körper wird von der Musik ergriffen. Diese Leidenschaft kommt in Ravels "Alborado del Gracioso" sinnfälig zum Ausdruck, hier wird das Dirigieren zum Tanz, und trotz der ausgezeichneten Wiedergabe dieser prachtvollen lebenssprühenden Musik hätte man mehr Ruhe beim Dirigenten begrüßt. Im Programm des Nachmittagskonzertes war ferner die Suite "Ma Mere l'Oye" von Ravel und das Klavierkonzert, das Bernstein in seiner Doppelrolle als Pianist und Dirigent brachte. Zum Abschluß hörte man die dramatische Symphonie "Romeo und Julia" von Berlioz, vom Orchester hervorragend gespielt. Unwillkürlich wurde man an die Ouvertüre "Carneval Romain" vom gleichen Komponisten erinnert, die am Vorabend von Victor de Sabata zu triumphaler Wirkung kam. Die Musik des französischen Komponisten ist wie wenig andere geeignet, im Freien vorgetragen zu werden. Die starke Blechbläserbesetzung, die dramatischen starken Akzente, Schlagwerk und Becken und die Melodien der Streicher in glänzendem fortissimo üben immer große Wirkung auf die Massen des Publikums aus. Allerdings muß man ein Orchester in der Qualität der Bostoner zur Hand haben, um solchen Effekt zu erzielen.

Mehr als 31.000 Zuhörer hatten sich zu den letzten drei Konzerten in der Festspielhalle eingefunden, die trotz Regenunterbrechungen standhaft aushielten.

Serge Koussevitzky hatte den Konzerten Victor de Sabats nicht beigewohnt, doch verlautet, daß sich die beiden Musiker Sonntag in freundschaftlicher Weise unterhalten haben. Abgesehen von dieser kleinen Differenz, man hatte Sabata angeblich eingeladen ohne Koussevitzky als Direktor der Festspiele zu verständigen, verlief alles programmgemäß, was in diesem Fall ausgezeichnet heißen will. Die letzte Woche der Festveranstaltungen bringt nebst Opernaufführungen von Ibert und Puccini die große "Tanglewood Parade", eine gesellschaftliche Veranstaltung mit einem Festkonzert, dirigiert von Koussevitzky, und mit Frau Eleanor Roosevelt in der Rezitation Prokofieffs "Peter und der Wolf". Die beiden Schlußkonzerte finden Samstag abend und Sonntag nachmittag statt. Eleazar de Carvalho, ein Schüler Koussevitzkys, ist der Orchesterleiter Samstag abend, und Koussevitzky dirigiert Donnerstag die H-Moll-Messe von Bach und Sonntag nachmittag die sechste Symphonie Prokofieffs und die erste Symphonie Brahms.

James
Aug 11

AUS DER MUSIKWELT

Von FRED LOW

Grosse Ovationen für Sabata und die Bostoner

TANGLEWOOD, 6. Aug. — Im Samstagkonzert des Boston Symphonie Orchesters unter Leitung Victor de Sabatas in Tanglewood gab es stürmische Beifallskundgebungen für den Dirigenten und das Orchester, die sich nach Schluß zu großen langanhaltenden Ovationen verstärkten. Immer wieder mußten die Ausführenden für den Beifall danken und noch lange nach Beendigung des Konzertes blieben die Zuhörer auf den Plätzen und jubelten dem Dirigenten zu. Alle etwaigen Einwendungen gegen dynamische oder rhythmische Freiheiten verschwinden vor der grandiosen Wiedergabe der Mozart Symphonie Es-Dur (K. 543). Gleich die ersten Takte des einleitenden Adagio und das anschließende Allegro zeigten die durchdachte und geistreiche Interpretation Sabatas. Die Melodie des Andante trat wunderschön hervor, der Rhythmus der Begleitfiguren war bemerkenswert in seiner Regelmäßigkeit. Das Menuet kam in den Streichern und Holzbläsern bezaubernd zur Geltung, der Dirigent betont die ¾ gewichtig und läßt dann das Trio zart und graziöse erklingen. Im Allegro spielten die Musiker trotz des raschen Tempos mit unvergleichlicher Präzision.

Die Ouvertüre "Le Carnaval Romain" von Berlioz von jeher ein Paradestück Victor de Sabatas. Er nuanciert die Begleitung der Streicher zu dem Oboensolo bis ins kleinste Detail und hebt die romantische Melodie des Violathemas klar hervor. Dann aber fährt er wie der Gott des Donners drein und im gewaltigen Fortissimo erklingt das Finale in den Blechbläsern und im Schlagwerk. Diese triumphale Steigerung war auch der Höhepunkt im Vortrag der Ouvertüre, die vom Komponisten ursprünglich als Einleitung zum zweiten Akt seiner Oper "Benvenuto Cellini" gedacht war. — Nach den grandiosen Schlußakkorden blieb es erst einen Augenblick vollkommen still in der großen Halle, dann aber kam es zu solchen Beifallskundgebungen, wie sie nur sehr selten in Symphoniekonzerten zu hören sind.

Giorgio Frederico Ghedini's "Pezzo Concertante" leitete die zweite Abteilung des Programms ein. Das melodiöse Stück wurde von den Solisten (die Konzertmeister der Geige und der Viola Richard Burgin, Alfred Krips und Joseph de Pasquale) und vom Orchester ausgezeichnet gespielt. Victor de Sabata hat wiederholt Kompositionen seines Landsmannes aufgeführt, er nahm sich auch des "Pezzo Concertante" liebevoll an. Das Werk stammt aus dem Jahre 1931; es ist für die Solisten sehr dankbar und weist dem Orchester nur eine begleitende Rolle zu. Den Abschluß des glanzvollen Abends bildete die trotz kleiner Abweichungen vom traditionellen Stil, großartige Wiedergabe der fünften Symphonie Beethovens; vom Anfang bis Ende bemerkenswert im Aufbau, in den Kontrasten und der Phrasierung. Das C-Dur Finale wirkte nach dem beklemmenden Triothema wie eine Befreiung. Sabata versteht es, dieses Finale jubelnd, festlich zu gestalten. Die wuchtigen Akkorde hatten eine außerordentliche Klangwirkung. Am Beginn des Programms war die Sinfonia aus dem Weihnachts-Oratorium von Bach zu hören.

Das Orchester, an dessen hervorragende Darbietungen man ja gewöhnt ist, hat sich Samstag abend selbst übertroffen. Victor de Sabata beschwört, hypnotisiert die Musiker, es macht ihm sichtlich Freude, alles aus dem Ensemble herauszuholen und mit einem derart guten Ensemble zu musizieren. Es war ein großer Abend der Festkonzerte in Tanglewood, der noch lange in der Erinnerung der Hörer fortleben wird.

MUSEMENTS

BACH B MINOR MASS FEATURED AT LENOX

Koussevitzky Leads Enormous Work at Tanglewood in Two Sections—Thousands Hear It

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 10—Tanglewood took on the leisurely aspect of a European festival here today, with Bach's B Minor Mass on the program. Serge Koussevitzky began the first half of the enormous, towering work at 5 P. M. The second half started at 8:15 P. M., leaving time for a two-hour intermission.

The majority of the thousands heer remained on the grounds of Tanglewood to have picnic suppers. Most people brought their own provisions, but hundreds stood on line to buy their meals at Tanglewood's outdoor cafeteria.

At places like Bayreuth and Salzburg, performances began in the late afternoon, and the intermissions were long. There the patrons would eat things like wurstls and drink beer. Here they had sandwiches and soft drinks.

Second Audience Larger

But the truth is that American festival-goers are not accustomed to long stretches of music and long pauses in between. Many chose to spend the late afternoon today at other activities, including their jobs. As a result, the audience for the second half of the Mass was many thousands larger than for the first half.

The performance of the Mass marked the culmination of the Berkshire Festival's observance of the 200th anniversary of the death of Bach this year. Earlier, there were two week-ends of Bach programs by a reduced ensemble of the Boston Symphony, with Mr. Koussevitzky conducting.

There was also a series of concerts donated by Mrs. Elizabeth Sprague Coolidge, with the Roth Quartet presenting two programs, Alexander Schneider giving two devoted to the unaccompanied violin works and joining last night with Boston Symphony players in a third Bach concert. The student groups also played and sang Bach.

Mr. Koussevitzky conducted a performance that matched the grandeur and loftiness of this masterpiece. That the thundering, fortissimo choruses would swell out and fill the Music Shed and the grounds around it with glorious sound could be expected, but the conductor was to be admired for daring, in these surroundings and with these forces, to shape passages like the "Qui Tollis" with delicacy and subtlety. The result was that the humanity of this music came through as well as its vibrant power.

Orchestra Does Well

The orchestra, of course, was the Boston Symphony, and it played its share handsomely. Solo passages were done with style by Richard Burgin, concertmaster; Georges Laurent, flute; Louis Speyer and Jean Devergie, oboes d'amore; James Stagliano, horn, and Erwin Bodky, harpsichord.

The vocal soloists were four singers who have worked at the Berkshire Music Center in past seasons, taking part in opera performances and other musical programs. Adele Addison, a young Negro soprano, who has had less experience than her colleague, disclosed a voice of range and sweet quality. Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, all sang with the freshness and appeal of youth. The natural gifts of these soloists are uncommonly high. In time they will find greater depths in this music, but they did well enough for now.

Credit for accomplishing the most in the shortest time must go to Hugh Ross and the festival chorus he trained. The chorus was made up of several hundred men and women enrolled as students at the Berkshire Music Center. They had never worked together, and they had other duties here. Yet in little more than five weeks they managed not only to learn their music but to sing it with authority.

Perhaps the greatest glories of the Mass are its choruses. The achievement of the festival chorus is the measure of the intensity and concentration with which music is pursued here in six short weeks.

Boston Symphony
ORCHESTRA
Berkshire Festival
Tanglewood, Lenox, Mass.
SERGE KOUSSEVITZKY
CONDUCTOR
Sat. at 8:15 (Eleazar de CARVALHO, Cond.)
Sunday at 5, Closing Concert
TONIGHT
6 to 11 P. M.
(Rain or Shine)
TANGLEWOOD ON PARADE
with the kind assistance of
MRS. ELEANOR ROOSEVELT
in "Peter and the Wolf"
Box Seats $5—Res. Section $4—Adm. $2.50

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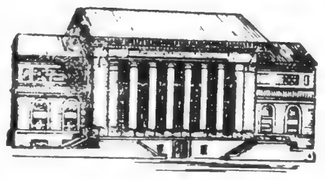

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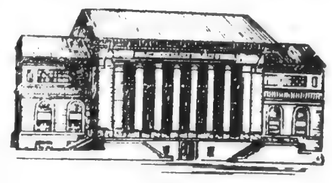

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The entire first act which was given over to squeezing comedy out of the unpreparedness of the foolish little kingdom, its antic military preparations and the general folly of war, made you bite your lip. Remembering Korea, it could have been ten times as funny and not drawn a laugh, but this was a fortuitous circumstance.

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THE STORY went on to other inconsequential business. It was played hard, as student productions are apt to be, and some of the humors might have improved with relaxation and simplicity. I got the impression that some of the stage properties were dangerously unsafe; there were some near accidents.

The stage was often overcrowded and its people not too expertly managed. There were dramatic cliches such as the description of the battle from the watch-tower.

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Other credits go to F. Cowles Strickland, stage director; G. Philippe de Rosier, settings and lighting design and Leo Van Witsen, costume design.—C. E. L.

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Friday evening will see Mrs. Roosevelt performing "Peter and the Wolf" as part of "Tanglewood on Parade." Haydn's Oxford Symphony and Dvoraks New World Symphony also are to be played by the Boston Symphony Orchestra that evening.

* * *

PURCHASERS of reserved and box seats will be able to see a student production of Puccini's comic opera, "Gianni Schicchi" in the afternoon, and other student activities at Tanglewood will be on view in the afternoon and evening, on Friday.

On Saturday evening Eleanor de Carvelho will conduct the Boston Symphony Orchestra for the only time this season, in a program featuring Joseph de Pasquale as viola soloist in Berlioz's "Harold in Italy," Ibert's "Escales" and Villa-Lobos' "Choros 10" will complete the program.

And so next Sunday afternoon Serge Koussevitzky leads the Boston Symphony Orchestra in the final Berkshire Festival concert of the 1950 season. The program will consist of Brahms' First Symphony and Prokoffief's Fifth Symphony.

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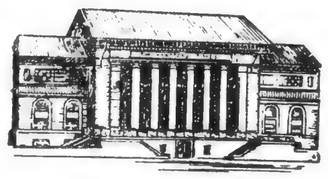

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Form 966

Greek Theater Plan Held in Abeyance

AUG 4 1950

Special to The Hartford Times

Lenox, Mass. — The board of trustees of Tanglewood, music center here, has made no new plans for the construction of a Greek theater, according to George E. Judd, clerk of the board of trustees and manager of the center.

Mr. Judd was asked by the Hartford Times for more information about plans for such a theater. He said he had not read a report on an interview with Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and long and intimately connected with Tanglewood, in which the conductor said such a theater was planned.

* * *

"WHERE IS A MODEL on display at Tanglewood," Mr. Judd said, "of a Greek theater proposed by Eero Saarinen, our architect who died last Spring, and made from plans he drew in 1937. The possibility of going ahead with such a theater is talked over from time to time, but the rumors are never found to have any basis in fact.

"I know of no new plans for the project. As clerk of the board, I would know of them if there were any."

The model provides for open-air seating for 3,000 persons.

Dr. Koussevitzky was quoted in an Associated Press report as saying an amphitheater seating 25,000 would be built at Tanglewood, with construction beginning next year.

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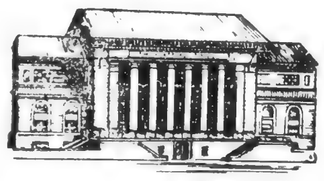

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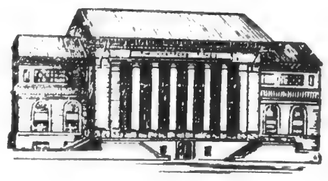

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The Hartford Times
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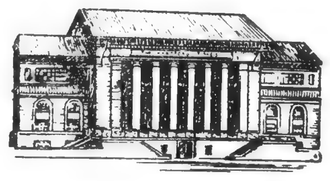

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Form 966

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AUG 4 1950

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"I know of no new plans for the project. As clerk of the board, I would know of them if there were any."

The model provides for open-air seating for 3,000 persons.

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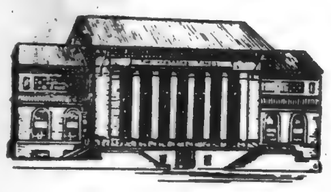

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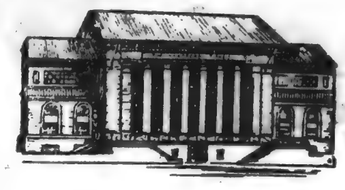

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UST 8, 1950 AUG 8 1950

Ibert's New Opera Tested at Tanglew

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Lenox, Mass. — Popping up on piano programs these many years, or tossed in as an encore, has been a morceau called "The Little White Donkey."

A merry little thing, piquant, cute, it is by Ibert and that is about the only composition of his that has had much of a run in this country. Actually he is the composer of quite a few operas, some Mediterranean symphonic sketches and not a little film music but the donkey piece is about all we've ever been given.

Last night in the Theater-Concert Hall, sitting next to Koussevitsky who was hunched up with the Tanglewood chill, was Jacques Ibert watching the American premiere of his opera "The King of Yvetot." Ibert wore a black beret which combined with his pert white moustache to give him a good-humored, Parisian air. Had he not been so tall, the unprecise language of youth might have dubbed him cute.

The opera lasted through four acts. It was merry, full of color, expertly composed but when it was over I could accurately reach for any adjective that suited "Little White Donkey" and not do it any injustice—piquant, unimportant, verily cute.

In importance it was not to be compared with Benjamin Britten's "Peter Grimes" or the consensus on "Albert Herring," its predecessors at the Tanglewood opera work shop. It was less modern without being more singable. Its dramatic impact was a gentle thud.

* * *

YVETOT WAS a fourteenth century principality which engaged in Lilliput warfare with a neighbor state and was defeated. Its king deposed, there followed a period when the women did all the work and the men "spent all their time voting." This absorption with the business of state resulted in a women's revolution followed by restoration of the king and his marriage to a peasant girl. It is opera buffa, rather than comic opera.

The entire first act which was given over to squeezing comedy out of the unpreparedness of the foolish little kingdom, its gentle military preparations and the general folly of war, made you curl your lip. Remembering Kaufman, it could have been ten times as funny and not drawn a laugh, but this was a fortuitous circumstance.

* * *

THE STORY went on to other inconsequential business. It was played hard, as student productions are apt to be, and some of the humors might have improved with relaxation and simplicity. I got the impression that some of the stage properties were dangerously unsafe; there were some near accidents.

The stage was often overcrowded and its people not too expertly managed. There were dramatic cliches such as the description of the battle from the watch-tower.

The score contained a number of brilliant, tautly-written choruses and these were sung with gusto and style. A lyricism which would have given the opera bouyancy and a greater illusion was too frequently absent. The composer employed a parlando which was neither speaking nor singing. It did enable the cast to get across the dialogue, a virtue not to be belittled.

There were occasional moments of pure song and it was these which were relied upon for atmosphere and date, Ibert having imitated the old French folksong. The best example, sweet, and melancoly, was the peasant girl's final aria in Act. I.

* * *

EWAN HARBRECHT, who had the part of Jeanneton last night, uses a light soprano with charm and dramatic veracity. Manfred Hecht, baritone, has a ring of stalwart voice and Beatrice Rush-King was fully [illegible] to the demands of a comedy role. These principals remain the same for tonight's performance and [illegible] Dr. Jan Popper, who conducted the student orchestra and cast, kept the production closely-meshed for the big ens[illegible] found a flattering pac[illegible] of the needlessly protrac[illegible]

The opera was h[illegible] mounted, in particular [illegible] act which, incidentally [illegible] some of the best music.

Other credits go to [illegible] Strickland, stage dire[illegible] Philippe de Rosier, sett[illegible] lighting design and Leo [illegible] sen, costume design.—C.

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AUG 8 1950

Tanglewood Lists Major Presentations

The last week of the 1950 Tanglewood season at Lenox, Mass., will feature highlights of the Berkshire Festival concerts as well as major presentations of the Berkshire Music Center.

In addition, "Tanglewood on Parade" the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitzky in one of their most unusual and attractive programs, as Eleanor Roosevelt joins them as narrator for Prokoffief's "Peter and the Wolf," Friday evening.

Tonight and tomorrow evening the opera department at Tanglewood presents the American premiere of Jacques Ibert's comic opera, "The King of Yvetot."

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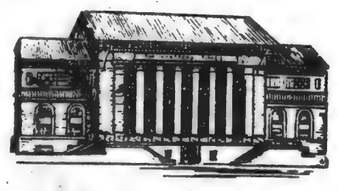

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PM-MGP 13"x18"
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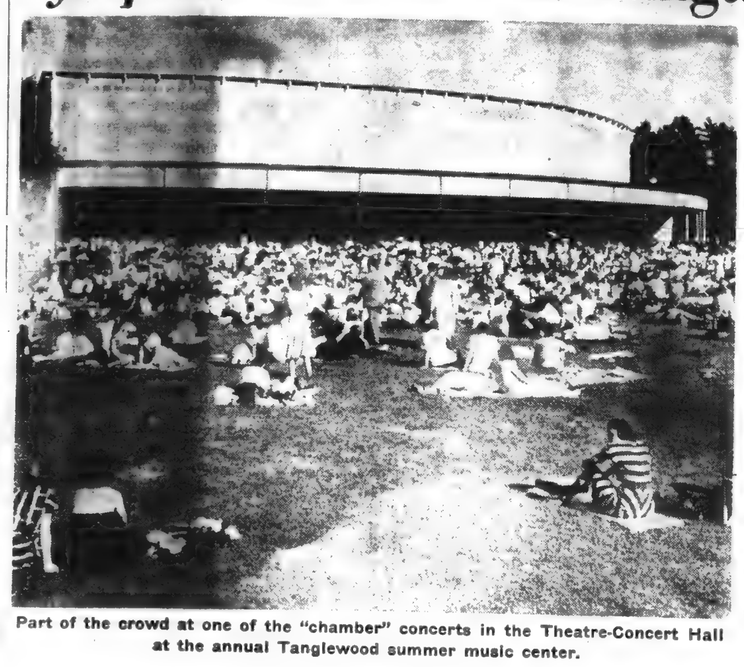
Traffic, Crowds and Feuds Fail to Hamper Symphonic Strains at Tanglewood Festival



Part of the crowd at one of the "chamber" concerts in the Theatre-Concert Hall at the annual Tanglewood summer music center.

By Brenton Welling, Jr.

Berkshire County in Western Massachusetts is unique. Nowhere else in the United States are there so many colonies of artists of all kinds studying and performing within the radius of a few miles.

Centered around Pittsfield there are schools of painting and sculpture, museums, summer playhouses and drama schools. chamber music halls, and even a dance festival at Jacob's Pillow. Giant among them all, however, in both size of establishment and number of people who attend its concerts, is the Berkshire Music Festival and Center at Tanglewood.

Throughout the County the Commonwealth's Department of Public Works has put up signs in an effort to help direct the thousands of motorists who come from the entire Eastern Seaboard to hear the Boston Symphony Orchestra play out of doors. Now in its thirteenth season, Tanglewood has become so popular that the few highways leading to it are occasionally blocked tight with stalled traffic.

The result has been a winter-long series of conferences with local police officials and traffic specialists.

(Continued on page four)

Tanglewood Plays On, In Spite of Traffic Jams and Civic Rivalries

(Continued from page one.)

The Berkshire Music Festival has tried hard to work out some arrangement that will please everybody. But the Boston Symphony Orchestra is not in the traffic control business; nor does it wish to get involved in the local feud that exists between the towns of Lenox, Stockbridge, and Lee over an equitable distribution of the Tanglewood tourist trade. Yet all the people who come specifically to hear the Orchestra play at Tanglewood connect every other part of their trip, including all the unpleasant delays to the Orchestra.

The Martins and the 'Coys

All these feuds between towns, and feuds between elements within towns have grown up as Tanglewood's popularity has increased, and as more and more people make a living off the festival crowds. Needless to say the management doesn't want any part of the feuds but it cannot remain in the community and avoid them.

Last year the Sheriff of Stockbridge felt that not enough Stockbridge men were being given jobs as parking attendants for the concerts. He therefore issued a warrant to arrest any parker on that part of the lot lying within the town of Stockbridge who had not been sworn in previously by him as a deputy policeman. Because not one parking attendant had been so deputized all the attendants were liable to arrest. The night of the first concert the sheriff arrived and arrested the first man he saw and took him off to jail for impersonating a policeman on Stockbridge property. The remainder of the parking men, who did wear blue uniforms, though without any badges, fled across the town line into Lenox and let the crowds in the Stockbridge half park themselves and get themselves out as best they could.

Even the Harvard "H" turns up on the lawn before a Tanglewood concert. The two Cantabrigians above are whiling away the time until the music begins at the Berkshire summer retreat.

Is Everybody Happy?

The management of the Boston Symphony does its best to keep everybody happy but there is nothing it can really do. It does not control the towns any more than it controls the prices the hotels and tourist homes or the restaurants charge.

What it can and does do is provide music by the renowned Boston Symphony Orchestra to as many as 14,000 people a concert. From the profits of these recitals, a school for promising young musicians is run. This school, known as the Berkshire Music Center, has approximately 400 students, all of whom must go through rigorous auditions to enter. The students are mostly on scholarships, with the result that the whole operation at Tanglewood loses money by the end of the summer.

The Center gives its own non-professional concerts on the nights that the Boston Symphony isn't playing. This summer there will be 33 such student or faculty events, including two operas. Admittance to these events is gained by becoming a member of the Friends of the Berkshire Music Center, an organization which helps to support the school.

The residents of Berkshire County started a summer music festival with the New York Philharmonic in 1934. It was all their idea and their doing. For a few short years they had it to themselves but all the time it was growing. First the Boston Symphony was substituted for the New York because it was a better drawing orchestra. Then the last remaining members of a family which had owned Tanglewood ever since Nathaniel Hawthorne had lived there and given it its name presented their home and grounds to the Orchestra so that it might permanently have a place for the festival. The following year a Shed seating 6,000 people was built with money given by these same residents, now increased in number. They never dreamed that 6,000 seats would one day account for less than half the crowd.

From then on more and more people began coming to Tanglewood from further and further away. Groups began to capitalize on the tourist trade, and other organizations started art and dance festivals for people who, once in Berkshire County, would start looking for something else to do. This was not what the residents had intended. Their private outdoor concert hall-club was being inundated with waves of people who brought picnic suppers and who wandered about the grounds in blue jeans. Complaints were heard that Tanglewood was being ruined by too many people, many of whom were not music lovers but merely curious to see the place.

It is probably true that a few of the people who come for the concerts at Tanglewood don't care about music at all. But there are plenty of those who do, and it is always possible that some who didn't care for music before they came may learn to like it because of Tanglewood. If this is true the Boston Symphony is fulfilling its function far more than it would by playing to a select group. It is hard on the people whose idea it was to start a festival and who now feel that they can't go because of the crowds. But the management can't turn people away and it certainly can't ask each person buying a ticket whether or not he is interested in serious music so that he can be refused admittance if he doesn't answer correctly. George E. Judd, the Boston Symphony's manager, can and does try to improve on the dress of concertgoers by having the men at the gate ask women in slacks and shorts to wear skirts the next time they come. But here again it is hard to make a woman sit on a dewy lawn at night in a skirt when less fashionable attire is more practical and comfortable. This is as far, however, as Judd can go in trying to appease the feelings of the "charter members" of Tanglewood.

Berkshire Still Growing

What will probably happen is that the Berkshire Music Festival will cease to be a curiosity and a drawing card for the non-musical. Right now it is still growing. Each summer the crowds grow bigger and more concerts have to be played to accommodate them. Last year, for instance, [illegible] people attended the 14 festival concerts given. This year there will be 16 concerts. But in time people will grow used to the existence of Tanglewood, and the rise of other music festivals all over the country, including the proposed Mozart Opera festival to be headed by Ezio Pinza, will draw many of the people away from the Berkshires.

When that happens the residents will settle back and be happy about Tanglewood again. The tourist trade will slacken off, but with it will go all the fuss and bother that has brought about a state of intra-county warfare. Guest houses and hotels will have to lower their rates or go out of business. And Tanglewood itself will have to rely upon creating a superior product musically to attract business—which is what it should have to do.

Summer School to Run Weekend Trips

A limited number of Summer School students, faculty and personnel can journey to the Berkshire Music Festical without worrying about traffic or lodging, according to Joseph D. Everingham, Counsellor for Men. These mundane cares will be handled by those in charge of the Summer School's two bus tours, scheduled for the weekends of August 4-6 and 11-13.

Seventy people can be accomodated each week-end, Everingham said last night. A fee of $20 entitles those taking the trip to bus transportation to and from Tanglewood, two nights' lodging, transportation directly from rooms to the concert grounds, and tickets for four concerts. These concerts will include the regular Saturday night and Sunday afternoon performances, plus a Saturday morning rehearsal and a Sunday morning presentation by chamber groups.

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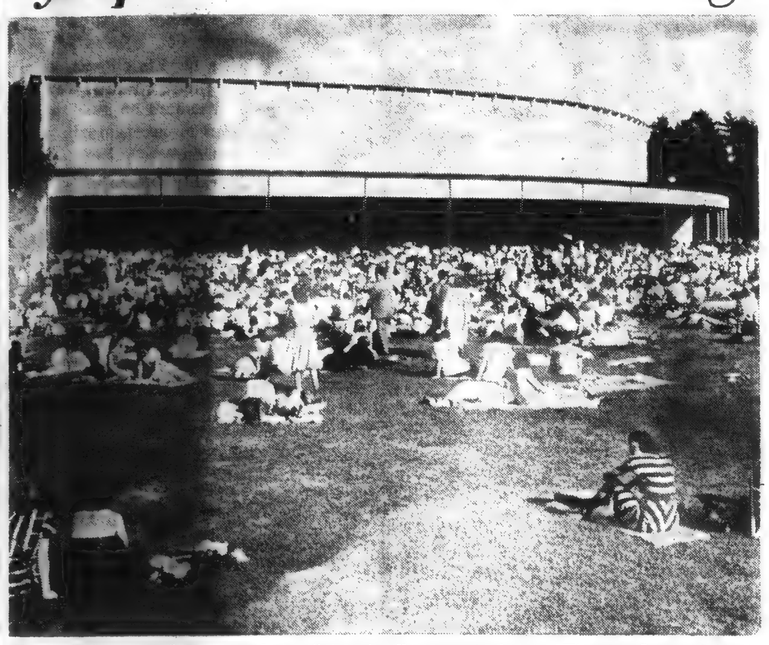

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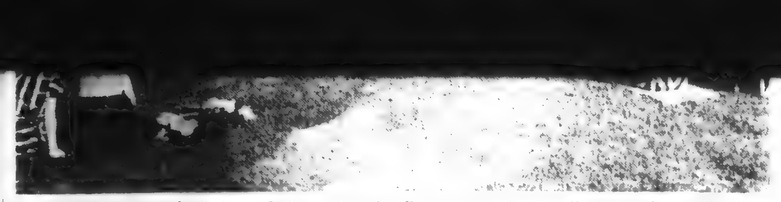

Part of the crowd at one of the "chamber" concerts in the Theatre-Concert Hall at the annual Tanglewood summer music center.

Tanglewood has become so popular that the few highways leading to it are occasionally blocked tight with stalled traffic.

The result has been a winter-long series of conferences with local police officials and traffic specialists.

(Continued on page four)

ugh!

Tanglewood Plays On, In Spite of Traffic Jams and Civic Rivalries

(Continued from page one.)

The Berkshire Music Festival has tried hard to work out some arrangement that will please everybody. But the Boston Symphony Orchestra is not in the traffic control business; nor does it wish to get involved in the local feud that exists between the towns of Lenox, Stockbridge, and Lee over an equitable distribution of the Tanglewood tourist trade. Yet all the people who come specifically to hear the Orchestra play at Tanglewood connect every other part of their trip, including all the unpleasant delays to the Orchestra.

The Martins and the 'Coys

All these feuds between towns, and feuds between elements within towns have grown up as Tanglewood's popularity has increased, and as more and more people make a living off the festival crowds. Needless to say the management doesn't want any part of the feuds but it cannot remain in the community and avoid them.

Last year the Sheriff of Stockbridge felt that not enough Stockbridge men were being given jobs as parking attendants for the concerts. He therefore issued a warrant to arrest any parker on that part of the lot lying within the town of Stockbridge who had not been sworn in previously by him as a deputy policeman. Because not one parking attendant had been so deputized all the attendants were liable to arrest. The night of the first concert the sheriff arrived and arrested the first man he saw and took him off to jail for impersonating a policeman on Stockbridge property. The remainder of the parking men, who did wear blue uniforms, though without any badges, fled across the town line into Lenox and let the crowds in the Stockbridge half park themselves and get themselves out as best they could.

Even the Harvard "H" turns up on the lawn before a Tanglewood concert. The two Cantabrigians above are whiling away the time until the music begins at the Berkshire summer retreat.

Is Everybody Happy?

The management of the Boston Symphony does its best to keep everybody happy but there is nothing it can really do. It does not control the towns any more than it controls the prices the hotels and tourist homes or the restaurants charge.

What it can and does do is provide music by the renowned Boston Symphony Orchestra to as many as 14,000 people a concert. From the profits of these recitals, a school for promising young musicians is run. This school, known as the Berkshire Music Center, has approximately 400 students, all of whom must go through rigorous auditions to enter. The students are mostly on scholarships, with the result that the whole operation at Tanglewood loses money by the end of the summer.

The Center gives its own non-professional concerts on the nights that the Boston Symphony isn't playing. This summer there will be 33 such student or faculty events, including two operas. Admittance to these events is gained by becoming a member of the Friends of the Berkshire Music Center, an organization which helps to support the school.

The residents of Berkshire County started a summer music festival with the New York Philharmonic in 1934. It was all their idea and their doing. For a few short years they had it to themselves but all the time it was growing. First the Boston Symphony was substituted for the New York because it was a better drawing orchestra. Then the last remaining members of a family which had owned Tanglewood ever since Nathaniel Hawthorne had lived there and given it its name presented their home and grounds to the Orchestra so that it might permanently have a place for the festival. The following year a Shed seating 6,000 people was built with money given by these same residents, now increased in number. They never dreamed that 6,000 seats would one day account for less than half the crowd.

From then on more and more people began coming to Tanglewood from further and further away. Groups began to capitalize on the tourist trade, and other organizations started art and dance festivals for people who, once in Berkshire County, would start looking for something else to do. This was not what the residents had intended. Their private outdoor concert hall-club was being inundated with waves of people who brought picnic suppers and who wandered about the grounds in blue jeans. Complaints were heard that Tanglewood was being ruined by too many people, many of whom were not music lovers but merely curious to see the place.

It is probably true that a few of the people who come for the concerts at Tanglewood don't care about music at all. But there are plenty of those who do, and it is always possible that some who didn't care for music before they came may learn to like it because of Tanglewood. If this is true the Boston Symphony is fulfilling its function far more than it would by playing to a select group. It is hard on the people whose idea it was to start a festival and who now feel that they can't go because of the crowds. But the management can't turn people away and it certainly can't ask each person buying a ticket whether or not he is interested in serious music so that he can be refused admittance if he doesn't answer correctly. George E. Judd, the Boston Symphony's manager, can and does try to improve on the dress of concertgoers by having the men at the gate ask women in slacks and shorts to wear skirts the next time they come. But here again it is hard to make a woman sit on a dewy lawn at night in a skirt when less fashionable attire is more practical and comfortable. This is as far, however, as Judd can go in trying to appease the feelings of the "charter members" of Tanglewood.

Berkshire Still Growing

What will probably happen is that the Berkshire Music Festival will cease to be a curiosity and a drawing card for the non-musical. Right now it is still growing. Each summer the crowds grow bigger and more concerts have to be played to accommodate them. Last year, for instance, over 116,000 people attended the 14 festival concerts alone. This year there will be 16 concerts. But in time people will grow used to the existence of Tanglewood, and the rise of other music festivals all over the country, including the proposed Mozart Opera festival to be headed by Ezio Pinza, will draw many of the people away from the Berkshires.

When that happens the residents will settle back and be happy about Tanglewood again. The tourist trade will slacken off, but with it will go all the fuss and bother that has brought about a state of intra-county warfare. Guest houses and hotels will have to lower their rates or go out of business. And Tanglewood itself will have to rely upon creating a superior product musically to attract business—which is what it should have to do.

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NEWS-TRIBUNE
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TRANSCRIPT
JUL 17 1950

Audience of 3,000 Attends Tanglewood

Hears Fourth of Series of Six Bach-Mozart Concerts — Koussevitzky Directs.

An audience of 3,000 attended the fourth of a series of six concerts devoted to the music of Bach and Mozart, given yesterday afternoon in the theater-shed at Tanglewood. It was the final Bach concert, and was directed by Dr. Serge Koussevitzky.

The music heard yesterday included the "Suite No. 1 in C Major;" Suite No. 2 in B Minor," for flute and orchestra, with George Laurent, flautist, as soloist; the violin "Concerto in E. Major," with Ruth Posselt as violin soloist; and two contatas, with Eunice Alberts, contralto; James Pease, bass; and David Lloyd, tenor, as soloists. Choruses were sung by the chorus of the Berkshire Music Center school.

Among prominent persons attending yesterday's concert were Theodore Vavayannis of Athens, conductor of the Athens Symphonic orchestra, and Mrs. Vavayannis; Adnan Saygun of Ankara, Turkey, a composer and professor at the University of Ankara, who attended with Mrs. Saygun; Henry Morgenthau, Jr., former secretary of the treasury in the Roosevelt administration; and Dr. Eliezer Peri, vice mayor of Tel-Aviv, Israel, who was a weekend guest of Dr. and Mrs. Koussevitzky.

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EL PASO, TEXAS
TIMES
JUL 23 1950

Ibert Opera To Be Staged

New York. (UP)—The opera "Le Roi d'Yvetot by Jacques Ibert will have its first American performances at Tanglewood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has been given since in Dusseldrof, Gratz and Prague. The action is set in early France and uses melodies of folk character.

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NEWTOWN, CONN
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7/21/50

BERSHIRE FESTIVAL AT TANGLEWOOD, Lenox Mass.; Boston Symphony Orchestra, under direction of Serge Koussevitzky; part of orchestra is giving four programs of Bach's music and two of Mozart's under Dr. Koussevitzky in Tanglewood's Theater-Concert Hall; full orchestra is giving customary nine concerts in the Music Shed, four of which are under direction of Dr. Koussevitzky; two under Victor De Sabata and Leonard Bernstein, and one under Eleazar de Carvalho; general admission will be on sale the day of each concert.

The schedule for the balance of the month follows:

Saturday, July 22, 8:15, Koussevitzky. Mozart. Eine kleine Nachtmusik; Haffner Serenade, Piano Concerto in C major, K. 467 (Lukas Foss); Symphony No. 34 in C (K. 338).

Sunday, July 23, 3 p.m., Koussevitzky. Mozart, Symphony No. 33 in B flat (K. 319), Concerto for two pianos (Pierre Luboshutz and Genia Nemenoff), Serenade in C minor for winds, Symphony in C (Jupiter).

Series A: Thursday, July 27, 8:15, Koussevitsky. Beethoven, Symphony No. 3 (Eroica), Sibelius, Symphony No. 2.

Saturday, July 29, 8:15. Bruckner, Symphony No. 7; Debussy, Nuages, Fetes, La Mer.

Sunday, July 30, 3 p.m., Bernstein. Shapero, Adagietto; Diamond, Timon of Athens; Foss, The Song of Songs (Ellabelle Davis, soprano), Brahms, Symphony No. 2.

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JUL 24 1950

Bach, Mozart Concert Series Is Concluded

Sunday Tanglewood Throng Sends Series Attendance to Record 23,500.

The series of concerts devoted to the music of Bach and Mozart closed on a successful note at Tanglewood yesterday, when the Sunday throng sent the total series attendance to a record 23,500.

Combined with the 6,000 who heard the Saturday evening performance by the Boston Symphony orchestra, the 5,700 present yesterday raised the week-end attendance total to 11,700, also eclipsing the previous record of 9,500 set a year ago.

Dr. Serge Koussevitzky, conducting the orchestra, devoted yesterday's program to Mozart music, including the overture to "Idemeneo" and three other selections.

The main section of the 1950 music festival will open Thursday night when Dr. Koussevitzky will conduct the orchestra in a program of Beethoven and Sibelius.

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TRANSCRIPT
JUL 22 1950

All-Mozart Programs Listed This Week-End

Last in Theater-Concert Hall Before Nine Festival Concerts in Music Shed.

The third series of week-end concerts by members of the Boston Symphony orchestra will be performed tonight and Sunday in the theater-concert hall at Tanglewood, and will consist of all-Mozart programs. The two concerts will be the last before the nine Berkshire Festival concerts in the Music shed. These will begin next Thursday and will be performed by the entire Boston Symphony orchestra under Serge Koussevitzky.

Inside seats for this week's concerts have been sold out for some time, but many hundreds of persons are again expected to hear the music from the lawns. The total attendance at four concerts of Bach programs over the last two week-ends numbered 1,500.

Soloists on this week-end's chedule include pianist Lukas oss, who will play Mozart's C ajor piano concerto, K., 467, is evening; and Luboshutz and emenoff, who tomorrow afternoon will perform Mozart's concerto for two pianos.

The remainder of tonight's concert, scheduled for 8.15 o'clock, consists of "Eine Kleine Nachtmusik;" the Haffner Serenade; and Symphony No. 34.

Sunday's concert, which will begin at 3.00, will also include Symphony No. 33; the Overture to Idomeneo; and the Jupiter Symphony.

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MIDDLETOWN, OHIO
JOURNAL
JUL 24 1950

BSO Take Note: Bach Set Tune For Communism

BERLIN (AP)—Composer Johann Sebastian Bach died 200 years ago but Russian and German Communists say he set their doctrines to music. (Dr. Serge Koussevitzky dedicated the first two week ends of the Bach-Mozart series of concerts at Tanglewood, Lenox, Mass., to Bach in memory of the 200th anniversary of his death.)

The Soviet Control Commission's official newspaper, Taegliche Rundschau, welcomed Bach into the Communist fold. An editorial in the paper said he put into music "thoughts of world development which were later put in legal form by Marx and Engels and now instituted in the Soviet Union and the people's democracies."

The Russian-occupied city of Leipzig, where Bach lived much of his life and died, yesterday began an eight-day festival celebrating the 200th anniversary of his death on July 28. Moscow sent two delegations, headed by leading Soviet composer Dmitri Shostakovich, to the festival.

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TIMES-UNION
JUL 23 1950

Tanglewood

Festival To Open Thursday

By EDGAR S. VAN OLINDA

THE Albany Metropolitan area will live up to its impressive designation when the great music shed at "Tanglewood" will be filled and overflowing with music lovers from every state in the Union, and hundreds of visitors from abroad, next Thursday night, inaugurating Series A, B and C of the Boston Symphony orchestra, conducted by Serge Koussevitzky, Leonard Bernsteain and Victor de Sabata. Concerts in the big shed are held Thursday and Saturday evenings, at 8:15 and Sunday afternoons, at 3 o'clock.

The programs for the coming week-end, are as follows:

Thursday evening, July 27—Beethoven's Symphony, No. 3 ("Eroica") and Symphony No. 2 by Sibelius. On Saturday night the 110-piece orchestra will offer Bruckner's Symphony, No. 7; Debussy's "Two Nocturnes" and "La Mer," under the baton of Dr. Koussevitzky. On Sunday afternoon, Leonard Bernstein will conduct the program, consisting of "Adagietto," by Shapero; "Timon of Athens" by Diamond; "The Song of Songs," by Lucas Foss, with Ellabelle Davis as soprano soloist, and Brahms' Symphony, No. 2.

Tickets for the coming week-end are priced at $2.50 and $4 with box seats at $6 each. General admission to the grounds, on sale the day of each concert, is $2. Any available tickets may be reserved by calling Lenox 600.

Those motoring to Tanglewood from Albany will encounter a minimum of traffic by taking Route 20 to Lebanon, then right on Route 22 and 295 to Richmond. After crossing the bridge, over the New York Central tracks, turn left, over a county road, plainly marked: "Tanglewood." This highway comes out directly in front of the main festival gates, after a magnificent panorama of the Stockbridge Bowl and the Berkshire hills. It is suggested that motorists arrive at the grounds an hour before concert time to insure the best parking positions.

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DALLAS, TEX.
NEWS
JUL 24 1950

Two Premieres For Tanglewood

TANGLEWOOD, Lenox, Mass., July 23.—Two premieres will be performed, at concerts Monday and Monday week, by a 50-piece ocrhestra of less advanced students at the Berkshire Music Center who wish to play, under the direction of Howard Shanet, without the pressure of public performance.

The two works are Eric Simon version for voice and orchestra of Moussorgsky's "Songs and Dances of Death" (to be heard Monday) and "Music for Strings" by Manuel Mahler-Kalkstein of Israel (for Monday week).

The remainder of this week's program will include Douglas Moore's Symphony in A and Beethoven's "Egmont" Overture. The Aug. 7 program will include Hindemith's "Morning Music" and works by Handel, Bonelli and Brahms.

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NORTH ADAMS, MASS.
TRANSCRIPT
JUL 26 1950

1,300 Persons Enjoy Opera at Tanglewood

"La Finta Giardiniera" Plays to Overflow House — Koussevitzky Party Tonight.

A capacity audience with an overflow of standees attended the first opera of the season which was presented last evening at Tanglewood in the theater-concert hall. Approximately 1,300 persons enjoyed the seldom-heard Mozart opera, "La Finta Giardiniera," sung by members of the Berkshire Music Center's opera department.

Tonight, the center will note the 76th birthday anniversary of its director, Dr. Serge Koussevitzky, and following a rehearsal of the Boston Symphony orchestra, Dr. Koussevitzky will cut a birthday cake which has been presented to him.

At 4.30 o'clock this afternoon, a program of Latin American choral music will be presented in the theater-concert hall by the small choir of Department 5 for the friends of the Berkshire Music center.

A Tanglewood student chorus leader, Augusto Alejandro Rodriquez, founder and director of the chorus of the University of Puerto Rico, will conduct his own arrangements of three works during the afternoon program.

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SAN FRANCISCO, CAL.
CALL BULLETIN
JUL 27 1950

Classic

Back at his post as permanent director of the Berkshire Music Center in Tanglewood, Mass., Dr. Serge Koussevitzky, with the Boston Symphony Orchestra, is highlighted this summer by a release of the Mozart Symphony No. 39 in E-Flat. Renowned as an outstanding exponent of the works of the Austrian master composer, the maestro has programmed a segment of his immense repertoire on this season's six-concert Bach-Mozart series in the famous Lenox Music Shed.

One of the three symphonies composed by Mozart in six weeks, the No. 39 is fitting testament to the great spirit of its creator, who labored to produce this master work under desperate personal circumstances. The No. 39 is a joyous work, rendered by Dr. Serge Koussevitzky and the Boston Symphony Orchestra on Red Seal records with unparalleled musical verity.

* * *

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EVENING STAR TELEGRAM
JUL 27 1950

A Woman's New York

Manhattan Again Charges Census With Short Count

BY ALICE HUGHES.

NEW YORK, July 27.—New Yorkers—accustomed to being the biggest, loudest and mostest of everything—are miffed at learning from the federal Census Bureau that our population, which we were sure was over eight million, is only 7,841,003.

We won't take that lying down, particularly since Consolidated Edison, which so profitably lights and gasses our town, counts 8,145,000 according to the meters they have installed. Also, our department of health estimates the total at 8,250,000. Both these tabulators are more reliable, New Yorkers say, than freelance census takers who have slipped up and gone to the movies instead of counting an additional million or so people.

SERGE KOUSSEVITSKY.

This isn't the first time New Yorkers have questioned the federal census. Back in 1890 when the federal count gave us 1,500,000, local Doubting Thomases disputed it; sent out our own sleuths to count and, sure enough, dug up a quarter million more people. This time one of the morning papers, fierce with civic pride, has a campaign asking every New York, not counted by the federal census, to fill out and send in a coupon which is printed daily. Why is an 8,000,000 plus population important? It could give us greater representation in the state Senate and Assembly and in Congress. It might also anchor businesses now considering moving to the suburbs where the rate of growth is faster.

It is estimated that the federal census figure for New York is 500,000 short. We won't know officially until two months from now. Meantime housewives, boarding house keepers, building superintendents, plus many Puerto Ricans and other foreign-speaking groups who live in congested areas, are sending in coupons asserting they were not counted. My bet is that New York is at least an 8,000,000 town. Why should the federal census short-count us by 200,000, more or less?

MAESTRO IN TEMPEST?

Nettlesome Koussevitzky, former director of the Boston Symphony Orchestra, is known for recognizing and developing any number of talented youngsters. But history tends to show: the instant a conductor reaches an age and eminence competitive with his own, such a musical maestro gets inked at any shadow of his glory. For the Berkshire Festival at Lenox, Mass., the Boston Symphony Orchestra announced that Victor de Sabata would guest-conduct Aug. 3 and 5 concerts of the festival and Dr. Koussevitzky flew into a rage. He said tartly: "The festival concerts are for the Americas and America's gifted people," which undoubtedly he did not mean as he has developed any number of artists from abroad. The Italian de Sabata will conduct, notwithstanding.

However, with his usual benifience toward youngsters, Koussevitzky put his blessing upon 14-year-old violinist, Michael Rabin, who has hit radio fame on the Telephone Hour, and is scheduled to be guest soloist with Koussy when he guest-conducts the Boston Symphony Orchestra. Koussy enjoys the drama of introducing very young people. Among his "finds" are Leonard Bernstein, Ruth Rosselt and now, Michael Rabin.

There's been a recent book on beards: now one called "Noses" has been written by Dr. Harold M. Holden, M. D., issued by World Publishing Company. Things you've never known about your nose and everyone else's are included; not only its function, but the effect its shape and size have on the personality, and what it does to our mental horizon. The nose's place in literature, art, sex and plastic surgery is also included. "Noses" has universal appeal, because everyone's got one.

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PRESS-HERALD
APR 28 1950

Mrs. Roosevelt In Peter And The Wolf

Lenox, Mass., July 27. (AP)—Mrs. Eleanor Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11 to tell a story.

The former First Lady will be the narrator for a performance of Prokofieff's Peter And The Wolf at the orchestra's Berkshire music center annual benefit program.

A center spokesman added: "It is said that Mrs. Roosevelt is a great success as a storyteller."

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WORCESTER, MASS.
TELEGRAM
JUL 28 1950

Boston Symphony Plays To 8800 at Tanglewood

By RAYMOND MORIN

LENOX, Friday — The full forces of the Boston Symphony Orchestra took up residence last night in the Tanglewood Shed for the first in a series of nine concerts that are identified as the main events of the 13th Berkshire Music Festival.

Serge Koussevitzky conducted, and will appear for three more concerts of this group—the next tomorrow night. There was an attendance of 8800 as compared with 7300 for the similar event last Summer.

Same As Last Summer

Every good performance of a great symphony is worthy of serious listening and interest. But, isn't it more than coincidence that last night's program was identical with the festival's final concert last Summer? The works were Beethoven's Symphony No. 3 in E-flat major (Eroica"), and Sibelius' Symphony No. 2, in D major.

Basically, Koussevitzky has changed little in his conceptions of these two mammouth works, except that in the first, at least, one sensed an even more determined search for drama, through vitalized driving power.

Two intervening years in this, his mid-seventh decade, have not quieted the conductor's vigorous podium behavior. During the Mozart concerts last weekend, and some of the preceding Bach, one was aware of subtle changes of attitude.

He still suggests, then exhorts, and finally insists upon the effects he seeks. He still looks enthralled when he has been rewarded with a particularly well-executed phrase—and he is still a master of facial reproach (and rebuff) at tonal misdemeanor. You can sometimes hear him sing, but that is nothing now. He lingers over sensuous melody with a captivated expression.

Something New

But somehow his concept of the Beethoven had something new last night—something great, and curiously enough it wasn't as well played technically as we have heard it many times before.

It wasn't merely a question of showmanship either. It can't be said that Koussevitzky is sharing the spotlight more equally with his players, or is lessening its glare, because the order is still Koussevitzky and the Boston Symphony.

There are few symphonies that offer more fertile speech for intense expression than the "Eroica." Briefly, it was written by rebellious Beethoven who was really soaring with symphonic wings for the first time. For those of us who were fortunate enough to hear the Bach-Mozart concerts, the transition to this defiant work was a stirring experience, in spite of its descrepancies.

'Fluffing'

Generally speaking it was not a good night for the brasses. There was considerable "fluffing" of tone that at least in the Scherzo movement was partly due to the conductors excessive tempo. Nevertheless, the powerful "two-fisted" chords set into motion a performance that tingled with nervous energy.

Even the Scherzo movement, in spite of the tempo, the strings performed with virility and brilliance, but there was a disconcerting featuring of brasses, and sometimes of timpani, that marred the overall impression by drawing attention to subordinate themes.

For the most part, the Funeral March was deep velvety sound although the conductor did not always make clear, subtle delineation in transient changes of mood, the finale remained poised in its rhythmic and melodic contours and the final climactic destination was reached with bravura and almost brazen insistence.

Concerned

Koussevitzky was shrewdly concerned with the lyrical splendor and climactic properties of the sibelius symphony without overemphasis on the latter. There was not a complete, but at least a partial abandonment of the Beethoven turmoil and concentration was placed on a more calculated type of intensity.

In the movements that we heard, there was subtle placement of accents and colume variances were ordered and fulfilled with fine precision. Again the brasses and timpani expressed themselves with marked penetration but here it was more in keeping with the next.

Saturday night's program offers likely vehicles for continued observation of changes in the Koussevitzky style. The main work is Bruckner's Symphony No. 7, in E major, also the Debussy works—"Nuages," "Fetes," and La Mere."

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HARTFORD, CONN.
TIMES
JUL 28 1950

UN Representatives Tanglewood Guests

Lenox, Mass.—Berkshire County and the Boston Symphony Orchestra will play host this weekend ot 50 members of the UN Secretariat, as a result of a request made last year by Mrs. Eleanor Roosevelt, United States delegate.

Mrs. Roosevelt herself will be at Tanglewood next week as the guest of Serge Koussevitzsky, director of the Berkshire Music Center. The two will spend some time in discussing the former First Lady's role as narrator in Prokofieff's "Peter and the Wolf," to be performed by the Boston Symphony Orchestra Aug. 11 as a part of "Tanglewood on Parade," the annual program for the benefit of the Berkshire Music Center.

[62]

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WORCESTER, MASS.
GAZETTE & POST
JUL 28 1950

Koussevitzky Wins Tanglewood Plaudits

Special to The Evening Gazette

LENOX, July 28—Serge Koussevitzky and the Boston Symphony Orchestra received an ovation last night from an audience of 8800 in the Tanglewood shed, at the first concert in Series A of the 13th Berkshire Music Festival.

The program consisted of two Koussevitzky favorites conducted by him here and in Boston numerous times—Beethoven's Symphony No. 3, in E-flat major ("Eroica"), and the Second Symphony, in D Major, by Sibelius.

In spite of technical defects, the Beethoven Symphony was raised to lofty heights. The strings and woodwinds elicited rich tonal shadings, and maintained verve of spirit, consistent with the conductor's approach.

By the same token, the brasses and woodwinds occasionally trespassed beyond their dynamic requirements, placing undue emphasis upon secondary melodies. The brasses also suffered faulty intonation in lighter passages, but in the scherzo movement, at least, partial blame could well be attributed to the conductor's overly brisk tempo.

Sibelius Work Excels

Generally speaking, the Sibelius Symphony was the better sounding of the two and the more efficiently played, though it did not reach the climactic proportions of the concluding Beethoven movement.

Here, Koussevitzky placed admirable stress on lyricism and contrasted mood. The four movements were skilfully woven as component parts of a large tonal tapestry. Worthy of special comment were pizzicato passages in the low strings in the second movement, that established a firm pulse for rich melody produced by woodwinds and brasses, without strain. The work was brought to a close with magnificent sonority.

Last night's program carried the special announcement that Prokofieff's "Peter and the Wolf" will be played at the festival's annual special event called "Tanglewood on Parade" Friday evening, Aug. 11, and Mrs. Eleanor Roosevelt has accepted an invitation to appear as the narrator.

Since July 8, 40 out of a total of 61 compositions by Bach, included in 20 events, have been presented by students of the Berkshire music center and the Boston Symphony Orchestra.

Bach Program Varied

The preliminary Bach concerts, given in the theater concert hall and conducted by Koussevitzky, included all six of the Brandenburg concertos and the four orchestra suites. This vast literature commemorates the 200th anniversary of the composer's death. This afternoon's concert by center students is the more significant because it will mark the anniversary to the day, and because of the unusual repertory.

Bach's concertos for two pianos and orchestra are not uncommon to concert programs; however, the one for three pianos (C major) and even more so, the one for four pianos, have remained rarities because of instrumental and special requirements.

Performances of six Bach cantatas were of uneven merit, the most admirable being No. 50—"Now Has the Hope and the Strength." The 125 students who participated in these (with orchestra and guest soloists) were rehearsed by Hugh Ross, but four of them were conducted by Koussevitzky in the actual performance.

Last-minute changes in interpretive conceptions sometimes exacted a toll in spontaneity. Also, in some instances, both choral and instrumental works were obviously selected as examples of the composer's writing rather than for their intrinsic values.

Mozart Draws Well

Interpret it as you will, the weekend of Mozart concerts attracted audiences totaling 11,700 as compared to 11,500 who attended the preceding two weekends of Bach programs. The total pre-Shed concerts last Summer drew 12,400, exceeding this Summer's figure by 10,800.

Great interest is centered in the forthcoming American premier of Jacque Ibert's comic opera, "Le Roi d'Yvetot" (Monday night, Aug. 7), principally because the composer is a member of the center faculty and this is his first visit to America.

Another strong motive for anticipation is the memory of the superb performance given Mozart's opera-buffa, "La Finta Giardiniera," by the same group last Tuesday night. Sarah Caldwell, assistant to Boris Goldovsky for the Worcester Festival, distinguished herself for crafty stage direction and a brilliantly translated English text—if not for her handling of the orchestra in the first act overture.

AT THE ELMS

William Bendix stars with Una Merkel in "Kill the Umpire," today at The Elms Theater in Millbury. Co-feature is "Humphrey Takes a Chance."

Detailing much of the innuendo that Mozart and Librettist Calzabigi directed at the fallacies of 18th century opera, the cast, headed by Adele Addison, kept a capacity audience chortling over the absurdities of situation and speech.

Work Well Mounted

However, far from being merely a light-headed burlesque, it offered much to be admired vocally, notably in the work of Raymond Smolover, Nancy Trickey and Mac Morgan. The three sets were skilfully and colorfully executed, and costumes were tastefully, and in some cases, amusingly styled to the period.

The other major production of the opera department will be Lukas Foss' brief vehicle, speculatively titled "The Jumping Frog."

This will be Monday night, and is available only to an invited audience of friends who have contributed financially to the center.

Attending this weekend's concerts by the Boston Symphony will be Victor de Sabata, Italian conductor whose engagement by the orchestra's trustees to direct concerts Aug. 3 and 5 vigorously was protested by Koussevitzky in a nationwide broadcast.

Koussevitzky will conduct tomorrow night's concert. A feature of Sunday afternoon's concert will be Foss' "The Song of Song," with Ellabelle Davis as soprano soloist. Leonard Bernstein will make the first of two appearances as conductor.

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JOURNAL AMERICAN
JUL 28 1950

Record Crowd At Music Fete

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 28. — Koussevitzky and the Boston Symphony Orchestra opened the first big week end series of concerts in the Berkshire Festival here last night.

A two symphony program drew a crowd of 8,800 people, 6,000 of whom sat in the music shed and the remainder sat or draped themselves on the lawns outside. It was the largest gathering for this opening concert.

The symphonies were Beethoven" "Eroica" and Sibelius's Second. Thus paired they made a concert which carried its own overtures.

These works reflect not only the inspiration of composers who have crossed the threshold but also the strength with which they have struck out daringly on their own. Last night Sibelius stood side by side with Beethoven and held his ground admirably.

Little can be said about Koussevitzky's way with either the "Eroica" or the Sibelius that has not been said many times. The performance of the "Eroica" did not quite come off; it moved too deliberately and too heavily.

That of the Sibelius came off with deeper understanding and conviction. Perhaps the work itself gives more release. It certainly touched off more response between performers and listeners last night.

Whatever the reaction, however, there is no doubt that the Tanglewood setting creates its own atmosphere. The music always sounds just a bit different in these surroundings. This feeling might be the Berkshire air.

It is more likely a fusion of those intangible qualities of which nature and ideals form a significant part. They combine to make each concert an event which apparently more and more people wish to share.

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CLEVELAND, OHIO
NEWS
JUL 28 1950

Mrs. Roosevelt to Tell Of 'Peter and the Wolf'

LENOX, Mass. (AP)—Mrs. Franklin D. Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11 to tell a story.

The former first lady will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire Music Center annual benefit program.

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BULLETIN
JUL 28 1950

Mrs. Roosevelt Engaged As Orchestra Narrator

Lenox, Mass., July 28—(AP)—Mrs. Franklin D. Roosevelt will appear with the Boston Symphony Orchestra August 11 to tell a story.

The former first lady will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire Music Center annual benefit program.

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WORLD
JUL 28 1950

Mrs. FDR to Narrate With Boston Symphony

LENOX, Mass., July 27 (AP)—Mrs. Franklin D. Roosevelt is appearing with the Boston symphony orchestra Aug. 11 to tell a story.

The former first lady will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire music center annual benefit program.

A center spokesman added: "It is said that Mrs. Roosevelt is a great success as a storyteller."

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SCHENECTADY, N. Y.
GAZETTE
JUL 28 1950

Mrs. Roosevelt To Be Narrator At Tanglewood

LENOX, Mass., July 27 (AP)—Mrs. Franklin D. Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11 at Tanglewood to tell a story.

The former First Lady will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire Music Center annual benefit program.

A center spokesman added: "It is said that Mrs. Roosevelt is a great success as a story teller."

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WATERBURY, CONN.
REPUBLICAN
JUL 28 1950

Mrs. FDR To Appear With Symphony

Lenox, Mass., July 27—(AP)—Mrs. Eleanor Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11 to tell a story.

The former first lady will be the narrator for a performance of Prokofieff's "Peter And The Wolf" at the orchestra's Berkshire Music Center annual benefit program.

A center spokesman added: "It is said that Mrs. Roosevelt is a great success as a storyteller."

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NEW YORK, N. Y.
COMPASS
JUL 28 1950

Mrs. FDR to Do 'Peter and Wolf'

Lenox, Mass., July 27 (AP)—Mrs. Franklin D. Roosevelt is appearing with the Boston Symphony Orchestra on Aug. 11 to tell a story.

The former First Lady will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire Music Center annual benefit program.

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Mrs. F.D.R. To Narrate

Lenox, Mass. — (AP) — Mrs. Franklin D. Roosevelt is appearing with the Boston Symphony Orchestra August 11 to tell a story.

The former first lady will be the narrator for a performance of Prokofieff's "Peter And The Wolf" at the orchestra Berkshire Music Center annual benefit program.

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★ ★ ★

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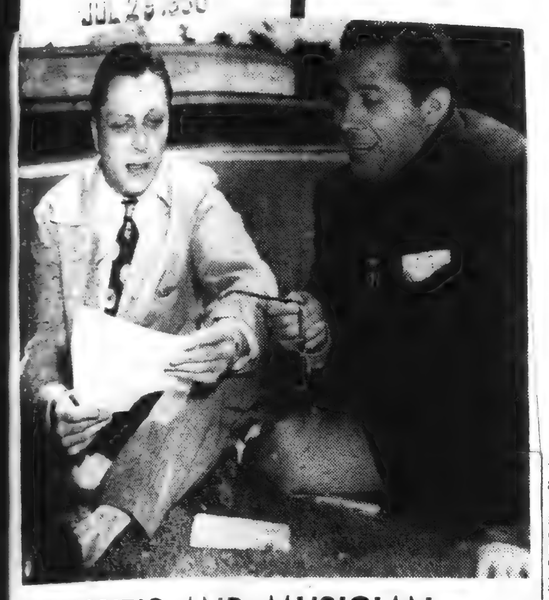

CRITIC AND MUSICIAN

Raymond Morin, Telegram music critic (left), and Eleazar de Carvalho, Brazilian conductor at Tanglewood. That's Tanglewood Shed in the background.

AT TANGLEWOOD SHED

Brazilian Conductor's Achievements Many

By RAYMOND MORIN

LENOX, Saturday—Eleazar de Carvalho is an absorbing and entertaining man to interview. He apologizes for his accent but once embarked on an idea, his English takes the Portuguese tempo—and some of its vocabulary.

The young Brazilian will conduct the Boston Symphony in a Tanglewood Shed concert, Saturday evening, Aug. 12, and as you might expect, the program will include one of his native country's works, Villa - Lobos' "Choros No. 10."

At the opening exercises of the Berkshire Music Center on July 2, Serge Koussevitzky made a statement about which I asked Carvalho to comment. It was: "Speaking of the South American and tropical countries, I observed that the rich reserve of natural resources, talent, and the innate warm feeling and love for music were inspired by a lack of organization, discipline, and general passivity, and, particularly, by the material insecurity of the musicians."

Devoted to Country

Rather than say bluntly that Koussevitzky is right or wrong, Carvalho suggests what might have prompted these remarks. But before we go on with that I want to say that Carvalho's devotion to his country is unbounded and as for its musical future, he says — "We have the best ground for progress because it is virgin ground. When we organize we will be the best."

In no sense as an apology he points out that only 25-per cent of the Brazilian population is of the educated classes and about one per cent, or 2500 persons, are concert-goers.

He illustrates the need for muscial training with a striking example.

"Once, Heitor Villa - Lobos heard some grammar school students sing the Brazilian National Anthem, and he counted 52 errors!"

"What kind of errors?" I wanted to know.

Whereupon he correctly sang the first few bars of our "Star Spangled Banner," and then proceeded to alter them rhythmically and otherwise . . . a convincing argument that something definitely had to be done about those Brazilian students.

Established Conservatory

And it was. The government gave Villa-Lobos the authority to establish a Conservatory that would specialize in the problem.

Since Carvalho and Villa-Lobos are among Brazil's top-notch musicians, and even live on the same street in Rio de Janeiro, I was naturally interested in the conductor's opinion of the composer. Here I discovered mixed feelings.

At first Carvalho declared Villa-Lobos to be "the greatest composer" of a much vaster area, but changed it to include South America only. But he does not give Villa-Lobos an unqualified rating of supremacy.'

"Villa-Lobos should not be judged solely by his shorter works (one that he mentioned was the piano piece "Polichinelle") because many of them are trivial and will be forgotten. He will be remembered for his larger works, such as 'Mandu Carara,' 'Fantasie for Violin and Orchestra,' etc."

The "mixed feelings" apply to Carvalho's opinion of Villa-Lobos as a person. He describes him as one who "likes to be accentric," likes to call attention to himself," and he regrets that "he sometimes speaks bad words about me." Whatever the reasons they would seem to be insufficient because Carvalho has been Villa-Lobos' chief propagandist in this country.

Carvalho is completely frank about his ambitious and professional experiences in this country.

Conducted in Hub

"Four years ago, I conducted the Boston Symphony for the first time," he says. "I had ambitions to conduct one of America's leading orchestras on a permanent basis, but I have been waiting. I am now convinced that this is a place for American and European conductors."

Nevertheless he does have a genuine interest in taking on an orchestra in a smaller city that he could train and help grow. The problem that suggests itself here is that players in these smaller orchestras aspire to join the larger.

How would he solve that? Simply by providing attractive salaries for the players and raising the musical standards to win their respect and pride.

As for Koussevitzky's claim that Brazil evidences "lack of discipline" and the like, Carvalho explains that its symphony orchestras are supported by the government and players are paid on a 12-month-a-year basis.

"But the money is not enough," he adds, "therefore the players must do broadcasts and other jobs. However, they have no worry about contracts for next season because in Brazil they are employed on a long-term basis."

Music for Love

And he adds the significant remark, "We still do music for love, not for money."

Carvalho's description of his people might explain the "general passivity" that Koussevitzky mentioned.

"They don't rush around as you do here," he says. "The sun is hot and people move leisurely. There is always the siesta after lunch, for example. And in some places everything closes at noon for two hours."

Koussevitzky had reason to be pleased when he rehearsed a Brazilian orchestra on his recent tour of South America. He insisted that more rehearsal time was needed, and the players themselves decided to do an extra hour daily.

As Carvalho points out, in this country extra rehearsal time is expensive.

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GAZETTE
JUL 29 1950

Koussevitzky Wins Ovation At Tanglewood Festival

By D. E. RITZ

Tanglewood devotees will agree that there is only one Boston Symphony Orchestra and one Serge Koussevitzky and that when the two are combined no finer music can be achieved. Great interpretations are the expected from this combination.

A first concert under a returned conductor—Dr. Koussevitzky has been away from the full symphony orchestra for a year—is always open to wonderment. Will the orchestra respond? Will the director's intervening conducting experiences have altered the inner bond between the conductor and the men?

But the first few bars of the Beethoven "Eroica" Symphony on Thursday evening dispelled any questions. The orchestra to a man was with its beloved conductor and responsive to his slightest wish. An evening of superb music followed and the reviewer never expects to hear any finer performance of either the "Eroica" or the Sibelius Symphony number 2.

Lovely Spot

Tanglewood itself, the Boston Symphony Orchestra's summer home in the Berkshires, is one of the loveliest spots imaginable. Each year its beauty comes as a fresh surprise. The lovely lake (just off the grounds), the green gardens and pools, the enormous shed with its excellent acoustics, the Theatre-Concert Hall and the buildings where classes for the summer students at the Berkshire Music Center are conducted, all fit into the picture without crowding.

But back to the orchestra's playing. In the Beethoven the structural beauty of the first movement, the funeral dirge, the Scherzo throbbing with life and the marvelous Finale became of even greater significance under the direction of the master. Delicate shading, fine precision and feeling for tone color marked the whole interpretation. Contrasts in tone volume were intoxicating, yet all fitted into the over-all plan.

The Sibelius Second Symphony has become standard repertoire but there was nothing "standard" in the interpretation given it Thursday. Had it been just freshly written it could not have come to the ears with more impact. The shimmering string tone, the double bass pizzicato passages, the ethereal quality of the high strings and the snap of the timpani had the vibrancy that only a great interpretation can give.

An ovation of many minutes followed the concert. Dr. Koussevitzky has returned to great favor with the musical public and as always shared his applause with the orchestra.

The festival programs will continue tonight and tomorrow afternoon and on Thursday, Friday and Sunday of the coming two weeks.

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JUL 28 1950

Mrs. Roosevelt On Symphony Program

LENOX, Mass., July 27—(AP)—Mrs. Franklin D. Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11 to tell a story.

The former first lady will be the narrator of a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire Music Center annual benefit program.

A center spokesman added: "It is said that Mrs. Roosevelt is a great success as a storyteller.

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BRIDGEPORT, CONN.
TELEGRAM
JUL 28 1950

MRS. FDR TO APPEAR WITH BOSTON SYMPHONY

LENOX, Mass., July 27 — (AP) Mrs. Eleanor Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11 to tell a story.

The former first lady will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire music center annual benefit program.

A center spokesman added: "It is said that Mrs. Roosevelt is a great success as a storyteller."

[64]

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WORCESTER, MASS.
TELEGRAM
JUL 30 1950

Koussevitzky Annoyed At Berkshire Audience

By RAYMOND MORIN

LENOX, Sunday—Last night's concert at the Berkshire Festival was heard by an audience of 9900 whose enthusiasm was equalled only by its manners.

After the first movement of Bruckner's Seventh Symphony, late-comers were permitted to go to their seats. It was several minutes before the audience could be persuaded to quiet down, to the obvious annoyance of Serge Koussevitzky, and I don't blame him.

He shrugged his shoulders once and again and the players appeared to be baffled by the racket. Finally, the conductor held up a protesting hand and that worked. The same thing happened after the second movement, with some improvement and by the end of the third, those members of the audience who apparently didn't know any better, decided to postpone their enthusiasm until the end of the symphony.

In addition to the Bruckner Symphony (the only work our deadline permitted us to hear) were Debussy's "Clouds," "Festivals," and "The Sea."

Man's Music

The Bruckner is a man's music, particularly one who is scholarly. Taking about one hour to perform, it might be considered too long by some, but that is debatable because it wastes no time saying un-important things. Each of the movements is a tone-poem in itself.

To adequately review what was a magnificent performance requires more detailed comment than usual. The first movement opens with trembling figures in violins and expressive phrases spoken by 'cellos and violas. Soon the woodwinds accept the background and the violins carry on the melody.

As it proceeds, beautiful themes of a bucolic nature are exchanged between sections. The instrumentation is brilliantly designed to give each instrument prominence without austerity.

Insistent Climaxes

Climaxes are insistent, growing to huge sonority in flashes of sound. The top layer of each climax consists of bright, brassy tone. Lyricism is generously distributed between them. The flute passages, by the way, were beautifully played by Georges Laurent.

This first movement has a curious mixture of elements — severity, and considerable turmoil. Unfortunately the blaring close was somewhat disfigured by blotched tones in the heavy brass.

The second movement mingles an abject spirit with sensuous melody that the strings last night caused to be sung with great richness. The disconsolate mood returns with insistence but at the close of the movement one is left with the impression of melodic beauty.

Scherzo Monstrous

The Scherzo is a rather monstrous one, the brasses hurling out brazen vindictives to a stealthy beat in percussion. The strings and woodwinds join in with friendlier versions of the same ideas, but the brasses are determined in their brutality. The accompanying trio turns to an opposite mood and the lighter instruments speak quietly.

The last movement is fashioned somewhat after the first. It is rugged music and makes harsh spokesmen of the brass choir. Rhythms are alert and unexpected enough to incite constant interest in their developments. The finale is like a rising peak of tone employing the full resources to their utmost capacity.

We have never heard the Boston Symphony Orchestra play with greater zeal and almost never have we heard it make more engrossing sound. This would be interpreted as surprising because Brucker, like Mahler, is one of those composers who is frequently not listed with the great, through oversight.

Both are recognized by the musician without serious qualification, and by the public with varying degrees of trepidation.

Deserve Greater Part

Such works as the Bruckner symphony deserve greater prominence on these programs. The festival is so well established as to make negligible the "risk" of such programming.

The Bruckner is one of the few "unfamiliar" works (in the sense of being unfamiliar to the general public) that is being presented at these concerts. As for American works . . . but that's another matter that can be discussed at some other date.

The fact is that the audience was highly responsive and since the work was composed in 1882-1883, that might not seem so startling. But it is still "new" music and music that underwent an epidemic of prejudice and has been calmly neglected.

This afternoon's program is promising. Leonard Bernstein will conduct Harold Shaperojns Symphony for classical orchestra: David Diamond's "Timon of Athens"; Lukas Foss' "The Song of Songs" and Brahms' Fourth Symphony. Ellabelle Davis will sing the solo soprano score for the Foss work.

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LENOX, Mass.—(AP)—Mrs. Franklin D. Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11, to tell a story. The former first lady will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire Music Center annual benefit program. A center spokesman added: "It is said that Mrs. Roosevelt is a great success as a storyteller."

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JUL 29 1950

Mrs. FDR to Narrate With Boston Symphony

Lenox, Mass.—(AP)—Mrs. Franklin D. Roosevelt is appearing with the Boston Symphony Orchestra Aug. 11 to tell a story.

The former first lady will be the narrator for a performance of Prokofieff's "Peter and the Wolf" at the orchestra's Berkshire Music Center annual benefit program.

A center spokesman added: "It is said that Mrs. Roosevelt is a great success as a storyteller."

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TIMES
JUL 31 1950

3 CONTEMPORARIES PERFORMED AT FETE

Bernstein Conducts Works by Shapero, Diamond and Foss at Berkshire Festival

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., July 30—It was the turn of contemporary music at the Berkshire Festival this afternoon. Leonard Bernstein, conducting the Boston Symphony Orchestra, offered music by Harold Shapero, David Diamond and Lukas Foss, as well as Brahms' Fourth Symphony. At last night's concert, which Serge Koussevitzky conducted, the program embraced Bruckner's Seventh Symphony and two nocturnes and "La Mer" by Debussy.

Though the week-end was marred by showers—they fell in the middle of last night's concert and at the start of this afternoon's—big crowds turned out for the programs in the Music Shed at Tanglewood. Last night's attendance was 9,900 and today's was 9,500.

Of the three contemporary pieces today the Adagio from Mr. Shapero's symphony for classical orchestra was the most impressive to this listener. Despite the fact that it seems a bit too long, it has something to say. Mr. Shapero's writing has personal feeling, and he projects this emotion with integrity.

Simple and Direct Style

There is little posturing or ranting, as might be the case with some young composers who cannot resist the temptation to show how they can throw their orchestral weight around. Mr. Shapero's style is simple and direct; it is "modern" only where there is a sound reason for it.

Mr. Bernstein, who had conducted the whole symphony in Boston, did only the Adagio in New York last season. It is a pity that he did not see fit to conduct the entire composition here.

Mr. Diamond's contribution was "Timon of Athens," a symphonic portrait based on Shakespeare. The music, which had its first performance in Louisville last February, makes skillful use of the full machinery of the orchestra. Mr. Diamond's "Timon of Athens" is, at the least, a theatrical fellow. Occasionally there is a suggestion of the character's essential tragedy, but not so much as there might be.

Of Mr. Foss' Cantata, "The Song of Songs," it must be said that the composer was courageous to attempt to set the radiant biblical lines to music. If he could not quite match the ancient poet's ecstasy, he did convey something of the mood. He seemed to be happiest in the more agitated passages where unadorned, soaring lyricism seemed to be in order. His musical style was halting. But he need not feel too dejected. He was 24 when he wrote the piece four years ago, and at the age it is easier to feel ecstasy than to give it artistic form.

Ellabelle Davis Is Soloist

Ellabelle Davis, the American soprano, who has been soloist in the cantata in New York and in many other places, sang with great feeling and dignity.

Mr. Bernstein conducted these pieces with drive and precision. He was responsive to the rhythmic and coloristic devices of the music, and he and the orchestra made them alive and persuasive.

At last night's concert Mr. Koussevitzky gave performances in the grand, sonorous line. The Bruckner symphony, which has its passionate admirers, was done with breadth and spaciousness. Its climaxes were tremendous, with conductor and orchestra working themselves to a frazzle to keep everything going.

Whether all the effort was worth while would depend on one's devotion to Bruckner. There were many last night who cared enough to give the conductor and his players a tremendous hand. There was another one after "La Mer," which was played with an elemental fire and sonority. Considering that this was a performance which had all outdoors nearby, its proportions could be justified.

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UNION-REPUBLICAN
JUL 30 1950

Bruckner's Symphony No. 7 Rare Tanglewood Pleasure

Dr. Koussevitzky and Boston Symphony Orchestra Give Vivid Interpretation; Shower Delays Program

By VICTOR PRAHL

Lenox, July 29—Anton Bruckner's symphony No. 7 comprised the first part of the program given by the Boston Symphony under Dr. Koussevitzky at Tanglewood tonight. The music of Bruckner, like that of Mahler, needs a special build-up, but in spite of this Dr. Koussevitzky succeeded in making the work interesting and at times highly vivid. His sympathetic approach enkindled with warmth the ascending, aspiring themes of the opening movement, so devotional in their expressiveness. Moving, too, were the rich organ-like sonorities of the chorale in the slow movement. The scherzo provided a welcome contrast yet here, too, a religious atmosphere pervaded the work. Most colorful of the four movements was the dynamic finale with its ingenious orchestration. Four tubas and a contrabass tuba augment the orchestra in adding a rich, organesque character to the symphony. It was a pleasure listening to this rarely played work by a neglected composer.

Debussy's Works

The second half consisted of Debussy' two nocturnes, "Clouds" and "Festivals" and his symphonic poem, "The Sea." The subtleties of Debussy's music elude some conductors but Dr. Koussevitsky seems to have an intuitive feeling for it which is complimented by the predominantly French personnel of the orchestra. Especially in these three pieces celebrating the glories of nature did they sense the vague atmosphere of the composer's idiom, so sensitive and expressive. Brilliant was the realization of the restless, dancing rhythms of "Festivals" and as for the great tone-poem, "The Sea," it had long been associated with the Boston Orchestra and Dr. Koussevitzky, their fine recording setting a standard for its performance. Tonight its tempestuous, surging phrases carried a fresh thrill teamed with virtuosity.

The late afternoon sunshine helped attract an audience of 9900 but, unfortunately, an unexpected shower drove the outdoor audience under cover just before the third movement of the Bruckner, causing somewhat of a stir and slightly delaying the progress of the symphony.

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STATE JOURNAL
JUL 30 1950

At Berkshire

Aaron Copland and Leonard Bernstein, composer and conductor of "Billy the Kid" are on the Berkshire Music Center faculty this summer. Gregor Piatigorsky is teaching chamber music—the other two, respectively, composition and conducting.

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JOURNAL AMERICAN
JUL 31 1950

Koussevitzky At Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass., July 31.—Koussevitzky and Leonard Bernstein shared the conducting assignments with the Boston Symphony Orchestra for the week-end concerts of the Berkshire Festival.

Koussevitzky featured the Bruckner Seventh Symphony on the Saturday evening program heard by 9,900 people. Bernstein gave due recognition to American composers on the Sunday afternoon program heard by 9,500.

Works by Shapero, Diamond, and Foss placed native talent in a most favorable light. The audience's gracious acceptance of this music attested its quality if not its distinction. It is music to be esteemed for its accomplishment rather than to be loved for its substance.

To present only the adagio of Shapero's composition as he did in New York seemed an affectation on Bernstein's part. This presentation posed problems of length and of self-sufficiency.

The work brims over with promise not wholly realized. Perhaps several strong influences, among them that of Mahler, rob the music of real individuality.

Diamond's "Timon of Athens" achieves its end: a symphonic portrait after Shakespeare. The close delineation of the composer's intentions makes the music more programmatic than he undoutedly intended. This is a portrait to behold rather than to experience. As such, it is admirably worked out though a bit too brashly in sound.

Foss's "The Song of Songs" reveals a great deal of talent and a certain perplexing facility. It came off yesterday because of an excellent performance in which Ellabelle Davis starred.

Her exceptional singing almost eclipsed the work itself. She let her voice soar in the upper register so effortlessly and so purely that its beauty made all else pale.

Bernstein set forth these works in the fullness of his enthusiasm. He still overconducts. His accompanying almost every phrase with appropriate gestures often lapses into bad taste.

Koussevitzky's presentation of the Bruckner carried much conviction. Debussy's Nocturnes and "La Mer" completed the program. At both concerts the orchestra played impressively as usual.

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HERALD TRIBUNE
JUL 31 1950

BERKSHIRE FESTIVAL

* * *

American Works Heard

By Arthur Berger

TANGLEWOOD, Lenox, Mass., July 30.—Leonard Bernstein's program for this afternoon's Boston Symphony concert in the mammoth Tanglewood shed went a long way toward giving this year's Berkshire Festival its measure of freshness. It listed three of our best young American composers whose music Mr. Bernstein brings to life in a fashion no one quite equals. David Diamond's "Timon of Athens" was the news of the occasion. Harold Shapero's adagietto and (with Ellabells Davis again as the excellent soprano) Lukas Foss' "Song of Songs" had both been favorably received before and were very good to hear again.

Rounding out a week-end pair of programs that began last night with Bruckner and Debussy under Serge Koussevitzky's direction, the three American works made a welcome group, with the one reservation—there was too much slow music.

"Timon of Athens," subtitled "Symphonic Portrait (After Shakespeare)," is described as a "psycho-orchestral study" of the "psychopathic," but also "noble and generous," hero of Shakespeare's play. Its over-all mood is brooding. But brilliant orchestral flashes appear suddenly and, like hallucinations, as suddenly disappear. Their presence in its consistently rich orchestral sonority is vital. Otherwise this eight-minute work would seem mainly to evoke Berlioz and other romantic tone poets.

In Romatic Vein

Romantic it is, even to the motive, which gives a new twist to those three questioning notes so fascinating to nineteenth-century masters from Bethoven with his "muss es sein" to Lisst of "Les Preludes." All in all, "Timon" is Diamond in his most tender and rhapsodic vein, weaving melodic threads in his own characteristic way.

Serge Koussevitzky has done more than his share for new music and now, at seventy-six, he seems understandably content to leave this department to his young associates. But his program last night was in no sense routine or lacking in power and ambitiousness. Bruckner's hour-long seventh symphony is not the sort of music that lends itself to frequent performances, and this was, as a matter of fact, the first time Mr. Koussevitzky has done it without cuts. His masterful reading was remarkable for its eloquence, accuracy and style. His tempos, some of them a shade fast for the Brucknerites, minimized the arid stretches and pointed up the several inspired and beautiful ones.

Weather Is Unsettled

Unsettled weather played tricks with the week-end concerts. Partly cloudy, but not unpromising skies preceded last night's event, but a light rain started to fall at about the second movement of the Bruckner. Many hardy listeners remained on the lawns, some of them without even protection of blankets or the shelter of trees. Most of the audience that overflowed the 6,000-capacity shed, however, were allowed to stand under the shed or bring in the outside benches and their own camp chairs. Conversely, very ominous clouds preceded this afternoon's concert, and a stiff downpour routed those on the lawn just before the concert began. When it did begin, however, the sun began to shine brightly, and those who had sought protection returned to their places on the lawn, and the usual afternoon, idyllic scene of listeners sprawled and relaxed under the skies was restored. But the time Mr. Bernstein reached the second half of his program, which consisted of the Brahms fourth symphony, the grounds were dry enough for comfortable reclining. The attendance at both concerts was very good, considering that both the weather and programs did not have wide popular appeal. There were almost 10,000 last night and 9,500 this afternoon.

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COMPASS
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Ibert Comic Opera Set for Premiere

The students of the Berkshire Music Center at Tanglewood, Lenox, Mass., are this week whipping into shape the production of Jacque's Ibert's comic opera, "The King of Yvetot," which will be presented for the first time in the U. S. at Tanglewood next Monday and Tuesday evenings as their major production of the summer semester.

Ibert, who is director of the French Academy in Rome, is teaching advance composition classes at the Center and will be on hand for the premiere. The French composer is making his first visit here this summer.

The opera, which is under the direction of Jan Popper, is described as a satire using government and warfare as its targets. The libretto is by Jean Limozin and Andre de la Tourrase and is set in an early period in history in the small kingdom of Yvetot. "The King of Yvetot" was first produced in 1930 by the Paris Opera Company.

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MUSIC STUDENT—Robert W. Perkins (above), son of Mrs. K. Leonard Perkins of Waverly place, is studying music at the Berkshire Music center, "Tanglewood," in the Berkshires. He is a member of the choral group at the center.

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NEWS
JUL 31 1950

DR. KOUSSEVITZKY STAGES BRILLIANT BERKSHIRE RETURN

By THEODOLINDA C. BORIS
BUFFALO EVENING NEWS Staff Reporter.

LENOX, Mass., July 31.—Mother Nature put on her most elegant dress to participate in the welcome for Serge Koussevitzky when he conducted the first concert of the 1950 Berkshire Music Festival of the Boston Symphony Orchestra.

Nearly 8900 persons, representing almost every state in the country and several foreign countries, were in the Music Shed. It was the largest number the famous Shed had sheltered since it was built in 1938. In addition, more than 3000 persons heard the concert from the spacious lawns at the rear.

Thursday evening was the first time Dr. Koussevitzky had conducted the full orchestra since last Summer's festival. Since he retired at the end of the 1949 symphony season in Boston after 25 years as music director of the orchestra, he has been garnering laurels abroad.

* * *

DR. KOUSSEVITZKY chose Beethoven's "Eroica" Symphony and the Second Symphony of Sibelius for Thursday evening. For the second concert Saturday evening his choices were the Bruckner Seventh Symphony, the Two Nocturnes — Clouds and Festivals — and "La Mer" by Debussy.

There was a tremendous elan and an almost overwhelming grandeur to all the readings. It is difficult to describe the extraordinarily beautiful sound of the orchestra. It was now molten gold, now a delicate shimmer.

* * *

PRESENT SATURDAY EVENING was Victor de Sabata, noted Italian conductor who will be guest director for two of the concerts of the second series next week-end. Also among the guests were about 50 members of the U. N. secretariat. Incidentally, Mrs. Eleanor Roosevelt, U. S. delegate to the world group, who requested last year that the U. N. representatives be invited this season, will be at Tanglewood next week as guest of Dr. Koussevitzky.

Mrs. Roosevelt and the conductor will discuss the former first lady's forthcoming role as narrator in Prokofieff's "Peter and the Wolf" Aug. 11.

Leonard Bernstein, assistant to Dr. Koussevitzky at the Music Center, brilliantly directed the orchestra in Sunday afternoon's program of modern works by Harold Shapero, David Diamond, Lukas Foss and the Brahms Fourth Symphony.

Mrs. F.D.R. Arrives For Tanglewood Role

Mrs. Eleanor Roosevelt was all smiles this morning when she arrived at the Pittsfield Airport for her appearance tonight at the Tanglewood on Parade program in Lenox. She is assisted from the private plane by the pilot who returned immediately to Grossinger, N.Y.

Mrs. Eleanor Roosevelt arrived in a private plane at the Pittsfield Airport at 9.38 this morning and was hurried off to Tanglewood to start rehearsals with Dr. Serge Koussevitzky and the Boston Symphony Orchestra as narrator for Prokofieff's "Peter and the Wolf," which will high light the Tanglewood on Parade benefit program in the Music Shed tonight.

Carrying a score under her arm of Prokofieff's composition, Mrs. Roosevelt was met at the airport by George E. Judd Jr., son of the manager of the Boston Symphony Orchestra and Ralph Berkowitz, executive assistant to the director of Tanglewood. About 50 persons were on hand to greet the widow of President Roosevelt but hundreds of others were disappointed when her plane landed nearly 40 minutes earlier than scheduled.

After leaving Pittsfield, Mrs. Roosevelt went directly to Seranak, the home of Dr. Koussevitzky on Bald Head Mountain, near Shadowbrook in Lenox. After a short rest she accompanied the Tanglewood director to the Music Shed to commence rehearsals.

Grandchild Coming

Mrs. Roosevelt flew to Pittsfield from Grossinger, N.Y. She revealed that one of her grandchildren, David Roosevelt, eight-year-old son of Elliot Roosevelt, is expected to be in the audience with his father tonight for the performance. Other members of the family who will drive to Lenox from the Roosevelt home in Hyde Park will be Mrs. Roosevelt's daughter-in-law, Mrs. Franklin D. Roosevelt Jr., and her niece, Mrs. Edward Elliott.

Making the plane trip from Grossinger with Mrs. Roosevelt this morning was Mrs. Leonard Lyons, wife of the columnist. Mrs. Lyons accompanied Mrs. Roosevelt to Tanglewood and then left for Camp Lenox in Otis to visit one of her children who is a camper at the Shaw Pond summer colony.

After the morning rehearsal Mrs. Roosevelt had lunch on the Tanglewood grounds with Dr. Koussevitzky and several trustees of the Boston Symphony Orchestra who are in the Berkshires for tonight's program which will benefit the Berkshire Music Center. This afternoon at 2 she made a recording of "Peter and the Wolf," with Dr. Koussevitzky and the BSO.

Before tonight's concert opens, Mrs. Roosevelt and members of her family will be dinner guests of Mrs. Kermit Roosevelt at Heaton Hall in Stockbridge. Following the program the Roosevelt family will return to Hyde Park by automobile.

Dever Attending Concerts

Governor Paul A. Dever, who arrived at the Curtis Hotel, Lenox, last night to attend the week-end events at Tanglewood will be in a box again tonight at the Tanglewood on Parade benefit. Last night he occupied a box next to Mrs. Koussevitzky for the Boston Symphony Orchestra's performance of the second part of Bach's mass in B minor.

With fair weather predicted for

Mrs. Roosevelt
Continued on Second Page

Mrs. Roosevelt

Continued From First Page

tonight, a record-breaking crowd is expected to turn out for the benefit performance which will include, beside the presentation of "Peter and the Wolf," a concert by the Boston Symphony Orchestra of Haydn's "Oxford Symphony," Dvorak's symphony "From the New World," student activities, the awarding of door prizes and waltzing on the lawn.

The program officially opens at 6 and will continue until 11. All seats in the box section and in front of the boxes are reserved but general admission tickets will entitle holders to sit in the unreserved section in the rear of the boxes in the huge Shed.

At 4.30 this afternoon box and reserved seat holders will be entitled to witness an opera in one act, "Gianni Schicchi," to be given in the theatre-concert hall by the opera department. At 6 PM, when the gates will be opened for the general public, the opera students will give scenes from the following operas: "The Magic Flute," "Tosca," "Fidelio," "Carmen," and "Il Trovatore."

At the same time those attending the Tanglewood on Parade program will be invited to attend a concert by students of chamber music, composition and choral singing in the chamber music hall, featuring the works of Beethoven, Schubert, Ravel, Poulenc, Wilding-White, and Druckman. Wilding-White is a student of Jacques Ibert, guest faculty member this year and Druckman is a student of Aaron Copland, assistant director of Tanglewood.

Four Student Conductors

The Department II orchestra will also give a performance at 6 in the Music Shed with the following sharing honors as conductors: Jurriaan Andriessen, Irwin Hoffman, Charles Schiff and Wolfgang Schanzer. Soloists will be Rosalind Elias, contralto, and Robert Gerle, violinist.

At 5.45 the signal for the beginning of the Tanglewood on Parade program will be given at the Music Shed where the student body will gather in front of the platform, sorting themselves out in activities in which they are to take part. Mr. Copland will explain briefly to the group the setup for the rest of the evening. At the close of his remarks the student groups will parade, followed by their audiences, to the places of their performance—orchestra in the Shed, chamber music, madrigal group and composition in the chamber music hall, opera in the theatre, and chorus in the rehearsal stage. The student programs will start as soon as the performers and audiences arrive in the various halls.

The student activities are scheduled to end at 7 when the audience will be given time to hold picnics on the lawns of Tanglewood.

At 8.15 the concert by the Boston Symphony Orchestra will start in the Shed. Mrs. Roosevelt is scheduled to appear before intermission and is expected to complete her performance by 9.30. The concert program is scheduled to end about 10.15 when two door prizes will be awarded. The prizes are the Acrosonic piano from Dr. Koussevitzky's dressing room, which has been donated by the Baldwin Piano Company, and a set of recordings from the Tanglewood Music Store.

To conclude the program there will be waltzing on the lawn. No fireworks are scheduled this year.

The Berkshire Festival season will draw to a close this week end with the Boston Symphony Orchestra concerts tomorrow night and Sunday afternoon.

Bach's 'High Mass' Presented By Koussevitzky at Tanglewood

Audience of 7600 Attends Opening Of Final Concert Series—Heavy Shower Fails To Halt Evening Program

By JAY C. ROSENFELD

The final week end of the Berkshire Festival began last night at Tanglewood when the Boston Symphony Orchestra and a chorus of 150 voices from the student body of the Berkshire Music Center gave "The High Mass" of Bach. Serge Koussevitzky conducted and divided it into two equal parts, each of about an hour and a quarter duration, the first being sung at 5 and the final half at 8.15.

Fortunate pleasant weather permitted the audience of 7600 to spend the interval on the broad ample lawns, either with picnics of their own confection or purchased at the commissary of the Center by taking one's place in dragon-like queues. A sudden short shower, certainly unexpected so far as the audience within the Shed was concerned, blew up during the evening program. It came just as the lovely chorus "He was crucified also for us under Pontius Pilate," was being sung, during one of the few instances of the evening where Koussevitzky was holding his forces in quiet restraint.

Bach uses an orchestra of strings, of which Koussevitzky used the full Boston complement, a small representation of wind instruments, and also the organ and a harpsichord, played by E. Power Biggs and Erwin Bodky, respectively. The quality of the resultant sound is not only gratifying in itself but makes an especially favorable background for voices, permitting the broadest possible canvas for vocal color and design.

Chorus, Soloists in Form

Koussevitzky chose tempi in several sections which were particularly happy and by contrast which served to stimulate the whole evening. The chorus, trained by Hugh Ross, sang with confidence a great share of the time and the various soloists acquitted themselves with high and uniform distinction.

Bach conceived his B minor mass on a larger scale than any earlier one and gave it the maximum extension of material consistent with perfect coherence. This mass also serves to show a new musical development of Bach's day in which a new aim of music came into being, namely the expression of moods and emotions. Their faithful reproduction last night by Koussevitzky is a further tribute to the composer and the conductor.

The whole production was on a high plane although there were many majestic moments. The tempo Koussevitzky provided in the "Glory to God" paved the way for some of the firmest entrances and most impressive choruses of the evening. The "Et Incarnatus est" of the Credo also had profound character and was an example of the generally more effective choral work of the second half of the mass, of which the "Holy, Holy," of the Sanctus was especially well done in the difficult vocal figures. The orchestral accompaniment was consistently held in beautiful control and the orchestral seniority in the Agnus Dei was exceptionally glowing. Here, too, Eunice Alberts did some of the best singing she has done in her various appearances at the Festival this year as she had done in a previous aria with a beautifully-played oboe obbligato by Louis Speyer.

Adele Addison's first participation came in the Kyrie duet with Miss Alberts, when her superb soprano was heard in all its glory. James Pease's best solo was the "Thou alone art holy" in the Credo where Stagliano's horn obbligato made it doubly effective. David Lloyd's "Benedictus" in the Sanctus was beautiful singing as was Burgin's violin obbligato. Koussevitzky brought choral director Ross to the stage at the close to share the mighty expression of approval the audience was so eager to show all who took part.

Berkshire Festival

Bach's B-Minor Mass Given by Dr. Koussevitzky

Special to the Herald Tribune

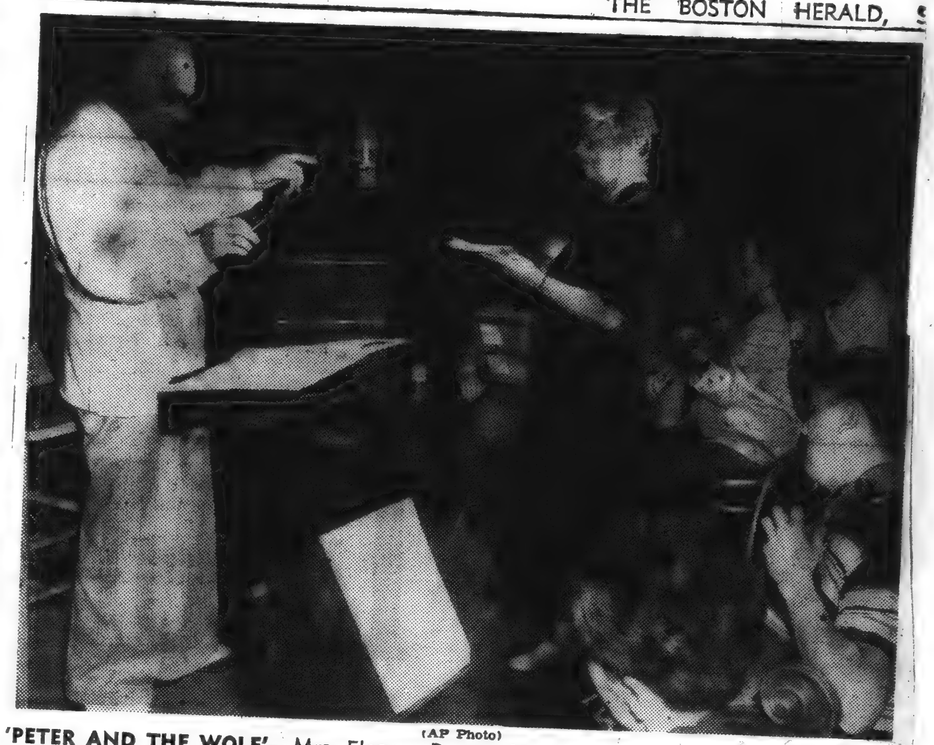
LENOX, Mass., Aug. 10.—A comparatively small crowd gathered Thursday at Tanglewood to hear Dr. Koussevitzky direct the Boston Symphony Orchestra in Bach's B-Minor Mass.

The long program started at 5 p. m., and listeners straggled in during the late afternoon, many skipping the first half entirely. By the time the second portion opened at 8:15, 7,800 were seated in the shed or lounging on the lawn outside. Governor Paul A. Dever of Massachusetts occupied a box.

This is the second time the B-minor work of Bach has been heard at Tanglewood. Dr. Koussevitzky directed it in 1940, just ten years ago, and the first year of the Berkshire Music Center. Students from the center comprised the chorus on that occasion, supplemented by singers from the Harvard and Radcliffe chorus. Thursday's singers were entirely Music Center students, prepared by Hugh Ross. Vocal soloists with the festival chorus of 160 voices were Adele Addison, Eunice Alberts, David Lloyd and James Pease.

The B-Minor Mass was the 61st composition of Bach to be played this season at Tanglewood, and was the last of his works programmed for Tanglewood. Dr. Koussevitzky arranged the heavy Bach schedule, a record number of Tanglewood, as a tribute during the 200th anniversary year of the composer's death.

Soon after the evening portion of the program opened, a mild twenty-minute thunderstorm with heavy rain broke over Tanglewood. The music shed colonnade lights were switched on, and 2,000 listeners crowded in from the lawn for shelter. The orchestra and chorus continued the program, undisturbed by the people moving inside.



(AP Photo)

'PETER AND THE WOLF'—Mrs. Eleanor Roosevelt rehearses with the Boston Symphony Orchestra at Lenox as Serge Koussevitzky conducts. The former first lady was the narrator for a performance of Prokofieff's "Peter and the Wolf" last night at the orchestra's Berkshire Music Center annual benefit program.

Eleanor Roosevelt in Triumph With Symphony at Tanglewood

By RUDOLPH ELIE

TANGLEWOOD, Aug. 11—Eleanor Roosevelt, invading one of the few fields left open to her, scored a triumph tonight before an audience of 9000 people as the narrator in Prokofieff's musical fairy tale "Peter and the Wolf."

The former First Lady's appearance on the stage of the 6000-seat music shed was the signal for an ovation silenced only by Koussevitzky's sudden downbeat for a performance of the national anthem in which the audience, beckoned by the conductor, joined.

Putting on her tortoise shell glasses, Mrs. Roosevelt, dressed in a blue silk gown, stood at the conductor's side as he raised his hand for silence. The audience hushed instantly and remained in a sort of suspended state throughout the performance of this favorite work, introduced to America by Plokofieff himself in Boston 12 years ago.

While the balance between the orchestral tone and Mrs. Roosevelt's husky voice was not at first proper, the adjusts were quickly made, and as she progressed in this musical tale of a little boy who captures the big bad wolf with a lasso, it became evident that the qualities she reflected, that is the naivete of anybody's grandmother reading a bedtime story, were exactly suited to the piece.

She was at her best in the narrative sections during the orchestral silences, occasionally, in the tuttis dealing with the more lively moments of the tale. Her voice was slightly covered, but never enough to harm the continuity of the narrative. She made no effort to melodramatize the piece, speaking simply and straight forwardly with only infrequent emphasis, but she drew many mass chuckles by the singularly grandmotherly emphases she did make.

Her appearance was the culminating event in a miscellaneous program of events called Tanglewood on Parade that began in the late afternoon with a performance by the opera department of Puccini's one act comic opera "Gianni Schicchi."

This did not begin until nearly six o'clock as a result of a prolonged Victor recording session of "Peter and the Wolf" with Mrs. Roosevelt.

The hour's delay was filled by an impromptu recital by such members of the student body as Adele Addison and Sumner Crockett, an affair that found great favor with the amiably disposed audience.

OTHER EVENTS

Other events, all beginning at six o'clock and going on simultaneously, were a concert by the student orchestra under various student conductors in the shed, a concert of chamber music by student composers in the chamber music hall, and a demonstration chorus rehearsal under the direction of Hugh Ross in the orchard. The weather could not have been more ideal for the event, with bright sunshine and spectacular cloud formations, but the threatening character of the morning and early afternoon hours, when many prospective visitors make their plans. Was probably responsible for a less than record crowd.

In Brief . . .

Approaching Tanglewood last night from the southeast, the governor missed colliding with his highway improvement program, which yesterday afternoon featured blacktopping the stretch of cement between Church Hill and the western end of the new bypass. The Festival, getting ready for the marathon Bach mass, was wondering just what Mr. Dever's highway department had against it . . . Coach Eddie Hickey's Junior

Rooms in Lenox Filled to Capacity With Festival Guests

LENOX—With the exception of one large party which was sent to Pittsfield, the town was able to furnish adequate rooming facilities for all its week-end guests, Mrs. James H. Pelton of the Kiwanis Club information center reported today.

Last week Mrs. Pelton said that, for the first time, there were not enough accommodations for everyone, and some had to be sent to Lee, Stockbridge and Pittsfield to find rooms.

Mrs. Pelton said because about 50 additional persons had registered rooms at the information center everyone was taken care of.

Globe, August 12, 1950

(Acme Photo)

"AND IF YOU LISTEN VERY CAREFULLY YOU CAN HEAR THE VOICE OF THE DUCK QUACKING INSIDE"—Mrs. Eleanor Roosevelt, who made her debut as a symphony narrator last night at the Tanglewood Music Center, Lenox, is shown as she went over script of Prokofieff's "Peter and the Wolf." With her is Serge Koussevitsky, leading the Boston Symphony Orchestra.

MRS. ROOSEVELT CHEERED BY 8700 AT TANGLEWOOD

And Ovation Follows Work as Narrator for 'Peter and the Wolf'

By WILLARD M. CLARK

Lenox, Aug. 11—Tanglewood home of the Berkshire Center and Berkshire Music Festival, was on parade in a great, big way today with its focal point, not music, but the appearance of Eleanor Roosevelt in the role of narrator in Prokofieff's charming musical tale of "Peter and the Wolf."

Given Warm Welcome

Some 8700 persons rose to their feet as the former first lady, accompanied by Dr. Serge Koussevitzky, came on the stage, and when Koussevitzky started the orchestra on a rousing performance of "The Star Spangled Banner," sang as though inspired. It was all a bit on the grotesque side, but the audience loved it. Quite naturally, Mrs. Roosevelt's performance was less sensational than her entrance—it could hardly have been

Continued On Page 6

Mrs. Roosevelt

Continued From Page 1

otherwise—but she gave a workmanlike performance and when the public address system permitted, one could hear something of what was said.

To climax it all, the audience again rose to its feet after the performance was over and provided an ovation to beat anything we have ever seen here or anywhere else. There was a deal of hand-kissing, hand-waving and innumerable recalls for both narrator and conductor. The orchestra did get a chance to acknowledge the applause, but its place was secondary.

This may be a good place to note that the Berkshire Music Center benefited by $19,000 through this Tanglewood on parade."

She Cuts a Record

It was a busy day for Mrs. Roosevelt, for this afternoon, with Koussevitzky and the orchestra, she made a recording of "Peter and the Wolf" for RCA Victor. We were told that the work was recorded three times before declared satisfactory. Be that as it may, the student performance of Puccini's "Schicchi"; was over an hour late in starting.

It was quite the finest performance the opera department has given this season. Mario Lalli, Springfield tenor, had the romantic lead and sang splendidly. He sang opposite soprano Nancy Tricky, who has sung in Springfield. Mac Morgan was admirable in the title role. A group of opera department students gave a short recital of arias while the stage was being set. Among these was Adele Addison.

Evening Concert

At the evening concert Dr. Koussevitzky programmed along with the Prokofieff Opus, the "Oxford" Symphony by Haydn and Dvorak's "New World" symphony. Dr. Koussevitzky has seldom conducted a more illuminating performance of the Dvorak Symphony, nor a more meticulous, finely integrated performance of the Haydn Symphony.

During the afternoon the huge crowd had the opportunity to hear the student symphony, the chorus, members of the opera department and chamber music group in short concerts and between the afternoon and evening activities literally thousands of people picnicked on the lawns. "Tanglewood on Parade" is a Berkshire Center tradition which is growin importance with the years, bring to the grounds hundreds of people who would not otherwise attend the regular concerts.

Behind the Success At Tanglewood

ALL reports from Tanglewood indicate that the great center of music in the beauty of the Berkshires is flourishing this Summer. It is astonishing that this enterprise should have become, in a few short years, one of the principal music festivals in the world.

There are several reasons for the success. The setting is incomparable. The tremendous Music Shed and other buildings on what was once a magnificent private estate are admirably appointed for thorough enjoyment of concerts. The activity of thousands of patrons, rich and not rich, has been indispensable. The Boston Symphony is superb. But the main reason for Tanglewood, and its concerts which sometimes draw upwards of 10,000 listeners of an afternoon or evening, is unquestionably the vision and genius of Dr. Serge Koussevitzky combined with the sense and practical acumer of the trustees.

It is true that this year there was a flurry between the eminent music director and the trustees over the latter's designation of a couple of foreign guest conductors. But the controversy has not been fundamental, and there is full mutual appreciation by both sides of each one's part in the Tanglewood accomplishment.

THERE was an arresting remark in Dr. Koussevitzky's interview given Raymond Morin, Telegram music critic. He said, "Tanglewood today, it is but the beginning."

"The beginning," he said! Here is a man in his late seventies, who in 26 years as its conductor led the Boston Symphony to the heights, and who inspired this Tanglewood achievement with its hundreds of students and overflowing audiences. Yet he dreams of still greater things ahead.

Candidly, we cannot see how a vast Greek amphitheater at Tanglewood, seating 25,000 persons and playing music drama in the classic mode, will ever fit the practical limits of space and human demand. As it is, the thousands who attend Tanglewood tax Berkshire transport and housing. And even art must heed the arithmetic of investment and budget. Perhaps Dr. Koussevitzky, suggesting the plan in his talk with Mr. Morin, was setting his sights purposely high.

But that Tanglewood is going forward, Greek theater or no Greek theater, is evident. There is imagination and venture in it. And that should be a stimulus to every music festival of any pretensions in the country—including Worcester's.

Bach Workshop Greatly Enjoyed At Tanglewood

Hugh Ross and Julius Herford Lead Symposium on Two Cantatas. Festival Program Tonight

A Bach worshop demonstration at Tanglewood Tuesday afternoon was perfectly delightful in a charming informal way. Hugh Ross and Julius Herford, both experts on Bach and his music and most enthusiastically so, led a symposium on the two cantatas, played and sung by the small choir and instrumentalists of departments two and four.

Mr. Herford, in a most disarming manner, briefed us on important features of the Cantata 21, "Ich hatte viel Bekummernis," part 1 and "O ewiges, Feuer, o Ursprung de liebe," part 34.

He explained that No. 31 was written when Bach was only 21 whereas No. 34 was composed only nine years before his death. He made a distinction between our ideas of secular and sacred music and those of Bach's day. We now would separate the two types of music, and performance of each would be confined to the concert hall and church, respectively. But in Bach's day, a change of title or choice of words could make the music interchangeable. He pointed out that the Cantata 34 was written for a wedding celebration, but converted into a sacred Lenten Sunday Cantata.

Miss Margaret Hillis did unusually well, as conductor of the Cantata 21 and evinced much feeling and nice restraint into its beautiful phrases.

Owen Brady conducted Cantata 34 very capably, but with less grace and fluid motion than Miss Hillis. The oboe solos and obligatos in both cantatas were notably done by Woodford Garrigus and the incidental arias and recitatives were ably handled by Soprano Patricia Peterson, Alto Mary McMurray, Bass Richard Riddell and Tenor John Patterson. Particularly impressive were the performances of Miss McMurray and Mr. Riddell for their richness of tone and assured poise.

Anyone who has the time and inclination should not miss these student concerts at Tanglewood. They are a rare treat and an opportunity to hear the more personal and smaller forms of music by the greatest and coming great composers in a less hectic and far less crowded atmosphere than one often finds in a large festival concert.—F. M. R.

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Victor de Sabata Is Spectacular At Tanglewood Concert

His Conducting of Boston Symphony Orchestra Dominates Whole Evening at Tanglewood. Dramatically Unfolds All Musical Lines, Rhythms and Intent of Composers

A superlative conducting performance was witnessed when Victor de Sabata led the Boston Symphony orchestra through a magnificently varied program at Tanglewood Thursday night before a good crowd. Mr. de Sabata completely dominated the whole evening with an exhibition of conducting which in some would doubtless seem gymnastics or an eccentric exhibitionism, but in him a remarkable unfolding of the musical lines, rhythms and intent of each composer represented.

So forceful this man was so graphically outlining the music that the orchestra was under a loving compulsion to follow him with their best musicianship. The audience reaction was completely consonant with de Sabata's interpretation. He was called back repeatedly. Even the orchestra applauded him and its superb manifestation of, and oneness with the music.

After the Academic Festival Overture by Brahms, which incidentally was played as this overture should be played, giving it its true stature and breadth as an independently complete opus, de Sabata himself was so pleased he threw kisses to his musicians and faced an applauding audience almost overcome with delight and enthusiasm.

Schubert's Unfinished Symphony would have elated its maker. One hears this work so often done more or less academically that it is a rare treat to hear it performed as one just feels the composer would have it accomplished. Beautiful, restrained pianissimo cellos exquisitely drawn out by de Sabata's eloquent fingers delineated the second melody.

Respighi's Symphonic Poem, "Pines of Rome", was the outstanding work of the evening. One felt, if possible, that the conductor was even more perfectly familiar and in accord with the composer's intent. De Sabata made the audience see the children playing in the Pines of the Villa Borghese. He enjoyed their play and games. The recorded nightingale song in the third section of the poem was intriguing. The climax of this work is one of the most remarkably thunderous and thrilling ever composed.

The de Sabata who conducted Morton Gould's "Spirtuals" seemed to be a minister, a Puck and an eloquently inspired section of humanity. The audience was alternately whimsically delighted and majestically awed.

King Of Yvetot Operatic Success At Tanglewood

A clash of cymbals, followed by gay, lilting music, promised an exciting evening for those who attended the second and final opera given by students of the opera department of the Music Center at Tanglewood this week.

Its first American performance, The King of Yvetot, a comic opera based on a satirical ballad by Beranger, is a sharp and witty satire on war and politics. Written by Jacques Ibert, French composer, and faculty member of the center this summer, the music cleverly projects the moods of its characters, and follows the deceptively simple libretto written by Jean Limozin and Andre de la Tourasse. The restiveness of the first two acts, by contrast, made more enjoyable the earthy humor and lyrical beauty of the third act. Here a movingly tender aria by Jeannetot, the heroine, was easily and beautifully sung by Ewan Harbrecht, whose whole performance was restrained and capable. In this woodland scene, two English horn solos, played with good musical feeling by Woodford Garrigus, were both unusual and pervasive. A humorous song about a miller gave one opportunity to enjoy the rich voice of Rosalind Elias, playing Gazette. Throughout the opera, the robust voice of Manfred Hecht, the hero-king was warmly evident and enjoyed. The fourth and final act, with its many ariosas and lively chorus effects, brought a joyous climax to the opera.

Superbly directed on stage by F. Cowles Strickland, and in the pit by Dr. Jan Popper, with colorful costumes and whimsical scenery pointed up by well-conceived lighting effects, the whole production was finely coordinated through what must have been endless and untiring efforts of all concerned.

Though it may entail many difficulties in translation and transcription, the continuous presentation of the operas in English certainly makes for more complete enjoyment. Henry Reese's translation was ably understandable.

Dr. Koussevitzky must continue to feel well rewarded for conceiving the idea of the Berkshire Music Center, and those who, along with the Boston Symphony orchestra, are perpetuating and enriching his aims, are to be congratulated on their progressive contributions to its success.

Anyone who is interested in encouraging the future of its young musicians would do well to inquire into the Friends of the Berkshire Music Center. A token contribution enables one to attend all the numerous and varied performances by students and faculty members of the Center.

—M. deB. Beaver.

TANGLEWOOD CONDUCTOR—Pictured above is Eleazar DeCarvalho, composer-conductor, who is appearing at the Berkshire Music Center at Tanglewood. The musician is noted for his long hikes while he studies his scores. This is DeCarvalho in action.

Tanglewood Genius Studies Best While On Long Hikes

Eleazar DeCarvalho Is Familiar Figure to Berkshirites; Has Walked 38 Miles in Day

Lenox, Aug. 11—The concert and opera world know Maestro Eleazar DeCarvalho for his superb musical genius. The residents and visitors of Southern Berkshire know this youthful composer and conductor for his tireless and intrepid habit of walking.

Familiar Hiking Figure

In a county and country where hiking is a pastime, DeCarvalho has made a name for himself as a genius. In fact, the young man has made himself a familiar figure to countless Berkshirites who have become accustomed to seeing his studious figure striding along the highways and byways, perusing a sheaf of opera and concert scores.

Some people do their work best outdoors under a shady tree—others curled up beside a cosy fireplace. Eleazar DeCarvalho concentrates best on his music plans in his long walks about the Berkshires. A walk of between 15 and 20 miles is not uncommon while he studies his scores. Recently he started out at half past six in the morning and made a round-trip hike to Sheffield, which if the road maps are correct makes a total of at least 38 miles. No mean walk for a man and his music.

It seems that walking is a habit with the distinguished conductor and if the habit is reflected in the quality of the finished product on the concert platform, it might be a good plan for every musician to secure a stout pair of walking shoes, he believes.

A native of South America, DeCarvalho was born in Iguatu in the state of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's side.

The composer's first opera, "The Discovery of Brazil" was produced at Rio de Janiero in 1939, and in 1941, his next, "Tiradentes" was performed. Completely immersed in his love of music, DeCarvalho has authored countless symphonic works and chamber pieces in various combinations. Besides the creation of music, he has lectured extensively and written articles for literary and musical publications in his own country.

He came to the Berkshires in 1946 to join Dr. Koussevitzky's class in conducting at the Berkshire Music Center at Tanglewood. His talent for musical expression soon made itself apparent and he was subsequently appointed to the conducting class as assistant to the famous doctor.

Eleazar DeCarvalho will conduct the two closing concerts at the Shed Saturday night and Sunday afternoon. Tomorrow evening's program will include Hector Berlioz' "Harold in Italy" in which Joseph de Pasquale will be featured, "Eascales-Ports of Call," by the eminent French composer-conductor, Jacques Ibert, and "Choros 10" by Villa-Lobos. The closing program on Sunday, will feature Prokofieff's Symphony No. 6 and Brahm's Symphony No. 1.

T. S. H.

Every Saturday

Governor Dever Does Hidden Ball Trick While 'In Berkshires'

By A. A. Michelson

FOR a big man, Governor Paul A. Dever has shown himself to be quite a broken field runner for the past two days "in the Berkshires." Thursday night, the chief executive duly presented himself at the clerk's desk at the Curtis Hotel, Lenox, a good handy base of operations for the Tanglewood concerts and, possibly a meaningful "hello" for Mrs. Eleanor Roosevelt who spent all of yesterday at Tanglewood wrestling with Prokofieff's "Peter and the Wolf." However, since the final strains of Bach's "High Mass" Thursday night, few city and county politicians who had hoped to appropriate the governor's ear for a few minutes have seen hide nor hair of the chief executive. Unless, of course, they happened to stop over with mine host William Monahan of The Pillars, New Lebanon, where the governor was also a registered guest. Most of the day yesterday politicians, who tried to pretend to casually read newspapers in the lobby of the Curtis, hoping the governor would pop in any minute, had a good long wait because Mr. Dever was over in the clubhouse of the Saratoga Racing Association. And Mrs. Roosevelt came and went. The governor failed to show last night at Tanglewood.

Saturday, August 12, 195

Tanglewood Tales

Newspapermen covering the Tanglewood on Parade program in Lenox last night were besieged with reports that several notables were in the audience to hear Mrs. Eleanor Roosevelt as the narrator for "Peter and the Wolf," but they turned out to be only Tanglewood Tales. Westbrook Pegler and George Sokolsky, the columnists, couldn't be found. Neither could General Eisenhower, former Ambassador Joseph P. Kennedy, Governor Thomas F. Dewey nor Governor Paul A. Dever.

If the rest of his Boston Symphony colleagues get as fond of the Berkshires as retiring trumpeter Georges Mager, perhaps they should move the winter series here. . . . If a decibel count had been taken last night at Tanglewood to determine the most popular composer of the evening, Haydn, Prokofieff and Dvorak would have come in three laps behind John Philip Sousa . . .

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F. M. R.

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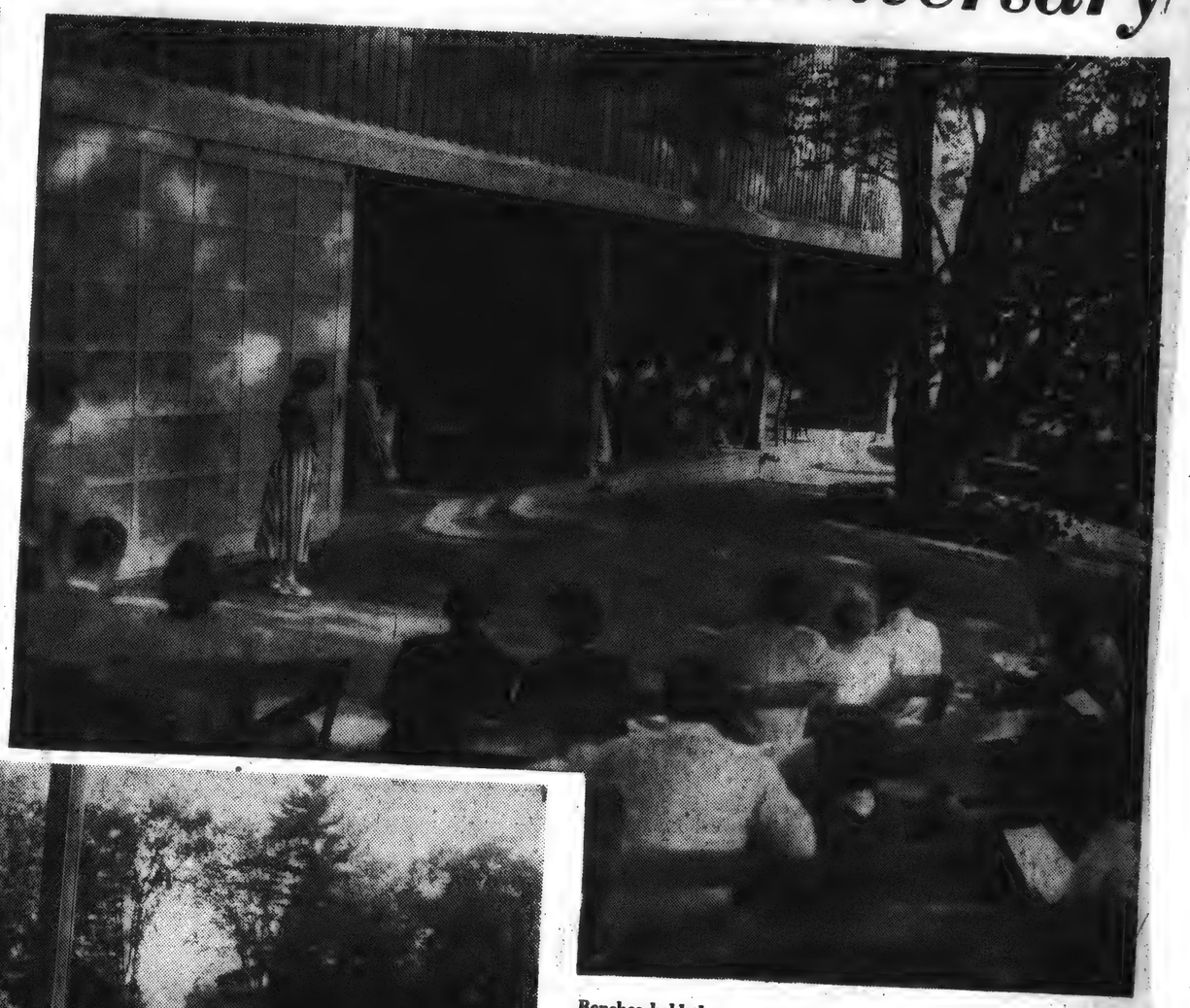
Tanglewood on Parade Observes Its 10th Anniversary

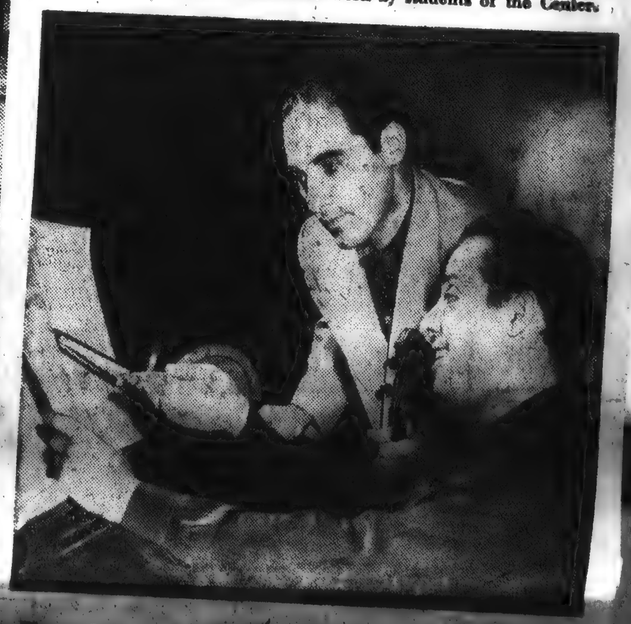
The delighted audience nearly climbed up on the stage as Dr. Koussevitsky gave his Boston Symphony musicians the word to give out on John Philip Sousa's, "Stars and Stripes Forever." Babbitt



Benches held the overflow at the chamber-music hall for a concert of orchestral, choral and solo work by students of the Center. Babbitt

Mrs. Thomas D. Perry Jr., wife of the executive secretary of the Center, at left, looks over the door prize piano with the lucky winner, Miss Betty Oppenheim of Philadelphia Babbitt

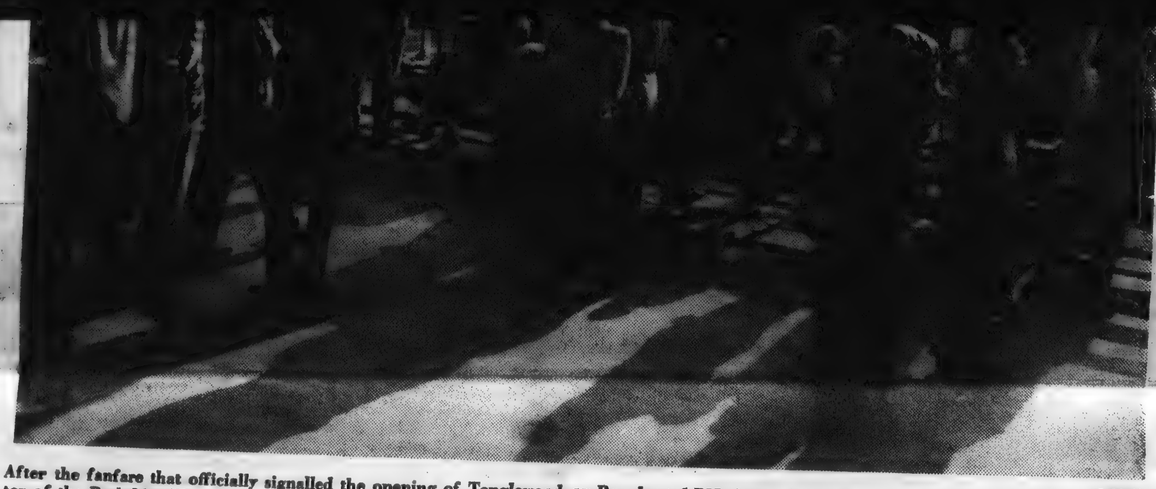
After the fanfare that officially signalled the opening of Tanglewood on Parade at 6 PM, Aaron Copland, noted composer and assistant director of the Berkshire Music Center, told the students as well as the visitors that they would find a great deal of musical interest in the potpourri of activities going on simultaneously on the grounds. Babbitt



Eleanor deCarvalho, seated, who will conduct tonight's concert in the Study, goes over the score of the Berlioz "Harold in Italy" with Joseph de Pasquale, the viola soloist. Babbitt

Babbitt

Mrs. Thomas D. Perry Jr., wife of the executive secretary of the Center, at left, looks over the door prize piano with the lucky winner, Miss Betty Oppenheim of Philadelphia



Babbitt

After the fanfare that officially signalled the opening of Tanglewood on Parade at 6 PM, Aaron Copland, noted composer and assistant director of the Berkshire Music Center, told the students as well as the visitors that they would find a great deal of musical interest in the potpourri of activities going on simultaneously on the grounds.

Babbitt

Eleazar deCarvalho, seated, who will conduct tonight's concert in the Shed, goes over the score of the Berlioz "Harold in Italy" with Joseph de Pasquale, the viola soloist.

Babbitt

Dr. Koussevitzky, Mrs. Eleanor Roosevelt and the Boston Symphony put on a rigorous rehearsal in the theatre-concert hall of "Peter and the Wolf" and made a recording for RCA-Victor in the few hours between Mrs. Roosevelt's arrival late yesterday morning and the formal performance in the Shed last night.

Babbitt

A piano, played by acting Opera Department Director Dr. Jan Popper and Kurt Saffir, provided the accompaniment for opera scenes presented by students in the theatre-concert hall.

Pinette

Famed violinist Fritz Kreisler chats with Mrs. Kermit Roosevelt, at left, Mrs. Kreisler and Miss Maria Birro, daughter of the Hungarian pianist, Sari Burro, during intermission.

Mrs. F. D. R., Koussevitzky Thrill Tanglewood Crowd

Orchestra Leader Electrifies Audience With Surprise Playing of National Anthem and 'Stars and Stripes Forever'

By Jay C. Rosenfeld

"Tanglewood on Parade" is by now an established institution which takes place each year on the last Friday of the Berkshire Festival and which has two prime goals, one, to raise money for some worthy purpose, and second, to show in a swift hour-long circuit the activities of the Berkshire Music Center, the school founded by Serge Koussevitzky, which is run in conjunction with the concerts by the Boston Symphony Orchestra.

At the outset there was an actual procession each year within the grounds which by now has been abandoned but the thousands who attend are soon happily bewildered by the three-or-more-ring circus to which their entrance ticket grants them admission and to which they are seriously invited. The orchestral and choral departments, the opera, chamber music, composition classes, all have live exhibits going on simultaneously for which they seek audiences in friendly competition. The gates open a little before six when the various attractions are scheduled to start and the traffic on the spacious lawns, abetted yesterday by one of our most glorious Berkshire summer days, must look from aloft much like a bright and varicolored colony of industrious ants. The milling of music-lovers eager not to miss anything and then the settling of small groups for their picnic suppers in every part of the vast estate makes it one of the most enjoyable and gay events of the Tanglewood year.

This year the "Parade" was for the benefit of the "Center," which has enrolled 400 students from practically the entire musical world. All the preliminary listed affairs, however, focussed on the main event of the day which was the concert in the Shed by the full Boston orchestra. Last night an extra spirit of gala was almost tangible in the atmosphere of the occasion by the scheduled appearance of Mrs. Eleanor Roosevelt as the narrator in Prokofieff's delightful symphonic tale for children, "Peter and the Wolf." Mrs. Roosevelt not only told the lovely little story graphically but so charmed the huge audience by her gracious manner and sympathetic personality that the assemblage, apparently forgetting possible previous political differences, joined as one man in a mammoth demonstration which lasted through many recalls.

"Peter" had been preceded by a charming Haydn symphony, the "Oxford," and, after intermission, was followed to close the concert by Dvorak's "From the New World" symphony, a marvelously apt choice for the occasion, first, for the sheer beauty of its many melodies and the lavish resonance of the prodigal harmonies the orchestra produced for Koussevitzky, but, beyond that, for the deep and heart-felt nostalgia which is inherent in the music.

When Mrs. Roosevelt made her entrance for the Prokofieff, Koussevitzky with impatient zeal whipped the orchestra into the national anthem. We were under the impression that the eyes of the late President's widow were not completely dry at the rousing conclusion. With the stage thus set, she proceeded with her assignment, after which, no choice could have exceeded in appropriateness, according to our ideas, the extravagant music which Dvorak wrote in this country a little over a half-century ago while his heart was breaking with homesickness for his native Bohemia. The performance was full to overflowing with sentiment and emotion. In the ensuing ovation Koussevitzky still further electrified his by now mildly-frenzied audience by a rendition of the "Stars and Stripes Forever" which brought to a close an evening of memorable excitement that will not be forgotten very soon.

Mrs. Roosevelt

Continued From First Page

wood to rehearse with the orchestra at 11.30.

After rehearsal, Mrs. Roosevelt had lunch in the cafeteria with a party of 15, including General David Sarnoff, president of the Radio Corporation of America, Mrs. Sarnoff, Dr. and Mrs. Koussevitzky, and several Boston Symphony trustees.

A rehearsal with the orchestra, starting at 2 PM, ended at 4.45, after a recording of "Peter and the Wolf," was cut by the RCA Victor Company.

Opera Program Delayed

The lengthy rehearsal and recording slightly delayed the beginning of an opera program, which was scheduled for 4.30 in the Theatre-Concert Hall. Trouble with one of the sets also occasioned some confusion, but the head of the opera department, Dr. Jan Popper, called out a number of soloists, including Adele Addison, Luis Pichardo, Sumner Crockett and Marni Nixon, who sang several numbers until the opera was ready to start at 5.35.

The hall was filled to capacity for the special performance of Puccini's humorous one-act opera, "Gianni Schicchi," given for holders of tickets to boxes or the reserved section. An even larger crowd took up all the bench seats outside and the standing room, for a presentation of opera scenes which was part of the general student show starting at 6.

The whole student program of opera, symphonic selections, chamber music and choral rehearsals, might have been unkindly likened to a four-ring circus—except that the music was far better, there were no animals, and everything was not under one tent.

It gave the guests an unusual opportunity to hear music of every sort played by advance amateurs and professionals, and to learn about some of the activities carried on at the six-week summer school. Most of the visitors appeared to be enjoying that chance to the full.

At 7 PM there was a break for the lawn party and picnic supper. Hundreds dined on blankets spread throughout the grounds, and others used the benches and chairs at the students' cafeteria. One party, in the box section, was observed being served by a chauffeur laden with goodies.

Door Prizes Awarded

After the BSO concert in the Shed, which lasted from 8.30 to 10.30, the crowd mostly stayed in their seats for the drawing of the two door prizes: An Acrosonic piano from Dr. Koussevitzky's dressing room, and eight long-playing records.

Thomas D. Perry Jr., executive secretary of the BMC, who acted as master of ceremonies, had no trouble at all finding the winner of the first prize, Miss Betty Oppenheim of Philadelphia. To the accompaniment of squeals from her friends, Miss Oppenheim strode briskly to the stage to be welcomed by Mr. Perry and a representative of the Baldwin Piano Company.

The second prize-winner was another story, however. Mrs. Perry, who did the drawing from a large box filled with tickets, selected no less than seven tickets before Miss Frances Henderson of Pittsfield finally claimed the records. Those ruled out by the two-minute time limit were W. Bailey of Sheffield, Miss Ruth Buchsbaum of Brooklyn, Dick Rosa of Schenectady, Eric B. Ayres of Pittsburgh, Esther Adelman of the Bronx, Mrs. John Gramm of Columbus, Ohio, and Miss Helen Fogelnest of North Bergen, N.J.

Dancing on the lawn, to piano music provided by BMC instructors Lukas Foss and Irving Fine, wound up the festivities. Contrary to the routine of previous years, there were no fireworks; but, as one observer put it, "Dr. Koussevitzky and the orchestra provided fireworks enough."

1950 Festival Drawing to Close Over the Week End

The Berkshire Festival will wind up its 1950 season over the week end, featuring Eleazar de Carvalho as the guest conductor with the Boston Symphony Orchestra tonight at 8.15 and Dr. Serge Koussevitzky tomorrow afternoon at 3.

Mr. deCarvalho's program tonight in the Music Shed at Tanglewood includes Berlioz' "Harold in Italy," with Joseph de Pasquale as viola soloist; Villa-Lobos' "Choros 10," with the Festival chorus and Ibert's "Escales."

Tonight's appearance will be deCarvalho's first with the Boston Symphony Orchestra at the Festival concerts, although he has conducted on several occasions the Department II orchestra at student events.

Dr. Koussevitzky will close the Festival season tomorrow afternoon with Prokofieff's fifth symphony and Brahms' symphony No. 1 in C minor.

A GREAT BIG HAND: Mrs. Eleanor Roosevelt and Dr. Serge Koussevitzky acknowledge the ovation of the overflowing Shed at Tanglewood after their joint production of "Peter and the Wolf," a high light of last night's Tanglewood on Parade program, which attracted a crowd of 8800 and brought in $19,000 to the Berkshire Music Center. Babbitt

Center Nets $19,000 With Mrs. FDR's Help

By ANTHONY G. RUD

LENOX—With help from Mrs. Eleanor Roosevelt the Berkshire Music Center let down its hair yesterday afternoon and went on a seven-hour musical jag that left most of its 8800 visitors breathless—but still calling for more as the last notes died away at midnight.

Spontaniety Keynote

Spontaneity was the keynote, from the first trumpet fanfare heralding the opening "Tanglewood on Parade," through a distinguished performance of "Peter and the Wolf" narrated by Mrs. Roosevelt, to the public waltz-fest under the stars concluding the evening.

A total of $19,000 was netted for the Berkshire Music Center in the annual benefit, since all the performers donated their services. Mrs. Roosevelt, who was making her debut as a concert artist, gave the center one half of the honorarium coming to her from RCA Victor for her performance in the recording of "Peter and the Wolf"; the other half went to the Wiltwyck School for Boys.

After the trumpet fanfare, shortly before 6, the student body mustered in front of the Music Shed, where Aaron Copland, assistant director of the BMC, greeted the guests and gave a preview of the evening's activities.

From then on, everyone was on his own.

The show stuck pretty much to the script, but Dr. Serge Koussevitzky threw in some extras that happily surprised even veteran Tanglewood-goers. When Mrs. Roosevelt appeared on the stage, he struck up the orchestra in a rousing rendition of "The Star-Spangled Banner," in which the entire audience joined with fervor. And at the close of the Boston Symphony Orchetra program, he put on a performance of Sousa's "Stars and Stripes Forever" that brought the audience to their feet again, in a roaring, excited demonstration of approval.

Mrs. Roosevelt's reading of a modern Russian composition at this moment in world history had a meaning that could have been lost on few in the audience. The generous gesture by the permanent U.S. delegate to the U.N. General Assembly — which certainly would not be paralleled in Russia today— drew an ovation that was evidently as much for its significance as for its entertainment value.

system. She was especially effective in the quieter passages, and came in strongly on her cues from Dr. Koussevitzky.

At the end of Prokofieff's symphonic story, she was called back many times although it was clear she figured all the credit should go to the conductor and orchestra members. Each time, she was escorted, arm-in-arm, by Dr. Koussevitzky, except once when the maestro sent her to the platform alone to acknowledge the ovation.

After acknowledging the applause, Mrs. Roosevelt made straight for the dressing-room, and left for her Hyde Park home a few minutes afterwards in her gray, chauffeur-driven Studebaker.

Several hundred fans gathered around the side door to the Shed to catch a glimpse as she left. There was a burst of handclapping and several "bravos" when she appeared, a white coat over her dark-blue, ankle-length, lace net gown. She waved to the crowd, smiled, and cried, "Thank you! Goodbye."

That completed a long day of rehearsals and social activity for the former first lady of the land. She had arrived at 9.38 AM at the Pittsfield Airport aboard a private plane, and then hurried off to Dr. Koussevitzky's home, Seranak.

There she had coffee and a piece of Russian bread with Dr. and Mrs. Koussevitzky, Mrs. Leonard Lyons, and Ralph Berkowitz, the Berkshire Music Center executive and pianist who coached her in her part.

Mrs. Roosevelt, Dr. Koussevitzky and Mr. Berkowitz went over the score several times at Seranak, before they all went down to the Theatre-Concert Hall at Tangle-

Mrs. Roosevelt
Contined on Page 18

Koussevitzky Tribute

Dr. Koussevitzky elaborated on that meaning in a statement to reporters after the concert:

"We all know Mrs. Roosevelt as a godmother to youth. Today, the appearance of Mrs. Roosevelt at Tanglewood is a historic occasion.

"Now, the first lady of the world is not only a grandmother to her own grandchildren, but also, through her memorable participation in 'Peter and the Wolf,' she becomes a grandmother to the children of the world."

Mrs. Roosevelt put over the charming fairy tale of the boy who catches a wolf with the aid of his animal friends, in measured, maternal accents that carried quite clearly through the public-address

Roosevelt Family Represented In Box Section at Tanglewood

Box occupants at last night's Tanglewood on Parade program included Mrs. Franklin D. Roosevelt Jr. of Poughquag, N.Y., her weekend guest, Miss Susan Cable of New York, and Mrs. Edward Elliott of Franklin, Mich., niece of Mrs. Eleanor Roosevelt.

Mrs. Kermit Roosevelt of Long Island was accompanied by Fritz Kriesler, famous violinist, Mrs. Kreisler, Mr. and Mrs. William Hamilton Russell of New York and Miss Maria Birro, whose mother is the noted Hungarian pianist, Sari Birro.

Guests of Miss Anna R. Alexandre of Lenox were her sister, Mrs. Alexandre Hoppin, Mr. and Mrs. C. D. Jackson and Mr. Jackson's mother, Mrs. E. F. Jackson, all of Lenox. Mr. and Mrs. George VanSantvoord of Lakeville, Conn., were accompanied by Dr. and Mrs.. H. J. Wheeler of Lakeville and Capt. and Mrs. Alger Dresel of Newport, R.I.; Mrs. Clarence Cochran of Boston and her daughters, Cynthia and Cecily; Mr. and Mrs. Charles P. Norton of Great Barrington and Mr. and Mrs. J. M. Tracy of Stockbridge.

Also, in Princess Diane Eristavi's box were her mother, Mrs. George Otis Rockwood of Stockbridge and New York; Mrs. William Penn Cresson of Stockbridge, Mr. and Mrs. John Brooke of Lenox and Earle Appleton of Boston. Attorney Sol W. Weltman of Springfield had as his guests Judge and Mrs. Joseph Bloomenfeld of Hartford and Mrs. Martin H. Klein of Pittsfield.

Others were Mrs. Guy Patterson Gannett of Portland, Me., wife of the publisher, with Mrs. William S. Ridgly of Decatur, Ill., and Miss Katherine Wolff of Philadelphia; Mrs. Winthrop S. Emmet of Stockbridge, Miss Rosamund Sherwood of Stockbridge and Mr. and Mrs. Gerald Warburg of New York; Mr. and Mrs. Philip Brown and Mr. and Mrs. Robert Derby of Williamstown; Mr. and Mrs. Alfred G. Kay of Chester, N.J., Col. and Mrs. William M. Adams of Canaan, N.Y.; Mr. and Mrs. Alex Avidan of East Orange, N.J., and Mr. and Mrs. Paul A. Hoeffer of West Hartford, Conn.

Also, Mrs. Bruce Sanborn of Lenox and Mr. and Mrs. Frederick Price and daughter, Patty, of Chicago; Mr. and Mrs. Edward A. Taft of Boston, Dr. Lewis Perry and Rev. Peter Blynn of Boston, Mrs. Gurnee Cummings and her son, Edward, of New York; Frank Hatch and Mr. and Mrs. Gluyas Williams of Boston; Romeo M. Talbot, Ronald Langevin, Everett Ouellette, Roland LaBossiere, Roger Davis and James Augus of Ludlow; Mr. and Mrs. John Bennett of Chicago and Mr. and Mrs. Charles Horvell of Ardsley-on-the-Hudson; Dr. and Mrs. Seymour Oppenheimer of New York, Miss Betty Gersten and Harold W. Katz of Glens Falls; Mr. and Mrs. John Ortez and Robert Cosgrove of New York, Mrs. Roger Voisin of Lenox and Mrs. John Burnham of Tuscaloosa, Ala.; Mr. and Mrs. Joseph H. Brandies of New York and Mr. and Mrs. Benjamin Newfeld of Newark; Mr. and Mrs. Alan J. Blau and son, Andrew, Mrs. S. Harley Jones, Stephen Hibbard of Pittsfield, and Mrs. Joseph Farber of Great Neck, N.Y.

Pittsfield Monitor

Opera at Tanglewood

Ibert's 'King of Yvetot' In First American Hearing

By Paul Giuliana

Tanglewood, Lenox, Mass.

The festive atmosphere of an opening night prevailed here Monday evening when the opera department of the Berkshire Music Center put on the American premiere of Jacques Ibert's four-act comic opera, "Le Roi d'Yvetot." Added interest was given the occasion by the composer's presence in the audience that filled the Theater-Concert Hall.

The opera is a delightful farce, satirizing the inconsistencies of provincials employed in the absurd functions of government. The women of the kingdom take note at one point and revolt against their husbands, thus setting conditions with great merriment for all concerned. Although Beranger's ballad, from which the composer took the story, is based on historical fact, M. Ibert has said that he had no specific place or set of individuals in mind when he conceived the score back in 1930. The truth of the statement was brought home throughout the performance when such foibles as "passing the buck," "too little and too late," "conflicting so-called authoritative reports," "witch hunting," etc., seemed to point up problems in our own day.

* * *

A tender love story runs throughout the action which involves the king of a small principality and a servant girl named Jeanneton. About these characters—sung by Manfred Hecht, baritone, and Ewan Harbrecht, soprano—revolves the main action. The other principal, Catherine, was sung by Beatrice Bush-Kane, contralto.

Among the host of lesser characters must be mentioned the four droll old men who always appeared together, representing reaction in the land; the fat and thin innkeepers, portraying opposite views of liberalism and staid complacency with their conflicting commercial interests, and the bellringer, who describes a distant battle from the tower from which he eventually falls.

* * *

Best work of the evening was done by the chorus, who handled the difficult score with surprising precision. The composer, in fact, seemed genuinely amazed that students could perform the work so well. Soloists and chorus alike sang Mr. Reese's English translation so clearly that the continuity of the story was easy to follow. Jan Popper, who conducted, held down the orchestra so that at no time were the singers obscured by too much instrumental fabric.

Though cast in a twentieth-century French idiom, the music was never unduly harsh or unpleasantly dissonant. There were passages of vivid beauty and lyric impressionism in Catherine's aria at the end of the first act and in Jeanneton's aria at the end of the third act. The love duets for the king and Jeanneton were conceived with masterly restraint and good taste. Much of the dialogue was set to diatonic patterns resembling the natural melody of speech. This technique was most effectively used by Debussy in his opera "Pelléas et Mélisande." The many concerted portions of M. Ibert's opera provided movement and color, often terminating in well-planned climaxes.

* * *

The sets were simple and required little change with a conspicuous exception of the third act which provided the most beautiful scenery of the evening. The river scene, with its background of grassy slopes and trees, made the audience gasp when the curtains parted. It was also in this act that the women, who were washing their clothes at the river, performed what might be called the ballet. They went through their unconventional dance with various pieces of colorful clothing waving about.

On the whole the opera received an excellent première. The best singing performances were turned in by Mr. Hecht and Miss Harbrecht. The beautiful "Miller's song" was most effectively sung by Rosalind Elias at the riverbank.

M. Ibert's opera is good theater accompanied by excellent music and deserves a place in the lyric theater repertoire along with Benjamin Britten's "Peter Grimes."

The composer, conductor, and the cast were given an ovation at the final curtain. The performance was repeated Tuesday evening with a slight change in the cast.

Springfield Republican

Two Symphonies On Today's Final Tanglewood Concert

Koussevitzky Chooses No. 5 by Prokofieff and Brahms' 'First'; Season Successful

By VICTOR PRAHL

For the final concert at Tanglewood this afternoon Dr. Koussevitzky has chosen two symphonies just as he did for the opening program of the season. This afternoon's offerings will be the Symphony No. 5 by Prokofieff and Brahms' "First".

This will round out another successful season of what is undoubtedly the most important summer musical center in existence. What with the Bach commemorative concerts, the Mozart programs, the varied symphonic repertoire and the high standard of the abundant student activities, it seems to have surpassed any previous season in artistic significance.

Attendance Good

In spite of the cool weather and rain the attendance has been good and we must congratulate those in charge of the traffic regulations on the improved conditions for entering and leaving the grounds.

Last Sunday's concert belonged to Leonard Bernstein, who reaped a triumph both as conductor and pianist in a program devoted to Ravel and Berlioz. This greatly gifted young musician is amazingly versatile but it is only natural that he should excel in certain types of music. Mr. Bernstein himself has written charming songs about children and he approached the five numbers of Ravel's "Mother Goose Suite" with sympathy and understanding. They were pages of pure enchantment,—imaginative, poetical, subtle, and musically colorful. He was equally successful in that other facet of Ravel's art, the vital, native Spanish rhythms and themes that enliven so many of his compositions. "Alborada del Gracioso" fairly crackled in its crisp rhythms, fragmentary tunes, sudden dynamic contrasts.

To play and conduct a concerto by Bach, Mozart or even Beethoven is one thing but one by a composer like Ravel is quite another. Aside from the talent involved, it requires the physical resistance of youth, and represents a task that few would ever undertake, expecially after conducting a strenuous piece like "Alborada". Even Mr. Bernstein perspired but he surmounted the job valiantly, turning out a performance that was a tour de force. He has an innate feeling for the touch of blues and jazz that pervade the work, and he gave a terrific punch to the brilliant technical passages of the first and last movements. Naturally the audience was ecstatic in their approval.

The contrasting excerpts from Berlioz' dramatic symphony "Romeo and Juliet" that constituted the second half were also projected with an understanding of their programatic content. The serenity of mood was beautifully sustained in the love scene, and the ball music of the Capulet's feast made an exciting finale. Even the banalities that always creep in from time to time seemed acceptable. Mr. Bernstein had the full co-operation of the orchestra players who turned out some superlatively fine performances. He has a conducting technic that is sure and clear but watching him from the back, his set of gestures is not always so successful. That of pushing his shoulders up and down is anything but attractive.

Odds Against Bernstein

The odds were against Mr. Bernstein. A heavy downpour and the screams of some hilarious youths caught in the rain were hardly conducive to the proper mood of the "Pavane for the Sleeping Beauty". But the delay gave him time to relax and visit with the men of the orchestra as well as congratulate and shake hands with the first violist, Joseph de Pasquale, who had that day become a father. The audience applauded and Mr. de Pasquale took a bow.

'Le Roi d'Yvetot'

"Le Roi d'Yvetot" by Jacques Ibert, French composer and teacher of composition at the center this summer, was a happy choice as the major operatic production of the season for it is light, gay, charming, colorful and entertaining. Of course with such a galaxy of talent the Tanglewood group is capable of tackling practically anything but this opera which is a kind of French folk-song of many verses acted out,—an old picture-book come to life, seemed expressive of these lively, gifted students and appropriate to the setting.

This does not mean that it was an easy way out, for Mr. Ibert's idiom while not ultra modern is personal and none too easy, and much of the opera consists of some rather involved choruses and stage movements and groupings that must have taken infinite rehearsals. These were all carried out with professional skill as were most of the individual performances.

Ewan Harbrecht (Jeanneton), pretty and fresh of voice, and Manfred Hecht with his fine, manly voice and unaffected acting were successful in portraying the wistful love story; Beatrice Bush-Kane's warm tones became the role of Catharine; Mario Lalli, tenor of Springfield, was realistic in relaying the description of the battle from the tower, and Sumner Crockett's ringing high tenor tones as a revolutionist were convincing enough to convert anyone to the cause.

A list of those responsible for the success of such an opera is always a long one but we must mention the expert conducting of Jan Popper that held everything together so well, F. Cowles Strickland's very professional stage directing, Philippe de Rosier's picturesque sets and the colorful costumes designed by Leo Van Witsen. Henry Reese's translation was a good one and came through whenever the music gave it a chance. The enunciation of the leads was uniformly good and that of the women in the prayer to St. Ives that opened the second act was highly admirable. The work as a whole adds up to another success in the best Tanglewood tradition.

B Minor Mass

The series of Bach commemorative concerts were climaxed by the performance of the Mass in B minor by the full chorus, orchestra and soloists under the direction of Dr. Koussevitzky on Thursday afternoon and evening. We do not recall a performance of this stupendous work that reached greater proportions of grandeur than this one. All concerned gave of their utmost, and in the moving choruses "Et incarnatus est" and "Crucifixus," Dr. Koussevitzky conducted like one inspired. The faster choruses "Cum sancto Spiritu" and "Et resurrexit" were delivered with a real spiritual lift, and on the technical side with a remarkable clarity of articulation. Probably most powerful in its breath and force of tonal volume was the magnificent "Credo".

Adele Addison, gifted young Springfield soprano, impressed again with the purity of her tone and her splendid musicianship in the two duets with alto and one with tenor. She and Eunice Alberts, contralto, duplicated their fine Boston success of a year ago in their numbers. Miss Alberts was impressive in her two arias with oboe d'amore and violin respectively, David Lloyd was the secure musician in the difficult florid air, "Benedictus" and James Pease gave a smooth, flowing line to "Et in Spiritum sanctum". Tumultuous applause from the huge audience recalled all concerned again and again.

MISS GOODMAN SINGS

BUENOS AIRES, 15 DE JUNIO DEL AÑO DEL LIBERTADOR GRAL. SAN MARTIN 1946

[illegible] del Berkshire Music Center, que dirige Serge Koussevitzky, en Tanglewood, estado de Massachusetts, se realizará entre el 3 de julio y el [illegible] agosto próximos. La Orquesta Sinfónica de Boston ha [illegible] ya su labor de trabajo y unión. El músico dictará clases de [illegible] estará a cargo de [illegible] Ross, dirigirá los [illegible] de los Festivales. [illegible] Igor Piatigorsky, [illegible] Bedetti, Fernand [illegible] Ralph Berkowitz, [illegible] Música de Cámara. [illegible] este año los de [illegible] Bellison. Koussevitzky presidirá como [illegible] de dirección orquestal Bernstein, Richard [illegible] Carvalho y Lukas [illegible] tores. Howard [illegible] orquesta de alumnos de la Orquesta Sinfónica de Boston [illegible] clases de música de cámara y práctica de orquesta.

NY Times 8/13/50

NEW WORKS: During the Berkshire Festival the student orchestras gave some little noticed first performances. Howard Shanet conducted two. With the Department Five Orchestra he premiered Music for Strings, by Manuel Mahler-Kalkstein, Israeli composer, and with the Advanced Orchestra he gave the first American performance of "Herodiade," Jan Meyerowitz's work for soprano, alto and orchestra, based on Mallarmé's poem. . . . "New York Profiles," [illegible] Norman Dello Joio wrote for

BostonSymphonyInvites Koussevitsky, Monteux

Special to the Herald Tribune

BOSTON, Aug. 12.—Charles Munch, conductor of the Boston Symphony Orchestra, has invited Serge Koussevitzky and Pierre Monteux to conduct the concerts in Boston and other cities during his mid-season vacation, Henry B. Cabot, president of the board of trustees, announced yesterday.

Dr. Koussevitzky will conduct the orchestra in Boston for the first time since his retirement as its leader in 1949. Mr. Monteux, conductor of the San Francisco Orchestra, will return to lead the orchestra whose conductor he was from 1919 to 1924. The season is scheduled to begin Oct. 6 in Symphony Hall.

In a letter to season-ticket holders, Mr. Cabot asked persons renewing season tickets to add 20 per cent to their checks as a voluntary gift to make up the $165,000 additional income the orchestra would have gained if a proposed Federal tax exemption had not been ruled out by the present war emergency.

[74]

BERKSHIRE FESTIVAL

* * *

Special to the Herald Tribune

TANGLEWOOD, LENOX, Mass., Aug. 11.—Climax of the "Tanglewood on Parade" program Friday night was the appearance of Mrs. Franklin D. Roosevelt with the Boston Symphony Orchestra, as narrator of Prokofieff's symphonic tale, "Peter and the Wolf." Dr. Serge Koussevitzky directed the orchestra and cued Mrs. Roosevelt on the dialogue interludes.

Among the audience of 8,800 that filled the Music Shed and part of the lawn outside were Mrs. Roosevelt's niece, Mrs. Edward Elliot, Mrs. Franklin D. Roosevelt jr. and Mrs. Kermit Roosevelt. When Mrs. Roosevelt appeared on the stage Dr. Koussevitzky led the orchestra and audience in "The Star-Spangled Banner." To insure every one in the one and one-half acre shed hearing her narration, a pencil microphone was mounted on the music stand which held Mrs. Roosevelt's script.

Mrs. Roosevelt flew from the Catskills to the Pittsfield airport Friday morning and rehearsed her role with the orchestra. In the afternoon a recording was made by RCA-Victor. Immediately after the evening performance Mrs. Roosevelt returned to Hyde Park.

"Tanglewood on Parade" was started in 1940 by Dr. Koussevitzky as a European war relief project, and the following year Mrs. Roosevelt appeared on a speaking program for the benefit of Britain and the U. S. O. Friday night's program started at 6 o'clock, with demonstrations by students simultaneously in the music shed, the theater concert hall, the chamber music hall and a chorus in the orchard music shell. Programs were informal and many patrons picnicked on the lawn preceding the main concert by the Boston orchestra in the shed at 8:30.

Proceeds from the event totaled $19,000, which goes to provide scholarships for students in the Berkshire music center which was founded by Dr. Koussevitzky ten years ago.

Mrs. Roosevelt Narrates 'Peter and the Wolf'

Associated Press wirephoto

Mrs. Franklin D. Roosevelt rehearsing with the Boston Symphony Orchestra at Tanglewood Friday afternoon as Dr. Serge Koussevitzky conducts. She was the narrator for last night's performance of Prokofieff's symphonic tale, "Peter and the Wolf" at the annual benefit program

A Sunday Afternoon Audience at Tanglewood

Howard S. Babbitt jr.

This scene will be repeated today when the Boston Symphony Orchestra gives the last Berkshire Festival concert at Lenox, Mass.

* * *

This Sunday, the 13th. will see the final concert of the Tanglewood season. In recent years this great music festival has become of major importance in planning summer activities in the Berkshires, and the closing of the concerts is among the first sure signs that autumn is approaching. Programs this year have been rich in variety, rare in quality and delightful in friendships developed by those who frequent these great gatherings.

Details for handling tremendous crowds under difficult conditions were unusually successful this year. Our old friends of Berkshire Eagle days, when we haunted the Pittsfield police station in search for news, Officers Tom Broderick and Frank Carlon and Laurence Naughton, and of more recent days, Jim Gazaw, who did traffic duty in Our Quiet Valley a few years back when the Mohawk Trail was under construction, were among Hilltown Neighbors who took charge of visitors in the area where we parked, and more than once we saw them show the patience of Job in untangling and directing selfish drivers.

Nick Sommerfield, a Princeton graduate, but at the present time a student at the Harvard Law School, did fine work this year as Director of Publicity, a position filled for many years by George Edman until the war called him into service with the Department of State in foreign lands. Ted Giddings and John Mahana of the Eagle were also active in local publicity affairs for the Festival, and whether we looked, or whether we listened, there was Willard Clark, music critic of The Union, but Victor Prahl of The Republican we saw less frequently.

George Judd, manager of the Boston Symphony Orchestra, under whose general directions the entire schedule ran so smoothly, tells us that the minimum yearly base salary paid to any musician is $4860. When one considers the size of the staff necessary for routine operations, in addition to the musicians themselves, it is easy to believe that sponsoring the Berkshire Festival at Tanglewood is an expensive undertaking. It is a tremendous project, predicated on high ideals, made possible through the co-operation and generosity of friends of music throughout the nation.

We are always sorry when the season closes.

* * *

OVATION GIVEN DE CARVALHO FOR HIS CONDUCTING

DiPasquale, Violist, Also Scores With Audience at Tanglewood

By VICTOR PRAHL

[illegible] Brazilian composer, [illegible] vivid personality of previous seasons, reappeared [illegible] here at the [illegible] tonight conducting the Boston Symphony Orchestra in a program consisting of three major works well suited to his talents.

Violist Gives Great Performance

The first [illegible] was taken up with "Harold in Italy", a symphony in [illegible] with viola solo, composed by Hector Berlioz. Joseph DiPasquale, the great violist of the orchestra, was the soloist and added greatly to his artistic status by a

(Continued On Page 6A)

OVATION GIVEN

(Continued From Page 1A)

[illegible] thrilling performance of [illegible] musical work. His instrument [illegible] with expressively and with [illegible] carrying out well the combination [illegible] the viola figure as [illegible] constantly preserved [illegible]. That artist that he is, [illegible] to lose himself completely [illegible] ing its poetic and dramatic content. Of exceptional beauty were the open intervals for the viola in the last part of the Pilgrim's March and the tonal purity of the [illegible] melody in the serenade of the [illegible]. Mr. De Pasquale and Mr. De Carvalho made a fine team, the latter giving the score an imaginative realization full of poetry and [illegible] built up to a terrific climax in the "Orgy of Brigands" of the last movement. After this fiery [illegible] both musicians as well as the [illegible] shared in an ovation that [illegible] on the sensational.

After intermission Mr. De Carvalho gave a spirited and colorful performance of Jacques Ibert's most popular score, "Escales" (Ports of Call), descriptive of three ports touched on a Mediterranean cruise, Palermo, Tunis and Valencia. The three movements are nostalgic, exotic, and brimming with the tunes and rhythms of the three different countries. Mr. De Carvalho gave plenty of verve and native flavor to all three movements with an extra punch to the Spanish rhythms of the finale.

The same qualities came to life in even a bigger way in Villa-Lobos' Choros No. 10 for chorus and orchestra. This authentic folk-expression was a stirring experience tonight as performed by the combined forces of chorus and orchestra. One admired all through the concert the simplicity of means with which Mr. De Carvalho accomplished such admirable results. Surely no other contemporary conductor has a more sympathetic understanding of the music of his fellow-countryman, Villa-Lobos.

Tomorrow afternoon's concert will bring this year's Berkshire Music Festival to an end. Serge Koussevitzky will conduct the orchestra in a program consisting of Prokofieff's Sixth Symphony and Brahms' First Symphony.

8/13/50

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TWO COMIC OPERAS

Ibert and Foss Scores Given at Tanglewood

By HOWARD TAUBMAN

LENOX, MASS.

WITHIN the past two weeks two contemporary operas have been presented by the opera department of the Berkshire Music Center, at Tanglewood here. The department is under the direction of Jan Popper this summer. He is filling in for Boris Goldovsky, who is away on leave, and he, too, has managed, thanks to the enthusiasm and assiduous labors of the young people enrolled in the department, to get an amazing amount of work done in a short space of time.

Sets and costumes at Tanglewood are simple, inexpensive and imaginative, and the young people in the company make up for their lack of experience by their goodwill and lively spirits. All in all, the opera department has proved once more that the mounting of new operas need not be the formidable task it is sometimes made out to be by richer and more pretentious organizations.

The biggest problem everywhere, of course, is the opera. Where do you find the contemporary works that can hold their own in a repertory theatre? After all, at Tanglewood the productions play to a small, invited and indulgent audience. It is another matter when the customer who pays his way has to be pleased.

Pleasant Performances

Each summer Tanglewood seems to come up with a work of more than run-of-mill quality. The big opera production this season has been Jacques Ibert's "Le Roi d'Yvetot." A week earlier the opera department put on Lukas Foss' "The Jumping Frog." The latter work has been done in New York, but here, with the composer conducting, it had an authoritative performance that had the additional advantage of an orchestra instead of just piano accompaniment. Despite a certain amateurishness in acting techniques, the company did an attractive job with "The Jumping Frog." It managed equally well with the Ibert opera, which was having its first American performance.

"The Jumping Frog," based on the Mark Twain story, "The Jumping Frog of Calaveras County," is probably not meant for the major opera companies. Like the Kurt Weill-Arnold Sundgaard "Down in the Valley," it is likely to find favor with opera workshops throughout the country.

But "Le Roi d'Yvetot" is a full-length work that has been presented at the Opéra-Comique in Paris. It is a thoroughly professional job of composing. It has wit, good taste, gay spirits and in the latter part of the third act achieves poetry.

Would it be viable in a New York opera house? At Tanglewood, while the performance was youthful and sprightly, it lacked the subtlety and style that, one imagines, a French company gave it. Assuming that this Gallic flavor could be captured in New York, how would "Le Roi d'Yvetot" fare? It might find an audience, just as "The Jumping Frog" has found one. But one is inclined to think that the Ibert opera, like so many other comic operas written in our time, lacks the basic ingredient that has given lasting value to a few pieces that have withstood changes in taste and the assaults of time.

The trouble with "Le Roi d'Yvetot" is not the thinness of its story, although, in all conscience, it is a flimsy tale. The story line of an opera is rarely strong. What distinguishes the great comic operas from the lesser ones is not their librettos but the humanity of their music.

There we have the crux of the problem. The enduring comic operas are more than comic in the narrow sense. They laugh at, and with, the foibles of man and woman. They have compassion. The music probes to the heart of the people in the story. There may be amusing situations, but they do not make the difference. The presence of tenderness and sentiment is what counts.

Emotion Lacking

In "The Jumping Frog" there is the faintest suggestion of emotion, but little is to be expected from this brief musical anecdote. In "De Roi d'Yvetot" the stage comes alive in the third act when the composer ceases to be witty and begins to be affecting.

Without the evocation of mood and emotion in believable human beings a comic opera may be amusing, but only for a while.

Look at the repertory of comic operas and see how this principle applies. In "The Marriage of Figaro" Mozart is brilliant and lusty, but he is also radiant with warmth and the loveliness of life. It is not Beckmesser's fatuousness that causes "Die Meistersinger" to endure but the wisdom of Hans Sachs and the sweetness and freshness of the young people. Baron Ochs provides some hilarious moments in "Rosenkavalier," but it is the touching predicament of the Marschallin and the purity of the love of Sophie and Octavian that lift the opera into a higher realm. The humor of "Falstaff" is the least important element of this valedictory opera of Verdi; the poetry, the mellow acceptance of life in all its vagrancies and the abiding compassion are the things that make it precious and endearing.

Now glance at some of the Rossini comic operas. They return now and then, but they do not remain in the repertory year in and year out. And the public is right. For these operas, like "The Barber of Seville," are tours de force of sprightliness and good cheer, but they do not reach out searchingly into man's emotions.

That is where "Le Roi d'Yvetot," save for one brief scene, is lacking, and that is where most contemporary comic operas miss out. That they do so is not surprising. To achieve universality in any opera form—tragic or comic—or in any art, for that matter, requires genius. And genius has always been a rare commodity.

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Boston Globe 8/13/50

Koussevitzky Conducts Last Berkshire Festival Concert This Afternoon

Serge Koussevitzky will conduct the final concert of the 1950 Berkshire Festival by the Boston Symphony Orchestra in the Music Shed at Tanglewood at 3 this afternoon There will be two symphonies, the Sixth by Prokofieff and the First of Brahms.

Munch Invites Monteux and Koussevitzky to Conduct Symphony Here

Charles Munch, conductor of the Boston Symphony Orchestra, has invited Serge Koussevitzky and Pierre Monteux to conduct concerts in Boston and other cities during the weeks of his mid-season vacation, according to a letter just sent to each season subscriber by Henry B. Cabot, president of the board of trustees.

Mr. Koussevitzky will conduct the orchestra here for the first time since his retirement as its leader. Pierre Monteux, who was the conductor of this orchestra for the five years 1919-24, will return after many years of distinguished service as conductor of the San Francisco Orchestra.

Charles Munch is now resting at his country home in Alsace, after a notable season of concerts in France and Belgium. He will return to this country next month to open this orchestra's 70th season in Symphony Hall on Oct. 6, and will then begin his second season as conductor.

In his letter to the season ticket holders, Mr. Cabot drew attention to the fact that the Boston Orchestra will lose an expected $165,000 of additional income which would have been the result of tax exemption—the proposed Federal measure ruled out by the national emergency. The orchestra is without available funds to meet its deficits. Instead of raising the price of tickets, he has asked those who renew their season tickets to add 20% as a voluntary gift to their checks to make up the amount which had been hoped for through tax repeal.

George Mager, 1st Trumpeter, Leaves Boston Symphony

Housatonic, Aug. 13 (AP)—George Mager, for 30 years first trumpet of the Boston Symphony Orchestra, retired today because of illness.

Mager recently purchased an 80-acre farm in this village. He is confined to Pittsfield General Hospital with a broken hip suffered in a fall last week.

While with the Boston Symphony, Mager taught at the New England Conservatory of Music, Boston University and the Longy School of Music, Cambridge.

POLITESSE

Charles Munch is proving a man of tact. He did not intrude on Serge Koussevitzky by conducting this summer at the Berkshire Festival at Tanglewood. And this week it was announced that the two men he has invited to be guest conductors of the Boston Symphony during his mid-season vacation are his two predecessors, on the podium—Pierre Monteux, who led the orchestra from 1919 to 1924, and Dr. Koussevitzky.

12,600 APPLAUD KOUSSEVITZKY AND SYMPHONY

Fine Concert Ends 13th Berkshire Festival at Tanglewood

By WILLARD M. CLARK

Lenox, Aug. 13—The 13th annual Berkshire Festival here at Tanglewood ended this afternoon with 12,600 people giving Dr. Serge Koussevitzky and the Boston Symphony Orchestra a rousing farewell.

An estimated 178,700 people have attended all the events during this season. Of this number 23,500 attended the Bach-Mozart series, while 88,500 persons attended the three orchestral series. Tanglewood-on-parade drew 8800 people and 6000 people attended the orchestra rehearsals given for the benefit of the pension fund.

It was estimated that a total of $243,100 was taken in this season, a larger amount than last season, even though total attendance last season was 181,350.

Topping all performances, as far as

Continued On Page 9

12,600 Applaud

Continued From Page 1

we are concerned, was the monumental performance of Bach's "Mass in B Minor." Victor De Sabata, the Italian guest conductor, provided a maximum of excitement and beautifully designed readings, particularly of "The Pines of Rome" by Resphigi.

The gifted Leonard Berstein scored a personal success in his performance of Ravel piano concerto and did his bit for the American composer. In his single performance Eleazar De Carvalho showed increased artistic stature.

Dr. Koussevitzky has remained content to program those works with which he has become particularly associated. More vital than ever, apparently in the best of spirits and retaining all the personal magnetism and charm which have endeared him to countless audiences, he was always the guiding spirit of focal point of the festival whether he was conducting or sitting in his box.

This afternoon he and the orchestra provided a virtuoso performance of the fifth symphony of Prokofieff, making even its many frankly borrowed passages sound fresh and new. The work is filled with a nervous tension, with ear-splitting cacophony and bits of those tongue-in-cheek passages in which the Russian composer has always delighted.

The performance of the first symphony of Brahms was lofty in conception, brilliant in execution and profoundly moving. The work has always been a favorite of Koussevitzky and today he is able to reveal it in all its grandeur.

Opera Department

We have been particularly interested this season in the work of the opera department under the direction of Dr. Jan Popper. Three new works to Tanglewood were given. These included the Mozart "The Make Believe Gardener"; Lukas Foss's "The Jumping Frog" and Ibert's "Le Roi Yvetet." Also heard was a charming performance of Puccini's "Gianni Shcecci." Dr. Popper made out an excellent case for opera in English, showing that sensible, singable translation can be made to be sung understandably.

More than 60 concerts devoted to the music of Bach observed the 200th anniversary of his death. Thus Bach was the focal point of the festival this season. We believe that each festival should have such a focal point. Guest conductors playing the standard repertoire could easily cause the Berkshire Festival to go the way of the Lewisohn Stadium concerts and people throughout the country would have little reason to come to Tanglewood to hear often heard works, superbly performed though they are.

We should like to see a portion of one festival devoted to Hector Berlios. Imagine the sensation his "Requiem" would be in this setting. This is only one of many works which Tanglewood and Berkshire Center have the resources to give as they should be given. The festival must stand for something more than virtuoso performances of often heard works.

FESTIVAL DRAWS 12,600 AT FINALE

Tanglewood Total Attendance Is 178,700—Koussevitzky Leads Closing Program

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 13—The Berkshire festival ended this afternoon with a concert that drew 12,600, the largest audience of the season. Serve Koussevitzky and the Boston Symphony Orchestra made it a memorable occasion with stirring performances of two large-voiced symphonies — Serge Prokofieff's Fifth and Brahms' First.

At last night's concert there was an audience of 9,500 which heard Eleazar de Carvalho, Brazilian conductor and one of Mr. Koussevitzky's proteges, lead an absorbing program consisting of Berlioz' "Harold in Italy," Ibert's "Escales" and Villalobos' Choros No. 10, "Rasga O. Caracao," for chorus and orchestra.

With the figures in for this thirteenth annual festival, it was made clear once again that music in the Berkshires is here to stay. The season's total attendance at Tanglewood was 178,700, and the receipts for all the festival concerts amounted to $243,100, about $8,000 more than last year's record-breaking returns.

Center Strongly Supported

The Berkshire Music Center, which is so distinctive an adjunct of the festival, received encouraging support on its own. The friends of the center, an organization of people who contribute varying sums each year and are admitted, in return, to the students' events, raised $27,000, and another $18,800 was earned for the center by last Friday night's "Tanglewood on Parade" program.

The figures tell a success story, and they are supported by the quality of the performances that have been heard here. Mr. Koussevitsky and his orchestra this afternoon showed that summer concerts need not depend entirely on the beauty of the landscape for their appeal. Here was music-making of a high order—devoted, dignified and concerned with expression momentous for the hearts of men.

Consider Prokofieff's Fifth. This is a major symphony. It is the lofty and searching outpouring of one of the great composers of our time. This symphony was written in 1944, at the height of the Russians' struggle with the Germans, and it said things for all of us. The slow movement is tragic and moving without a shred of sentimentality or self-pity. There is strength in the music—and pain. And all these things were eloquently projected today.

The Brahms First, his grandest score in this form, needs no comment at this date, save that the orchestra and conductor gave it a spacious, ennobling performance.

Saturday Night's Program

Mr. de Carvalho's program last night was well suited to his talents as a conductor. He knows how to keep music moving, how to build dramatic effects, how to project vivid, jagged rhythms. Each work gave him and the orchestra an opportunity to show their virtuosity.

In the Berlioz score, which employs the orchestra with a boldness that still seems daring today, Joseph di Pasquale, the orchestra's first viola player, was the soloist. He handled his assignment intelligently and mellifluously. But it was the drive and passion of the orchestra in the last movement that made the dominant impression.

Jacques Ibert, guest teacher at the Center this summer, was in the audience to acknowledge the applause of the audience for his sparkling and vivacious "Escales," and it was played with immense relish.

In the villa-lobos Mr. de Carvalho really let himself go, and the authentic Brazilian rhythms brought the audience to its feet, shouting and applauding. The festival chorus sang the choral part in this piece with savor; one had the feeling that the several hundred young men and women would break out into a spontaneous conga line at any moment, and if they had, some 9,000 in the audience might have been tempted to join.

BERKSHIRE FESTIVAL

* * *

Berkshire Festival Ends

Special to the Herald Tribune

TANGLEWOOD, Lenox, Mass., Aug. 13.—Dr. Serge Koussevitzky and the Boston Symphony Orchestra brought the thirteenth Berkshire Festival to a close here today, playing before an audience of 12,600, a record for the season.

The final concert was comprised of Prokofieff's Symphony No. 5, Op. 11 and Brahms' Symphony No. 1 in C Minor, Op. 68. At the conclusion, the seventy-six-year-old director was recalled by a cheering audience for seven bows.

The two week-end concerts attracted a total of more than 22,000 persons; 9,500 atteending the Saturday night program directed by Eleazar de Carvalho, with Joseph de Pasquale, Boston Orchestra first viola, as soloist. Mr. de Carvalho is a former student of the Berkshire Music Center, and was a student conductor before his selection by Dr. Koussevitzky as a guest conductor two years ago.

Total Tanglewood attendance this year was 178,700, a slight drop from last year's 181,350. Ticket sales grossed $243,100, however, an increase over last year's total of $235,300. This was brought about by increasing the number of Bach-Mozart concerts in the theater-concert hall from four to six. Most of the attendance drop occurred in special programs by students given for the friends of the music center. A slight decline in the main-shed concerts also was seen, attributed by Tanglewood officials to threatening weather for five of the nine programs.

Since the shed was built in 1938, the attendance trend, however, has been increasing; starting with an initial season total of 38,000. Tanglewood figures show that some 500,000 persons have attended Boston Symphony concerts in the twelve years to date. In addition, the students of the music center present some forty choral, opera and chamber music events during a season.

BSO's First Trumpet To Retire 'Covered Orchestra With Gold'

Georges Mager

By ANTHONY G. RUD

HOUSATONIC—The first trumpet of the Boston Symphony Orchestra for the past 30 years—a player whose singing notes, in the words of Dr. Serge Koussevitzky, "covered the orchestra with gold"—will retire officially Sunday to make his permanent home in this town.

With his wife, Claire, and sister-in-law, Miss Suzanne Laumonier, Georges Mager will stay the year round at Sky Terrace, his 80-acre farm a mile and a half north of this village, while his colleagues are in Boston.

Here, if his health permits, the 65-year-old artist will farm, tend his garden, receive his friends, and enjoy the quiet and peace of his Pixley Hill home with its commanding view of the Taconic Range to the west.

That the BSO is losing an outstanding artist is attested by his fellow musicians and the conductor himself, who speak with huge respect of the extraordinary lyric quality of his trumpet.

'One of Greatest'

"He is one of the greatest of this time," says Dr. Koussevitzky. "I know of few who can compare with his beautiful tone."

The end of the Tanglewood season marks the last day of Mr. Mager's formal connection with the orchestra. But unofficially, he has been in retirement since last May, because of serious illness. And at the moment, he is under treatment at Pittsfield General Hospital for a broken hip sustained in a fall at his home a week ago.

When he is out of the cast and back on his feet, he and his wife hope to spend some spare hours singing together. Before the first world war, they were a well-known tenor-soprano team in France. As a singer, he won first prize at the Paris Conservatory of Music in 1906. Mrs. Mager studied there also, and later was a member of the Opera Comique in Paris.

That voice training, Mrs. Mager points out, may account in some measure for her husband's singing tone.

"He plays like a singer; he puts all his soul into it," she declares. On tour with the French Army band Mr. Mager was engaged by the Boston Symphony in 1919. For one year he played the viola (sitting, incidentally, next to Arthur Fiedler, the present Pops conductor) and then took the first trumpet chair.

tom, a vegetable garden, an apple and pear orchard, two cows and several hens. Since 1940, when they bought the property, Mr. and Mrs. Mager have been operating it from May to October as a regular farm, but this year they had to be content with only a few animals.

Mrs. Mager milks the two cows, tends the garden, and, nowadays, visits her husband at the hospital every afternoon from 1 to 7.

"The doctors can't say exactly when he will come back," she says. "But it will be as soon as possible—if I have to turn the livingroom into a bedroom for him."

Also a Teacher

Along with his BSO work, Mr. Mager has taught at the New England Conservatory of Music, Boston University, and the Longy School of Music in Cambridge. He has also instructed scores of private pupils——one of whom came from California last winter to study with him in Boston and at his Brookline winter home.

Many of these pupils have gone on to jobs in symphony orchestras throughout the country. Mr. and Mrs. Mager are humorously chagrined, however, at the career of a joint pupil: Their only son, Pierre Mager, is now playing drum in a Boston jazz band.

"He's married and has a child, but he's only 21 years old," chuckles Mrs. Mager. "He will, I hope, come back to better music some day."

Mr. Mager's summer pupils have worked with him for the past 10 years at Tanglewood and in the studio at his home. A converted milkhouse, it now is a snug little room containing a picture window, a piano, and numerous autographed pictures of his friends and fellow-musicians, such as Dr. Koussevitsky, Gregor Piatigorsky, Jascha Heifetz, Georges Enesco, Bruno Walter and Arthur Fiedler.

Through the windows are the 90 acres of fields, extending to the railroad tracks at the valley bot-

N.Y. Daily News Aug 13

'Koussy' Won't Play Double Bill With Movies at Lenox

By ROBERT WAHLS

Lenox, Mass., Aug. 13.—Serge Koussevitzky, the 76-year-old Pooh-Bah of the Berkshire Music Festival at Tanglewood, dropped his baton on the final concert of the 1950 series this afternoon. About 175,000 music lovers shelled out between $1 and $5 to attend during the three-week season.

For pure showmanship, Koussevitsky has no close rival with the possible exception of Leopold Stokowski. He rules the festival with an iron hand. Earlier this season the trustees engaged Victor de Sabata, flashy Italian conductor, as a guest. Koussy hit the ceiling of his 6,000-seat music shed.

When it was suggested that movies follow the concerts so as to break up the mass departure and reduce getaway traffic snarls, the director threatened to leave Lenox flat. He'd move Tanglewood to some point where the local cops could handle their highways while he handled his musicians.

While he hasn't succumbed to movies, Koussy isn't above the door prize. Arriving at Friday night's Tanglewood on Parade," this reporter was startled by the gateman who said, "Hold on to your ticket stub. You may win a grand piano or a package of Victor records."

Door Prizes.

Perhaps the greatest coup of the season was the conductor's persuasive ways which induced Mrs. Mrs. Eleanor Rosevelt to take over as narrator while he conducted the Boston Symphony Orchestra in a performance of Prokofieff's "Peter and the Wolf." Her appearance was the climax of Tanglewood on Parade, a five-hour program of student works topped by an evening concert.

Although an annual benefit for the Music Center, the program has never drawn well. The former first lady and current U.S. delegate to the United Nations General Assembly brought 9,000 flocking. The take for the evening was a cool $19,000.

Mrs. Roosevelt had been briefed for her appearance at Hyde Park earlier in the week. Ralph Berkowitz, pianist, composer and Koussevitzky's assistant, had driven down earlier in the week to deliver the script. When Mrs. Roosevelt arrived Friday morning she went through a rehearsal, and then an afternoon session during which she recorded the effort for RCA Victor.

There followed a dinner with Koussey, which those who should know tells us is almost as arduous as a full scale rehearsal. The evening performance over, Mrs. Roosevelt drove quickly from the grounds, almost before the applause for her had died away.

The Berkshire Inn at nearyby Great Barrington, is an excellent base of operations for Tanglewood, the Jacob's Pillow Dance Festival at Lee and the Berkshire Playhouse at Stockbridge. James L. Joyce, former ski champ who has run the Inn for 12 years, tells us business men of the area wish Koussevitzky would stretch the season over the Summer.

Three weeks isn't long enough, Joyce says. He thinks the Tanglewood facilities should be used for other purposes. In fact he thinks a championship fight would be just fine. He would also like a barbershop quartet competition, or something of the kind.

"But," says Joyce," I don't know that Koussevitzky would go for it."

Berkshire Center To Stage Ibert Opera

Boston.—The opera department of the Berkshire Music Center, at Tanglewood, Mass., will give the first American performances of Jacques Ibert's Le Roi d'Yvetot, on Aug. 7 and 8. It is a comic opera in four acts, with a libretto by Jean Limozin and André de la Tourrasse. It was first performed at the Opéra-Comique in Paris, on Jan. 6, 1930. The action is set in early France and employs melodies of folk character. The composer will teach composition at the center this summer. A one-act opera, The Jumping Frog, by Lukas Foss, another member of the school's faculty, will also be produced at Tanglewood. The work is based on Mark Twain's short story, and received its first performance at the University of Indiana, in May.

Victor de Sabata has been added to the list of guest conductors who will appear with the Boston Symphony in the Berkshire Festival. He will conduct the concerts on Aug. 3 and 5.

N.Y. TIMES
August 13, 1950
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TWO COMIC OPERAS

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By HOWARD TAUBMAN

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There we have the crux of the problem. The enduring comic operas are more than comic in the narrow sense. They laugh at, and with, the foibles of man and woman. They have compassion. The music probes to the heart of the people in the story. There may be amusing situations, but they do not make the difference. The presence of tenderness and sentiment is what counts.

Emotion Lacking

In "The Jumping Frog" there is the faintest suggestion of emotion, but little is to be expected from this brief musical anecdote. In "De Roi d'Yvetot" the stage comes alive in the third act when the composer ceases to be witty and begins to be affecting.

Without the evocation of mood and emotion in believable human beings a comic opera may be amusing, but only for a while.

Look at the repertory of comic operas and see how this principle applies: in "The Marriage of Figaro" Mozart is brilliant and lusty, but he is also radiant with warmth and the loveliness of life. It is not Beckmesser's fatuousness that causes "Die Meistersinger" to endure but the wisdom of Hans Sachs and the sweetness and freshness of the young people. Baron Ochs provides some hilarious moments in "Rosenkavalier," but it is the touching predicament of the Marschallin and the purity of the love of Sophie and Octavian that lift the opera into a higher realm. The humor of "Falstaff" is the least important element of this valedictory opera of Verdi; the poetry, the mellow acceptance of life in all its vagrancies and the abiding compassion are the things that make it precious and endearing.

Now glance at some of the Rossini comic operas. They return now and then, but they do not remain in the repertory year in and year out. And the public is right. For these operas, like "The Barber of Seville," are tours de force of sprightliness and good cheer, but they do not reach out searchingly into man's emotions.

That is where "Le Roi d'Yvetot," save for one brief scene, is lacking, and that is where most contemporary comic operas miss out. That they do so is not surprising. To achieve universality in any opera form—tragic or comic—or in any art, for that matter, requires genius. And genius has always been a rare commodity.

N.Y. Daily News Aug 13

'Koussy' Won't Play Double Bill With Movies at Lenox

By ROBERT WAHLS

Lenox, Mass., Aug. 12—Serge Koussevitzky, the 76-year-old Pooh-Bah of the Berkshire Music Festival at Tanglewood, dropped his baton on the final concert of the 1950 series this afternoon. About 175,000 music lovers shelled out between $1 and $5 to attend during the three-week season.

For pure showmanship, Koussevitsky has no close rival with the possible exception of Leopold Stokowski. He rules the festival with an iron hand. Earlier this season the trustees engaged Victor de Sabata, flashy Italian conductor, as a guest. Koussy hit the ceiling of his 6,000-seat music shed.

When it was suggested that movies follow the concerts so as to break up the mass departure and reduce getaway traffic snarls, the director threatened to leave Lenox flat. He'd move Tanglewood to some point where the local cops could handle their highways while he handled his musicians.

While he hasn't succumbed to movies, Koussy isn't above the door prize. Arriving at Friday night's Tanglewood on Parade," this reporter was startled by the gateman who said, "Hold on to your ticket stub. You may win a grand piano or a package of Victor records."

Door Prizes.

Perhaps the greatest coup of the season was the conductor's persuasive ways which induced Mrs. Mrs. Eleanor Roosevelt to take over as narrator while he conducted the Boston Symphony Orchestra in a performance of Prokofieff's "Peter and the Wolf." Her appearance was the climax of Tanglewood on Parade, a five-hour program of student works topped by an evening concert.

Although an annual benefit for the Music Center, the program has never drawn well. The former first lady and current U.S. delegate to the United Nations General Assembly brought 9,000 flocking. The take for the evening was a cool $19,000.

Mrs. Roosevelt had been briefed for her appearance at Hyde Park earlier in the week. Ralph Berkowitz, pianist, composer and Koussevitzky's assistant, had driven down earlier in the week to deliver the script. When Mrs. Roosevelt arrived Friday morning she went through a rehearsal, and then an afternoon session during which she recorded the effort for RCA Victor.

There followed a dinner with Koussey, which those who should know tells us is almost as arduous as a full scale rehearsal. The evening performance over, Mrs. Roosevelt drove quickly from the grounds, almost before the applause for her had died away.

The Berkshire Inn at nearby Great Barrington, is an excellent base of operations for Tanglewood, the Jacob's Pillow Dance Festival at Lee and the Berkshire Playhouse at Stockbridge. James L. Joyce, former ski champ who has run the Inn for 12 years, tells us business men of the area wish Koussevitzky would stretch the season over the Summer.

Three weeks isn't long enough, Joyce says. He thinks the Tanglewood facilities should be used for other purposes. In fact he thinks a championship fight would be just fine. He would also like a barbershop quartet competition, or something of the kind.

"But," says Joyce," I don't know that Koussevitzky would go for it."

Berkshire Concerts 2nd To Stage Ibert Opera

Boston.—The opera department of the Berkshire Music Center, at Tanglewood, Mass., will give the first American performances of Jacques Ibert's Le Roi d'Yvetot, on Aug. 7 and 8. It is a comic opera in four acts, with a libretto by Jean Limozin and André de la Tourrasse. It was first performed at the Opéra-Comique in Paris, on Jan. 6, 1930. The action is set in early France and employs melodies of folk character. The composer will teach composition at the center this summer. A one-act opera, The Jumping Frog, by Lukas Foss, another member of the school's faculty, will also be produced at Tanglewood. The work is based on Mark Twain's short story, and received its first performance at the University of Indiana, in May.

Victor de Sabata has been added to the list of guest conductors who will appear with the Boston Symphony in the Berkshire Festival. He will conduct the concerts on Aug. 3 and 5.

N.Y. TIMES
August 13, 1950
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TWO COMIC OPERAS

Ibert and Foss Scores Given at Tanglewood

By HOWARD TAUBMAN

LENOX, MASS.

WITHIN the past two weeks two contemporary operas have been presented by the opera department of the Berkshire Music Center, at Tanglewood here. The department is under the direction of Jan Popper this summer. He is filling in for Boris Goldovsky, who is away on leave, and he, too, has managed, thanks to the enthusiasm and assiduous labors of the young people enrolled in the department, to get an amazing amount of work done in a short space of time.

Sets and costumes at Tanglewood are simple, inexpensive and imaginative, and the young people in the company make up for their lack of experience by their good-will and lively spirits. All in all, the opera department has proved once more that the mounting of new operas need not be the formidable task it is sometimes made out to be by richer and more pretentious organizations.

The biggest problem everywhere, of course, is the opera. Where do you find the contemporary works that can hold their own in a repertory theatre? After all, at Tanglewood the productions play to a small, invited and indulgent audience. It is another matter when the customer who pays his way has to be pleased.

Pleasant Performances

Each summer Tanglewood seems to come up with a work of more than run-of-mill quality. The big opera production this season has been Jacques Ibert's "Le Roi d'Yvetot." A week earlier the opera department put on Lukas Foss' "The Jumping Frog." The latter work has been done in New York, but here, with the composer conducting, it had an authoritative performance that had the additional advantage of an orchestra instead of just piano accompaniment. Despite a certain amateurishness in acting techniques, the company did an attractive job with "The Jumping Frog." It managed equally well with the Ibert opera, which was having its first American performance.

"The Jumping Frog," based on the Mark Twain story, "The Jumping Frog of Calaveras County," is probably not meant for the major opera companies. Like the Kurt Weill-Arnold Sundgaard "Down in the Valley," it is likely to find favor with opera workshops throughout the country.

But "Le Roi d'Yvetot" is a full-length work that has been presented at the Opéra-Comique in Paris. It is a thoroughly professional job of composing. It has wit, good taste, gay spirits and in the latter part of the third act it achieves poetry.

Would it be viable in a New York opera house? At Tanglewood, while the performance was youthful and sprightly, it lacked the subtlety and style that, one imagines, a French company gave it. Assuming that this Gallic flavor could be captured in New York, how would "Le Roi d'Yvetot" fare? It might find an audience, just as "The Jumping Frog" has found one. But one is inclined to think that the Ibert opera, like so many other comic operas written in our time, lacks the basic ingredient that has given lasting value to a few pieces that have withstood changes in taste and the assaults of time.

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That is where "Le Roi d'Yvetot," save for one brief scene, is lacking, and that is why, of the contemporary comic operas it stands out. That they do so is not surprising. To achieve universality in any opera form—tragic or comic—or in any art, for that matter, requires genius. And genius has always been a rare commodity.

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FESTIVAL FINALE: This is part of the crowd of 12,600 which took advantage of beautiful weather to attend the final concert of the 1950 Berkshire Festival season at Tanglewood yesterday afternoon. Babbitt

Festival Sets Record With $243,000 Gate

LENOX — The 1950 Berkshire Festival closed yesterday afternoon, its total attendance down slightly from last year, but its gate receipts at a record high of $243,100. An increase of both price and attendance at Friday's Tanglewood on Parade program, along with some increases in reserved seat sales during the regular concerts, are credited with boosting the income above last year's previous high of $235,300. The attendance total dropper 17,700 from the 1949 high of 181,350.

Students Draw 50,000

Total attendance of Friends of the Berkshire Music Center to the student activities, including the operas, was 50,600, and 6000 turned out for the public rehearsals Saturday mornings for the past three weeks for the benefit of the Boston Symphony Orchestra's pension fund. The Bach-Mozart festival at the beginning of the season attracted 23,500 music lovers. The breakdown for the concerts in the Music Shed follows: Series A, 28,300; Series B, 31,600; Series C, 29,900.

Saturday afternoon Dr. Koussevitzky gave a farewell message to the 425 students who attended the Berkshire Music Center this year, expressing the hope many would return next year. Last night Dr. Koussevitzky was honored at a dinner party in the Curtis Hotel attended by faculty members of the Music Center, including many members of the Boston Symphony Orchestra and their wives.

Brahms First Makes Dramatic Festival Finale

By JAY C. ROSENFELD

The final note of the Brahms first symphony brought on a demonstration yesterday afternoon at Tanglewood that proved to be a personal triumph for Serge Koussevitzky. This particular symphony was not a haphazard choice, for Koussevitzky has ridden it to glory many times, but the performance yesterday was conceived on a plane of grandeur and magnitude he has seldom equalled. The orchestra played with tone and spirit to match the occasion, to make a dramatic finale of this year's Festival.

The final brace of concerts had been especially stimulating. Eleazar deCarvalho conducted Saturday evening in a program replete with interest. His main offering was the Berlioz "Harold in Italy" in which Joseph de Pasquale was soloist. It is not a concerto, but rather a symphony with many opportunities for viola. De Pasquale distinguished himself by the beauty and elegance of his tone. He played with a classic reticence and refrained from making his viola conspicuous where the orchestra matter was of more importance. Carvalho gave him excellent support and revealed himself as a vastly advanced conductor, leading now with a new poise and maturity.

Ibert Takes a Bow

He continued his program after intermission with the "Escales" of Jacques Ibert, who is at Tanglewood for the season as guest faculty member of the composition classes at the Berkshire Music Center. Carvalho sought him out in the audience and made him rise to acknowledge the applause which followed his music. "Ports of Call" is a series of three sketches, inspired, he relates, from a Mediterranean trip in which his ship put in at Palermo, Tunis and Valencia. The three distinct pictures are descriptively reminiscent of the characters of the three ports, at least of what popular imagination would conjure up of Italian, quasi-Oriental and Spanish impressions. Ibert uses his conceded orchestral facility and talent for color, and he found a sympathetic collaborator in Carvalho.

The final number on Saturday's program was another *choros* by Carvalho's fellow-countryman, Hector Villa-Lobos, whose work Carvalho has commendably and loyally made known to Festival audiences whenever there was opportunity. This *choros*, No. 10, is a vivid and rousing short number in which the Festival chorus, 150 voices from the student body of the Center, assisted. The vocal line is in short, choppy syllables, youthfully gay and primitively vigorous and the chorus sang for Carvalho with eagerness. He led Hugh Ross, ton" men, despite their terrific schedule of the past three weeks,

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Berkshire Eagle 8/15/60

Koussevitzky Plans 50 Engagements; Nadia Boulanger Coming to Tanglewood

By JOHN G. W. MAHANNA

LENOX—"Feeling better than ever," and looking every bit the part, 76-year-old Dr. Serge Koussevitzky spoke enthusiastisally today of plans for a series of engagements that would tax the energy of a man half his age.

Between the latter part of this month and next July when he returns to again direct the activities of the Berkshire Music Center at Tanglewood, the retired conductor of the Boston Symphony Orchestra will make more than 50 concert appearances in several principal cities of this country and Europe.

Before going into detail on his plans for the next 10 months, Dr. Koussevitzky in an interview today at his home, Seranak, revealed that next year he is bringing to Tanglewood as the guest faculty member, Nadia Boulanger, noted French conductor, composer and teacher. This year's guest faculty member was Jacques Ibert. Nadia Boulanger, head of the department of music at the Ecole Normale in Paris and director of the American Academy at Fontainbleau, in 1938, became the first woman to conduct the Boston Symphony Orchestra when she conducted the orchestra at Symphony Hall in Gabriel Faure's "Requiem."

Nadia Boulanger

Israel Orchestra To Tour

Dr. Koussevitzky also announced that the nation-wide tour he is arranging for the Israel Symphony Orchestra next winter will have besides himself and Leonard Bernstein as conductors, Eleazar de Carvalho, marking the first time that Koussevitzky and the two prize pupils in his conducting class at the Berkshire Music Center, will appear together on tour.

Obviously happy that he will be able to present to music lovers throughout the country his two pupils, who are also on the faculty of the BMC, Dr. Koussevitzky smilingly asserted that "Bernstein and Carvalho will take most of the concerts. I plan to take only 18 or 20."

The orchestra, made up of about 100 musicians, will appear at about 60 concerts during the trip across the United States. The tour will start in January, end in March.

Artur Toscanini, the NBC Symphony Orchestra conductor and the first conductor of the Israel Symphony, will be invited, Dr. Koussevitzky said, to conduct the orchestra when it plays in New York after the opening U.S. concert in Washington, D.C., on Jan. 7, when Dr. Koussevitzky will conduct.

Dr. and Mrs. Koussevitzky will leave Lenox Aug. 23 for California where he will make his second appearance as guest conductor in the Hollywood Bowl. Last year in his first appearance on the West Coast, Dr. Koussevitzky conducted before a crowd of 20,000 in the Hollywood Bowl.

This year he was invited to conduct five concerts at a festival dedicated to him at the Bowl but he has notified the Hollywood Bowl officials he would prefer to have the festival dedicated to the works of great composers of the world. He was authorized to engage his own soloists for the concerts and has decided to appear at four instead of five concerts. Soloists will include Isaac Stern, violinist; Vladimir Horowitz, pianist, and the famed violinist, Jascha Heifetz. The first concert will be devoted to the works of Tchaikovsky; the second, Brahms; the third, Beethoven. The fourth will be highlighted by the works of Bach, closing with Beethoven's ninth symphony.

Returning Here Next Month

After returning from California early in September, Dr. Koussevitzky will remain at his home atop Baldhead Mountain for about 20 days before leaving for Israel where he will appear as the conductor for 12 concerts in a month with the Israel Symphony.

Following his concerts abroad, he will return to the United States in November and appear as guest conductor for two weeks with the Boston Symphony Orchestra at Symphony Hall and a third week with the BSO on tour of New Haven, New York, Brooklyn and Washington. His schedule with the BSO calls for appearances in Boston the last two weeks in November and the first week in December.

"After that I'll take another little rest," the genial musician related, "and in January the orchestra from Israel will arrive for our tour of this country.

"The work of my school will be demonstrated from coast to coast with Bernstein and Carvalho appearing with me. It makes me very, very happy."

Dr. Koussevitzky's work will not be finished in March when the Israel orchestra's tour of this country ends, for he is scheduled to return in the spring to Belgium at the invitation of the dowager Queen Elizabeth, mother of King Leopold III who has relinquished his throne. In Belgium Dr. Koussevitzky will presids at the annual violinists' competition established several years ago by Queen Elizabeth in memory of her former violin teacher, Eugene Ysaye. Dr. Koussevitzky hopes "before long" to induce the mother queen of Belgium to come to Tanglewood.

During the spring Dr. Koussevitzky will make appearances as a guest conductor in Brussels and at Amsterdam before going to Paris where he will conduct the first concert for UNESCO to benefit the International Music Fund which he established at Tanglewood a few years ago.

"She will be my guest at the International Music Fund benefit being arranged by UNESCO in Paris," the noted conductor added.

Dr. Koussevitzky has agreed to commission from the Koussevitzky Music Foundation, founded in memory of his first wife, Natalie, a composition by either Stravinsky or Hindemith to be performed in 1952 at an International Music Fund benefit concert "in some principal city of the world."

While in California later this month Dr. Koussevitzky said, he plans to confer with Igor Stravinsky, who is currently visiting there, about composing a symphony for this benefit. Should Stravinsky find he is unable to prepare the work in time for the 1952 benefit, Dr. Koussevitzky said he will then consult Hindemith when the two meet abroad next winter.

After his concert in Paris, Dr. Koussevitzky will go to England for his annual appearance as a guest conductor and will then return to Tanglewood to start another season.

Although the 1950 Festival season ended Sunday, Dr. Koussevitzky was unable to catch up on his rest yesterday. He was busy all day greeting faculty members and close friends who called at Seranak before leaving for their homes. A few promising students also appeared to have private auditions with the director at Tanglewood. Today, however, his schedule has been slowed down somewhat and his only plans between now and Aug. 23 are to relax.

Dr. Koussevitzky is enthusiastic about the arrival next year of Nadia Boulanger to the Berkshire Music Center's faculty.

A native of Paris, she was vorn Sept. 16, 1887. She has been associated for many years with the Paris Conservatory, the Ecole Normale de Musique at Paris and the American Conservatory at Fontainebleau. Many young American composers have studied under her in Paris, including Aaron Copland, assistant director of the Berkshire Music Center; Walter Piston and Roy Harris, whose works have been performed by Dr. Koussevitzky and the Boston Symphony Orchestra at Tanglewood.

To Meet Miss Robinson Smith

While in Paris he plans to meet Miss Gertrude Robinson Smith of Stockbridge, pioneer in the establishment of the Berkshire Symphonic Festival in 1934, who was the first to invite Dr. Koussevitzky and the Boston Symphony Orchestra to come to the Berkshires for the Festival in 1936 when the concerts were held at Highwood, the former Alfred Gwynn Vanderbilt estate, now Foxhollow School.

"The music lovers all over the world who come each year to Tanglewood owe much to Miss Robinson Smith for the part she played in starting this great festival in Lenox," Dr. Koussevitzky declared. For the past few years Miss Robinson Smith has been residing in France.

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GREAT BARRINGTON

and Surrounding Territory

OVER two hundred years of progress have passed since the first Massachusetts settlers traveled the "Great Road" to Great Barrington, then the only access to the famous Berkshires.

In these two hundred years a rich history of Yankee ingenuity has unfolded to give this southern Berkshire territory claim to an undefiable list of "firsts." Reverend John Sergeant in 1739 became the first missionary to the Stockbridge Indians. In 1774 the first armed resistance to British rule flared in Great Barrington when Crown Judges were forced from town while attempting to hold court. The first slave in the country to obtain freedom was Elizabeth Freeman whose case was argued by Theodore Sedgwick in 1781 in Great Barrington. The *Berkshire Courier,* founded in 1834 and still issuing the same weekly in Great Barrington, was the first newspaper to use country correspondents and the Marcus Rogers paper folding machine. The famous Cyrus Field family of the first trolley car and transatlantic cable renown further enhances the Berkshire hall of fame.

The nineteenth century continued to uphold the tradition of progress in the Berkshires when in 1886 George William Stanley, partner of Westinghouse and pioneer in the electrical field, perfected the first practical alternating current transformer. From his generating plant, a deserted rubber mill, Stanley proved that alternating current not only was suitable for illumination but would also solve the problems of transmission over distances satisfactorily and economically. On March 20, 1886, Stanley threw the switch that ushered in an era of unestimable value in electric light and power development. Years later the Berkshires saw the first high tension cables laid in Lenox.

In 1922, another electrical genius, Joseph Franz, designed and installed on the Williamsville River the first entirely automatic outdoor generating plant. In the Rockdale plant in West Stockbridge he solved the problem of water freezing. By installing a galvanized pipe under water that agitated air bubbles and prevented freezing, he saved money and promoted even greater efficiency in hydro power generation.

While the progress of the 1800's continued with the growth of mills turning out an incredible number and

(Continued on page 4)

This is the first in a series of articles describing the communities served by the New England Electric System

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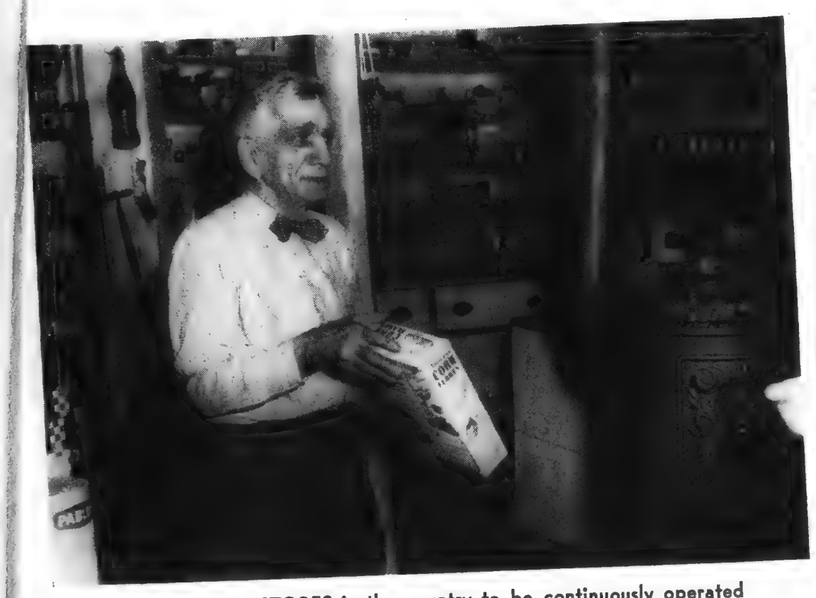
STOCKBRIDGE POLICEMAN, Bill Collins, humorizes with Town Selectman Richard Thorsell, also a gravel pit owner, agent for the Railway Express, and night telephone operator



ONE OF FIVE STORES in the country to be continuously operated for 170 years is now owned by Lester J. Miner in Monterey

FORMER HOME OF ANDREW CARNEGIE, this chalet-like mansion in Stockbridge is now a Jesuit Novitiate

Great Barrington

(Continued from page 3)

variety of products, the Berkshires became a cradle for more talent. Names like William Cullen Bryant, Nathaniel Hawthorne, Herman Melville, Oliver Wendell Holmes and many others infiltrated the scenic splendor of the Berkshires and composed some of their most brilliant works.

Conducive to the art of learning, the southern Berkshires can also proudly boast of themselves as a center for education preparatory to college. Acres of green campuses encompass institutions such as the Berkshire School for boys, Barrington School for girls, Lenox School for boys, and the Jesuit Schools of Shadowbrook and Cranwell.

Today some 8000 people live in Great Barrington, still the progressive community of years ago. Industries such as the Monument Mills, Great Barrington Manufacturing Company, Rising Paper Company and Sheffield Plastics produce a variety of products ranging from technical papers to sheets and bedspreads. Year-round residents of Great Barrington, Lenox, Stockbridge, Sheffield, and Monterey enjoy their beautiful corner of Massachusetts and watch amusedly as summer comes luring thousands of tourists from all parts of the country. The diversity of the Berkshires—summer playhouses, clear lakes, resorts, concerts at Tanglewood, or just a look at the countryside—is enough to lure anyone into the southern Berkshire territory.

MODESTLY CALLED THE MUSIC SHED, Tanglewood's open auditorium seats 6000 inside while thousands more gather outside for Berkshire Summer Music Festival concerts

A REPLICA OF NATHANIEL HAWTHORNE'S RED HOUSE in Lenox where he composed "House of Seven Gables" and "The Wonder Book" now stands where the original burned in 1890

JUG END BARN, formerly an $80,000 dairy barn, was converted into a sports resort catering to young people

TWO MEMBERS OF THE RESIDENT COMPANY of the Berkshire Playhouse, Barbara Brady and Gaye Jordan, prepare for the last act of "Goodbye, My Fancy" starring Sylvia Sidney

THE LONG FOUDINIER MACHINE at the Rising Paper Company in Great Barrington in one unit converts pulp into paper

EMPLOYEES OF SOUTHERN BERKSHIRE POWER & ELECTRIC COMPANY, Margaret LaMudge, Madeleine Dutcher, George Helmrich, Margaret Cashman, and Dorothea Landon, tackle business behind the scenes in the inner office

FONG CHOW, art student at Tanglewood, carves a replica of a painting in mahogany at the Wheatleigh Dormitory for students

THE PAPER IS "PUT TO BED" in the "Berkshire Courier" office by makeup men Fred Pulver and Bernard Tierney as reporter John LaFontana supervises the job

BARBECUED CHICKEN was one of the delicacies served at the Worcester County Farmers Field Day

SYSTEM GUESTS were on hand for many of the festivities and here, for the chicken

WILDER MOORE tells the farmers' wives about electric appliances (upper). PART OF THE 1200 who witnessed the food preparation and demonstration program jointly sponsored by System Companies in Worcester County

Farmers Field Day Held in Lunenburg

CITY folk could well take a few hints on living from their brothers and sisters back on the farm. This became more and more apparent as the Fifth Annual Worcester County Farmers Field Day literally rolled on to its conclusion.

The intense interest in this annual affair is best shown by the fact that without the lure of a midway, ferris wheel and shell games, better than 15,000 farmers, with their wives and children, flocked to Clover Hill Farms in Lunenburg to see what they could see and learn what they could learn.

Naturally they look forward each year to meeting old friends and swapping yarns about this and that; but mainly their interest lies in what they can learn about the latest heavy duty farm equipment, land clearing, care and breeding of animals, and electric labor-saving equipment.

This crowded event began at nine on the bright, breezy, Wednesday morning of August 16 and lasted until the sun went down. There was something for everybody—fruit growing, poultry raising, beekeeping, forestry, 4-H programs, veterinarian demonstrations, homemaking and promotion of the need for safety on the farm. Insects, however, had a bad time of it by being constantly sprayed from Department of Agriculture airplanes.

Best attended was the women's program where in a special tent 1200 guests had an opportunity to catch up on the latest in food preparation and preservation. Prominent in this program were District Merchandising Manager Wilder Moore and Home Service Demonstrator Carolyn Kennedy of Worcester County Electric. These Company representatives discussed small appliances and quick freeze handling of food. This program was shared with one of the leading bottled gas companies.

Participation by farmers' wives in telling how they handled their own particular food problems added a great deal of color to the forum. This electric homemaking program was jointly sponsored by all the System Companies in Worcester County and Fitchburg Gas and Electric Company. System Rural Servicemen Ray Carrier of Webster and Frank Whouley of Leominster were on hand to help solve the electrical problems of many of the guests.

The promotion of this tremendous undertaking rested on the fine co-operation of 20 agricultural organizations in the county. The large attendance was proof of the fact that the event was well publicized. This responsibility was in the hands of Service Company Director of Agricultural Development F. L. Rimbach.

Tanglewood

Music lovers by the ten thousands enjoy festival in the Berkshires

Automobiles bring thousands to the summertime Tanglewood concerts

PHOTOS FROM BERKSHIRE HILLS CONFERENCE

The Boston Symphony Orchestra on the Tanglewood stage, Serge Koussevitzky conducting

By RUSSELL COLLINS

BY THE SHORES of Lake Mahkeenac, in the pastoral quiet of the Berkshire Hills countryside, is the summertime music center of the east—Tanglewood.

Leaving behind the heat and frenzy of the city, tens of thousands of motorists journey to Tanglewood in July and August as they have since 1934, when the Berkshire Music Festival first became a reality.

Ideally located, 150 miles from both New York and Boston (near the junction of U. S. Highways 20 and 7), in western Massachusetts, Tanglewood exemplifies one of the automobile's contributions to our culture. Over wide ribbons of highway come the music lovers, from all parts of the east. During the festival, thousands of cars are lined in neat rows in the parking area adjacent to the Music Shed.

The chief attraction to concert-goers is the Boston Symphony Orchestra, with Serge Koussevitzky as conductor. The festival is the series of concerts given every summer for five weeks by the orchestra.

Less well known, but contributing much to the musical progress of the world, is the Berkshire Music Center, the summer school sponsored by the Boston Symphony under Dr. Koussevitzky's direction. It runs six weeks, the last five concurrent with the festival.

The festival this year begins Saturday night, July 8, and the final concert of the series is scheduled for Sunday afternoon, August 13.

In the Music Shed, the men of the orchestra present an informal appearance in their white summer coats. Cool country air and the gentle rustle of trees combine with the music.

But the best picture of relaxed enjoyment during the music is that presented by the "lawn sitters." Carrying blankets, pillows, umbrellas, and picnic lunches, they lie or sit on the wide expanse of lawn in front of the Music Shed and absorb the music of the masters. So hushed is this audience and so efficient the shed's accoustics that the music can be heard distinctly hundreds of yards away.

The first Berkshire Music Festival was held in 1934, with the orchestra playing in a circus tent. After Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan presented the Tanglewood estate to festival officials, Koussevitzky stressed the need for a permanent structure.

It took a storm to provoke the required financial aid. Most of the concert on August 12, 1937, which had been scheduled for radio broadcast, was never heard. The musicians and audience were drenched as wind and rain tore at the canvas tent, and valuable instruments were soaked.

At the end of this fateful concert, Dr. Koussevitzky announced there would be no more unless a permanent shed could be built. More than $20,000 was subscribed that night, and within a few weeks $80,000 had been given. The shed was ready the next year.

A week before the festival begins, the gates of Tanglewood swing open to admit 425 youthful students of music. For six weeks, Dr. Koussevitzky, known informally to the young students as "Koussy," keeps them busy every minute they are awake. The hand-picked student body of 450 last year represented thirty-eight states, the District of Columbia, Alaska, and twenty-one foreign countries.

The various student concerts, as well as some rehearsals of the Boston Symphony Orchestra, are open to the public, in addition to the regular concert series.

Tanglewood itself has a long and romantic history. Located between Lenox and Stockbridge, Massachusetts, it was the home of Nathaniel Hawthorne from 1851 to 1853.

In this idyllic spot, Hawthorne planned "Tanglewood Tales," wrote "The Wonder Book," and gathered material for "The House of the Seven Gables." The cottage burned in 1890. A replica on the original site was built and presented in 1948 to the Boston Symphony Orchestra by the National Federation of Music Clubs. It houses studios for students at the Berkshire Music Center.

No chuck wagon dinner is complete without an Indian or two

An easterner almost gets branded

PHOTOS FROM PIKES PEAK INFORMATION BUREAU AND JOSEF MUENCH

Upthrust peaks of sandstone in the Garden of the Gods

In the Garden of the Gods

Thousands enjoy chuck wagon dinners at Colorado Springs

Crowd enjoys exhibition square dancing

Western music is the style

By WILLIAM H. GEISLER

OF ALL the numerous attractions in the beautiful summer playground that centers around Colorado Springs, one of the most pleasant and memorable, for the average visitor, is a chuck wagon dinner in the Garden of the Gods.

The setting is ideal—a great natural park of 700 acres on the northwest edge of town, where mammoth upthrusts of red sandstone tower awesomely hundreds of feet in the air.

The time is exactly right—in the evening, starting when the sun's last rays are reflected from distant Pikes Peak, and continuing into darkness under a canopy of stars, with the moon suspended above the ghostlike rocks, and the yellow light of the campfire lighting the shadowed canyon walls.

There's a friendly atmosphere, too—a spirit of informality, and much good-natured banter. When the dinner gong sounds, at sundown, everyone lines up cafeteria style and gets his chuck, western style, on a durable tin plate. Crowds average about 700, but everyone's served in twenty minutes flat.

And the food is fine—fried chicken, or mountain trout, with all the trimmin's, including sourdough biscuits baked over charcoal.

Then the crowd gathers 'round the campfire for the after-dinner fun. There's considerable horseplay, including the "branding" of a "dude" from the east. State names are called, and this prompts the singing of songs like "Missouri Waltz," "Sidewalks of New York," or "Deep in the Heart of Texas." The evening wouldn't be complete without a dance or two.

Mixed with this audience participation is western entertainment by westerners, who manufacture some fine music with mouth organ and guitar.

When the last song is sung and the flames die away into a glowing bed of coals, hundreds of visitors tell themselves, "This is the most enjoyable evening I've had in many years." Even after they reach home, they write to their hosts, the Colorado Springs Junior Chamber of Commerce, to tell them what a fine time they had.

These colorful chuck wagon dinners are held on Monday, Wednesday, and Friday nights from June through September as a community, nonprofit project sponsored by the Jaycees. The Jaycees preside in western attire, and Jaycee wives help prepare the food. Tickets should be obtained in advance at the office of the Chamber of Commerce.

Last year, some 25,000 persons attended, representing every state in the union and many foreign countries.

If you're out Colorado way, stop in at one of the covered wagon information bureaus located on all main highways into Colorado Springs. The Jaycees will be glad to answer your questions about the Pikes Peak region and will be pleased to have you stay for a chuck wagon dinner in the Garden of the Gods.

DETROIT, MICH.
JUNE, 19[illegible]

by PAUL L. PAYNE
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The Doctor says that, in effect, in America, music should be for Americans. Well that's another first. We always thought music was universal. The Metropolitan Opera Company should take heed of this or else they might go ahead with its program of Italian, French and German operas for next season. That would be unAmerican, wouldn't it Doctor?

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SCRANTON, PA.
SCRANTONIAN
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This summer the Friends will again comprise the audience which will be the first to hear the American premiere of a modern European opera, at it has in three previous summers. Jacques Ibert's comic opera, "Le Roi d'Yvetot," will be given two performances by the Opera Department under the direction of its acting head, Jan Popper. "The Jumping Frog" by Lukas Foss and Mozart's "La Finta Giardiniera" also will be produced at the Center for Friends' audiences. Thirty-four other concerts and recitals will have been played for them before the end of the season in mid-August.

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The younger and better musicians of today make up the student body, 400 strong, at the Berkshire Music Center; they come from 37 states and 15 foreign countries to study under a distinguished faculty; and they perform in orchestras, ensembles, and in three operas for those who endorse their efforts by joining the Friends of the Berkshire Music Center at Tanglewood, in which a voluntary contribution constitutes membership.

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TRANSCRIPT
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CHRYSLER EVENTS
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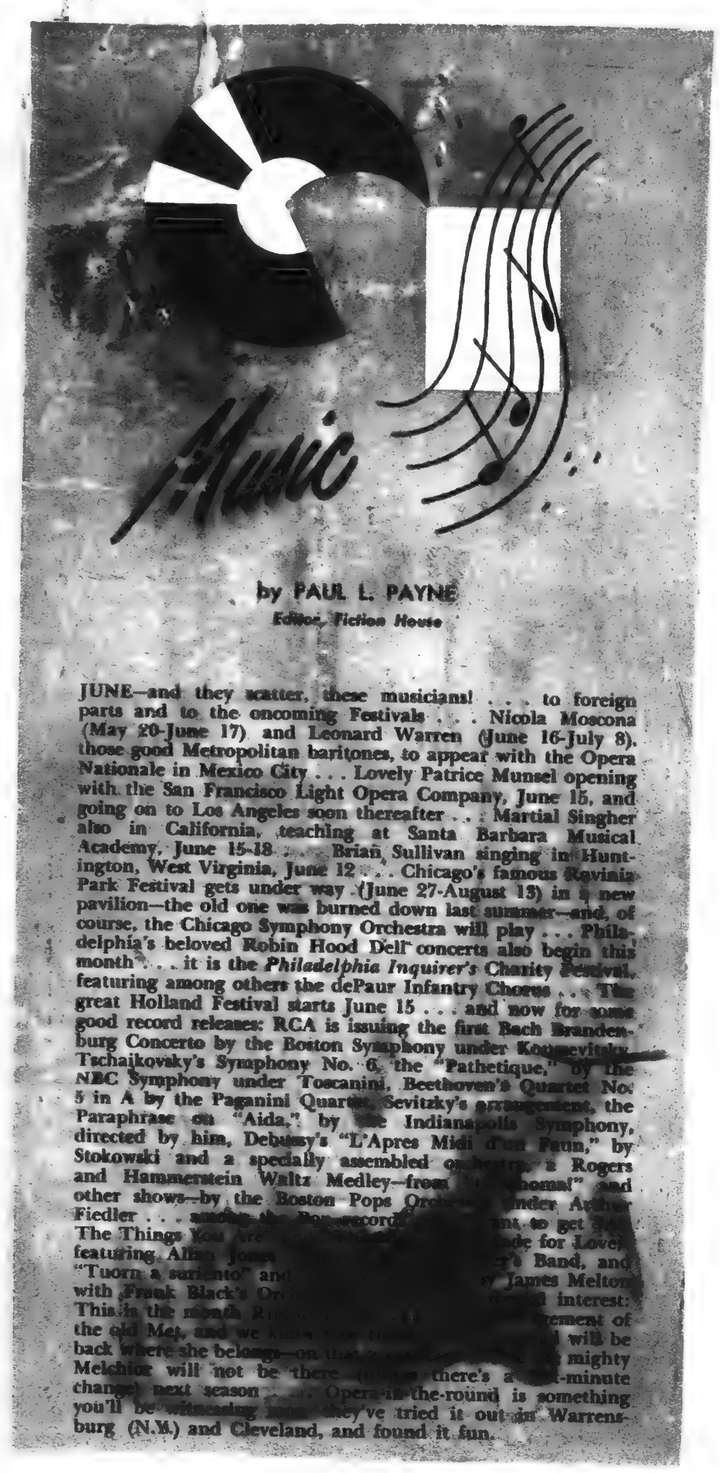

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NEWS
7/20/50

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ITALIAN ECHO
7/14/50

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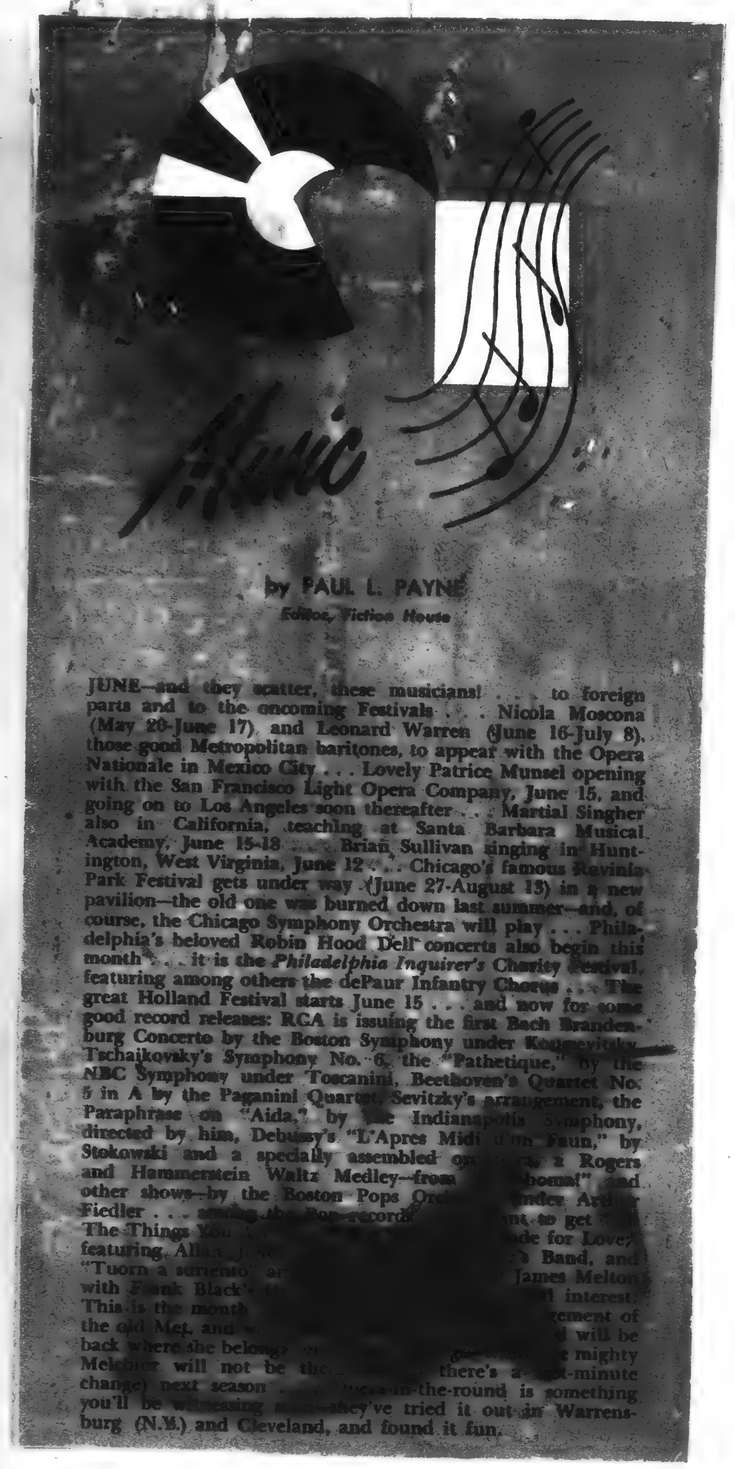

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By United Press

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In commemoration of the 200th anniversary of the composer's death, 61 of his works are scheduled in 20 events. The performances will continue almost daily until Aug. 10, when the Mass in B Minor will be given. It is one of two full-length program pieces included in the series, the other being the monumental Art of Fugue, arranged for string quartet.

In addition to performances by the Boston Symphony under Serge Koussevitzky, which will play the six Brandenburg concertos and all four of the Bach orchestra suites, concerts will be given by the faculty and student body of the Berkshire Music Center; the Roth String Quartet; by James Friskin, pianist, and Alexander Schneider, violinist.

Another presentation of Bach's music, including cantatas and orchestral works, is planned for next season at Town Hall in New York by the Bach Aria Group and the Saidenberg Little Symphony. Four concerts will be given, one a month during October, November, December and January.

SHARON, CONN
NEWS
7/20/50

Berkshire Music Center

The Friends of the Berkshire Music Center will be marking their fifth year of support of Serge Koussevitzky's music school this summer, according to Dr. Lewis Perry, their chairman, and the group will attend nearly forty musical events performed by musicians whose study their contributions make possible.

Just as the Berkshire Music Center is unique in that it is the only full-sized school maintained by a large orchestra on its own grounds and with its own dormitory, the Friends of the Center are a unique means of support for a school. The group is composed of persons who have enough interest in music and in Director Serge Koussevitzky's school to contribute financial support as they are able, and also to make up the audiences for the students who are thus given an opportunity to be heard by many music lovers at a stage in their development when most musicians have no audience.

This summer the Friends will again comprise the audience which will be the first to hear the American premiere of a modern European opera, at it has in three previous summers. Jacques Ibert's comic opera, "Le Roi d'Yvetot," will be given two performances by the Opera Department under the direction of its acting head, Jan Popper. "The Jumping Frog" by Lukas Foss and Mozart's "La Finta Giardiniera" also will be produced at the Center for Friends' audiences. Thirty-four other concerts and recitals will have been played for them before the end of the season in mid-August.

These will once again include a series of chamber music programs made possible by the Elizabeth Sprague Coolidge Foundation of the Library of Congress with performances by Alexander Schneider, James Friskin, the Roth String Quartet, and the Ricci Trio.

It is the financial support of the Friends which makes possible their attendance at these events. Much of this support is in the form of modest contributions, but a growing number of full-tuition, $150 scholarships are being provided for the purpose of enabling young musicians to study under such noted personalities as Gregor Piatigorsky, William Kroll, Aaron Copland, and many others, including, of course, Dr. Koussevitzky. Last year, the Friends were instrumental in obtaining for the Center the former Wheatleigh estate as a men's dormitory; total contributions by Friends amounted to $27,000, and more than 65,000 attended. The latter figure compares with an attendance of more than 110,000 at the Boston Symphony Orchestra's nine Berkshire Festival concerts. Last weekend's opening Friends' events attracted 2800 persons.

The younger and better musicians of today make up the student body, 400 strong, at the Berkshire Music Center; they come from 37 states and 15 foreign countries to study under a distinguished faculty; and they perform in orchestras, ensembles, and in three operas for those who endorse their efforts by joining the Friends of the Berkshire Music Center at Tanglewood, in which a voluntary contribution constitutes membership.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 28 1950

8,800 at Music Festival As 16th Season is Opened

The Berkshire Music Festival opened its 16th season last night with an appreciative throng of 8,800 attending the first concert by the Boston Symphony orchestra at Tanglewood.

Both at the opening and close of the program, Dr. Serge Koussevitzky, who conducted the orchestra, drew prolonged ovations from the audience which filled most of the reserve seats and boxes in the famed music shed, as well as spreading out over the lawns outside.

The first concert included Beethoven's "Eroica" and the Second symphony of Jan Sibelius, the same program with which Dr. Koussevitzky had closed the 1948 season.

Tonight's program will feature a concert by students from the Berkshire Music center, which wil include selections from Ravel, Gerald Kechley, a student at the center, and Bloch. Earlier, the students will stage a concert at 4:30 o'clock this afternoon, marking the 200th anniversary of the death of Johann Sebastian Bach.

Last night's attendance surpassed last year's opening throng of 8,500, and strengthened the belief that new records may be set this season.

RIVERSIDE, CAL.
PRESS
JUL 17 1950

In the World of Music

20 Performances of Bach

A wealth of music by Johann Sebastian Bach is being presented at the Berkshire Music Festival in Tanglewood, Lenox, Mass., this summer.

In commemoration of the 200th anniversary of the composer's death, 61 of his works are scheduled in 20 events. The performances will continue almost daily until Aug. 10, when the Mass in B Minor will be given. It is one of two full-length program pieces included in the series, the other being the monumental Art of Fugue, arranged for string quartet.

In addition to performances by the Boston Symphony under Serge Koussevitzky, which will play the six Brandenburg concertos and all four of the Bach orchestra suites, concerts will be given by the faculty and student body of the Berkshire Music Center; the Roth String Quartet; by James Friskin, pianist, and Alexander Schneider, violinist.

Another presentation of Bach's music, including cantatas and orchestral works, is planned for next season at Town Hall in New York by the Bach Aria Group and the Saidenberg Little Symphony. Four concerts will be given, one a month during October, November, December and January.

The Philadelphia Orchestra announces the selection of prominent guest soloists for next season, in addition to soloists from the orchestra personnel. Guest pianists will include Rudolf Serkin, William Kapell, Menahem Pressler, Rudolf Firkusny, Agi Jambor, Solomon, Anna Xydis and Eugene List.

Violinists will be Zino Francescatti, Yehudi Menuhin, Nathan Milstein, Emil Telmanyi and Carroll Glenn. Astrid Varnay, Metropolitan Opera soprano, will be heard in a Wagnerian program.

The Sadler's Wells Ballet of London is almost assured of jammed houses for all its performances during a three-week engagement at New York's Metropolitan Opera House beginning Sept. 10. S. Hurok, who is bringing the company over for a repeat engagement and a tour of the United States and Canada, announced that $267,000 out of a possible capacity of $300,000 already has been sold at the Metropolitan, two months ahead of the engagement.

[83]

SPRINGFIELD, MASS.
UNION-REPUBLICAN

CHARM OF MOZART DELIGHTS THRONG AT TANGLEWOOD

Record Crowd of 6000 Hears Boston Symphony Concert

By VICTOR PRAHL

Lenox, July 22—The charm of Mozart held sway at the Tanglewood concert given tonight by members of the Boston Symphony under the direction of Dr. Serge Koussevitzky.

Old favorites heard previously in this setting made up most of the program, but under the magic hand of Dr. Koussevitzky there was a festive joyousness in the four movements of the Haffner Serenade, which opened the program, and an engaging freshness in the perennial "Eine Kleine Nachtmusik" played after the intermission.

The "Haffner" reached the proportions of a violin concerto with its cadenzas in the second and final movements. Richard Burgin's delicate tone and refined style so perfectly suited to the music of Mozart enhanced the solo passages with subtlety both elegant and expressive. Appealing and in the best Mozartian vein was the tonal beauty of the andante. There was substance in the short but meaningful, minor-hued menuetto, and an infectious rhythm and a breezy virtuosity in the fast triplet figuration of the finale. It was one of the most delightful numbers of the evening.

Lukas Foss was the soloist in the piano concerto in C major. This young pianist, whose solo appearances were outstanding highlights of the Bach series, must surely be rated as one of the most musicianly and sensitive of contemporary pianists. The same admirable qualities exidenced in his solo appearance with our own symphony last season were to the fore again, namely that of identifying himself completely with the music. Yet withal, his playing is backed up with a personal drive that carries force and conviction. Technical clarity beauty of phrase line, a singing tone and a pulsating rhythmical lift, plus a touch of personal magic all went to give this enchanting work the breath of life.

The concert closed with an exceptionally brilliant performance of the vigorous symphony in C Major No. 34. Direct and immediate in appeal, this colorful, dynamic work represents another of the composer's happier efforts. The folksy element of its lively finale and the spirited manner in which it was delivered aroused the audience to a prolonged demonstration of approval.

In the choice and contrast of compositions, length, and finesse of performance, it was quite a perfect concert. It attracted an audience of some 6000, a record attendance for any concert ever given in the concert hall.

WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
JUL 25 1950

MUSIC MENTION

Amateurs Will Perform World Premieres of Two Works at N. E. Festival

Tanglewood, Lenox, Mass.—Amateur musicians at the Berkshire Music Center will perform the world premieres of two works at concerts on July 24 and Aug. 7 this summer. Howard Shanet, assistant to Dr. Serge Koussevitzky and conductor of the 50-piece orchestra of department five, said that both works had been written for presentation by his group.

Unlike the principal student orchestra at Tanglewood, which gives weekly concerts and is composed of highly-trained musicians, Mr. Shanet's orchestra includes many who are only incidentally involved in symphonic music. It was formed to give less-advanced students at the school a chance to play under the direction without the pressure of public performance. In the group are a pianist playing cello, an organist playing violin, an automobile salesman, six schoolteachers, three college students, and others who play more for fun than for fame or career advancement.

Three from Havana

A sample of the spirit of this orchestra, however, is apparent from the fact that three members of the violin section of the Havana Philharmonic Orchestra asked to play in it, rather than in the more professional orchestra here. These three decided to study at Tanglewood after a meeting with Dr. Koussevitzky and Mr. Shanet, when the former's tour brought them to Cuba. Though their main purpose in coming was to study chamber music at Tanglewood, under the tutelage of principals of the Boston Symphony Orchestra, they volunteered for Mr. Shanet's group when the latter came to need more strings. Because of a similar shortage of topnotch violas in the principal student orchestra, the fourth Havana Philharmonic player was not able to make the same transfer.

The first concert by this student orchestra will be performed at Tanglewood on July 24, and will feature the first performance of Eric Simon's version for voice and orchestra of Moussorgsky's "Songs and Dances of Death." Manfred Hecht, who will sing the title role in Jacques Ibert's "Le Roi d'Yvetot" at Tanglewood a week later, will be the baritone. The Moussorgsky text was translated from the Russian by Maria de Pasquale, niece of Dr. Koussevitzky, and by Alfred Weiss, a student in the libretto-writing department. Beethoven's Egmont Overture and Douglas Moore's Symphony in A will round out the program. Mr Moore, a professor at Columbia University, has been invited to attend, and is expected to be present.

"Music for Strings"

The concert on Aug. 7, again under Howard Shanet's direction, will feature "Music for Strings," by Manuel Mahler - Kalkstein. This piece was earmarked for a Tanglewood unveiling by its Israeli composer last year. Handel's Royal Fireworks Music, Hindemith's Morning Music, a toccata by Bonelli, and Brahms' Second Symphony will complete the program.

These two concerts, as are all events at Tanglewood, are open to the Friends of the Berkshire Music Center, and will be held in the Music Shed in the afternoons at 4:30, on July 24 and Aug. 7.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 24 1950

Weekend Attendanc. Record Shattered At Tanglewood

The unforgettable music of Mozart, interpreted by Dr. Serge Koussevitzky and a group of Boston Symphony Orchestra musicians, drew a record attendance yesterday to the Tanglewood music shed and lawns at Lenox.

The final in the series of six Bach-Mozart concerts was heard by 5700 music lovers. Combined with the record attendance of 6000 Saturday evening, the weekend audience total of 11,700 shattered the previous high mark of 9500 established one weekend last year.

The total attendance for this particular series of concerts was 23,000 as compared to 17,000 last year, then a record.

Yesterday's closing program included the rarely heard symphony in B-flat by Mozart and featured Pierre Luboshutz and Genia Nemenoff, who have performed for the Springfield Symphony, as the duo pianists in Mozart's concerto in E-flat major.

The mass of concert-goers on the lawn in front of the music shed presented a picture reminiscent of Coney Island on a Sunday afteroon. Dress ran the gamut from strapless gowns to beach attire. Newest addition to the motley crowd was a playpen, occupied by a baby and guarded by a young mother who knitted thruout the concert.

On Thursday evening, the main concerts will begin in the music shed. The 1950 festival will be opened by a Beethoven-Sibelius program played by the full Boston Symphony under the direction of Dr. Koussevitzky.

BRIDGEHAMPTON, N.Y
NEWS
7/28/50

People and Places

By

Leighton Rollins

Lenox, in the Berkshire Highland of northern Massachusetts, abou equally distant from New York an Boston, is in a holiday mood. Fron all over America and Europe de voted followers of music are con verging upon the hill towns of Len ox and Stockbridge.

The Berkshire Festival has jus had its first concerts of its 1950 sea son, which extends past the middl of August. Dr. Koussevitzky ha brought to them a spirit which re flects the brilliant life-giving sun shine of Arizona. Each year the Fes tival commences with two concert devoted to the music of Johann Se bastian Bach and two concerts on t Saturday evening and Sunday after noon devoted to the music of Wolf gang Amadeus Mozart. The week end past the enraptured throng have learned something of the eter nal spirit of Bach and something o the exciting spirit of disciplined youth under the guiding and stimu lating direction of Dr. Koussevitzky and Aaron Copland, Assistant Director of the Berkshire Music Center, which is the music school associated with the Festival at its magnificent "Tanglewood" estate.

On Friday evening of this opening week-end of the Festival season, one of the two student orchestras of 100 young men and women gave an enthusiastically applauded concert in the great music shed, which seats 6000 within its pie shaped auditorium and 6000 outside on its vast lawn bordered by elms and sky-touching pine trees.

As in past seasons the orchestra is led by a series of young conductors, most of whom are studying the conductors art under Dr. Koussevitzky. Irwin Hoofman, who has been at Lenox for several summers gave a spirited reading of Copland's El Salon Mexico. The programme was concluded with Schumann's Symphony No. 1 in B flat, Opus 38. Lukas Foss, pianist for the Boston Symphony and well known composer, (his "The Song of Songs" for voice and orchestra well be played by the Boston Symphony on July 30th., conducted by Leonard Bernstein), conducted this brilliant young orchestra with zest and elan. These symphonic concerts given on Friday evenings, each summer by two student orchestras, each numbering a 100 each, have the rare quality of stirring the audience to a special kind of applause which shows beyond any question that it appreciated the spirit that trained and disciplined youth has to offer as its visa to future success and recognition.

On the next afternoon the music shed was filled again by an audience which had assembled to hear one of Americas great organists, E. Power Biggs, in a recital of organ music by Bach. To the uninvited accompaniment of the jubilant chirping of an overgrown sparrow, perched high in the girders over our heads. Biggs played with memorable distinction the six so called Schubler Chorale Preludes, named for the publisher who first issued them beginning with the familiar "Sleepers Wake" and concluding with "Comest Thou Now, Jesu, from Heaven Above". Biggs completed his recital with the heart-shaking Toccatta in F Major.

All over the world, which we continue to call civilized,musicians are honoring the memory of Bach, on the anniversary of his death. His son Phillipps Emanuel Bach, recorded it. "He died on July 28th. of the year of Grace 1750."

When Dr. Koussevitzky conducted the Boston Symphony Orchestra in two concerts devoted to Bach, which brought to an end the first week of the Festival, I had a feeling he did it with the same quiet and sublime spirit of trust and faith which moved Bach to request that the name of a choral he was dictating be changed. Bach was old and he was blind. He was dictating a choral for the organ to his son-in-law. He had first chosen the title, "When In the Hour of Utmost Need," but as he proceeded with this composition he felt that death had come for him. He then asked that the title be changed to "Before Thy Throne, My God, I Stand".

The Berkshire Festival audiences are brought to-gether in a common spirit of ready and heady enthusiasm for the concerts they have come to hear. As a consequence the applause is tremendous. Wave on wave of mounting sound, punctuated by a powerful choir shouting "Bravo". The bravos echo from the shores of the Stockbridge Bowl and down the green hills which rise above the Festival grounds, known as "Tanglewood", where incidentally Hawthorne first told "The Tanglewood Tales" to his children.

Near-by almost across the street from the entrance to "Tanglewood" is Hawthorne Hill, an Inn which is more like a club. At the top of the hill going into the village is the Curtis Hotel, which has been serving satisfied customers for over a hundred years, and The Village Inn, a modest hotel patronized by a discriminating clientele, and on the old Stockbridge Road is Elm Court. Elm Court is a fabulous hotel which was until recently the country residence of Mrs. Henry White, whose husband was our Ambasasdor to The Court of St. James. Magnificent rooms open out onto equally magnificent lawns and gardens.

This is the time of the year when the residents of Berkshire County begin to wear a glazed look in their eyes. And no wonder! In the next three weeks the following public events are listed: 27 concerts and 3 operas at the Festival, 3 plays at the Berkshire Playhouse, Stockbridge, including the try-out of "Once An Actor", by Rosemary Casey with Leo Carroll, and 9 performances of Ballet. If your feet, head and eyes havn't given out, there are also a series of modern movies at the Berkshire Museum!

WESTCHESTER, PA.
LOCAL NEWS
JUL 27 1950

BACH MUSIC BEING PRESENTED AT BERKSHIRE FESTIVAL

New York, July 27 (U.P.)—A wealth of music by Johann Sebastian Bach is being presented at the Berkshire Music Festival in Tanglewood, Lenox, Mass., this summer.

In commemoration of the 200th anniversary of the composer's death, 61 of his works are scheduled in 20 events. The performances will continue almost daily until Aug. 10, when the Mass in B Minor will be given. It is one of two full-length program pieces included in the series, the other being the monumental Art of Fugue, aranged for string quartet.

In addition to performances by the Boston Symphony under Serge Koussevitzky, which will play the six Brandenburg concertos and all four of the Bach orchestra suites, concerts will be given by the faculty and student body of the Berkshire Music Center; the Roth String Quartet; by James Friskin, pianist, and Alexander Schneider, violinist.

Another presentation of Bach's music, including cantatas and orchestral works, is planned for next season at Town Hall in New York by the Bach Aria Group and the Saidenberg Little Symphony. Four concerts will be given, one a month during October, November, December and January.

NORTHAMPTON, MASS.
GAZETTE

Huge Audience Attends Opening At Tanglewood

An appreciative and enthusiastic audience of nearly 9,000 attended the opening of the Berkshire Festival last night at Tanglewood.

Dr. Serge Koussevitzky, that fountain of energy, conducted the Boston Symphon orchestra in Beethoven's Eroica and the Second Symphony of Jan Sibelius. Koussevitzky chose to open the festival with the Beethoven selection and its presentation was magnificent.

The conductor and orchestra received a tremendous ovation after "Eroica", which was interpreted brilliantly.

The concert was a virtual sell-out and hundreds of music lovers reclined on the spacious lawns to hear the music of the masters. It was a comfortably cool summer evening and a full moon added magic to the scene.

LEWISTON, ME.
SUN
JUL 28 1950

Members U. N. Secretariat Are Guests at Tanglewood

Berkshire County and the Boston Symphony Orchestra will play host this week end to fifty members of the U. N. Secretariat, as a result of a request for such arrangements made last year by Mrs. Eleanor Roosevelt, United States delegate to the world group. Mrs. Roosevelt herself will be at Tanglewood next week as the guest of Serge Koussevitzky, director of the Berkshire Music Center. The two will spend some time in discussing the former First Lady's role as narrator in Prokofieff's "Peter and the Wolf", to be performed by the Boston Symphony Orchestra on August 11 as a part of "Tanglewood on Parade", the annual program for the benefit of the Berkshire Music Center.

This week end, the first of the three major Berkshire Festival concert weekends, the group from Lake Success, including Secretariat members from many nations, will hear two of the Shed concerts as guests of Tanglewood. Their hosts over the week end will be Berkshire County residents, who will take the visitors into their homes. Local arrangements have been made under the supervision of K. K. Paluev of Pittsfield, chairman of the Workshop for World Understanding. According to Mr. Paluev, the U. N. group will include two of the Assistant Secretaries General.

The arrival of Mrs. Roosevelt at Tanglewood next week will crystallize final plans for the months-old idea of having her as narrator in the popular Prokofieff work, subtitled "A Musical Fairy Tale for Children".

"Tanglewood on Parade" also will feature performances by the Boston Symphony Orchestra of Haydn's "Oxford" Symphony and Dvorak's Symphony, "From the New World". Tickets to the program are seperate from Festival presentations, and are available now at the Tanglewood box office. Purchasers of tickets also will be able to visit the activities of the five departments of the Berkshire Music Center, the music school founded by Dr. Koussevitsky, during the afternoon. Door prizes and waltzing on the lawn will also be a part of the program. Because of the hours—from six until eleven in the evening—many groups bring picnic suppers, and in past years there has always been a distinguished list of box-holders for the event.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 28

Conducts Concerts At Tanglewood Twice Next Week

Victor de Sabata

Attending the concerts this weekend at Tanglewood is Victor de Sabata, Italian conductor, who is making his first visit to the Berkshire Music Festival. He will conduct concerts next Thursday and Saturday.

Selection of the Italian conductor by the board of trustees of the festival brought sharp criticism from Dr. Serge Koussevitzky, director, who has fostered American musicianship.

The program on Thursday, conducted by de Sabata, will include Brahms' Academic Festival Overture; Schubert's Unfinished Symphony; Respighi's "Pines of Rome"; Gould's Spirituals for String Choir and Orchestra, and Wagner's Prelude and Love-Death from "Tristan and Isolde."

On the following Saturday the Boston Symphony will perform Bach's Sinfonia from the Christmas Oratorio; Mozart's Symphony in E-flat Major, No. 39; Berlioz's Overture to "The Roman Carnival"; Ghedini's Pezzo Concertante, and Beethoven's Fifth Symphony.

The shed concert on Sunday afternoon, Aug. 6, will be conducted by Leonard Bernstein. The program includes Ravel's Piano Concerto; Mother Goose Suite and Alborada del Gracioso; excerpts from Berlioz' "Romeo and Juliet."

Koussevitzky will conduct on Aug. 10 and 13 and Eleazar de Carvalho on Aug. 12.

Thursday and Saturday concerts are held in the music shed at 8.15 p. m. and at 3 p. m. on Sundays. General admission tickets are sold on the grounds.

TACOMA, WASH.
NEWS-TRIBUNE
JUL 30 1950

Two Premieres At Tanglewood

TANGLEWOOD, Lenox, Mass., July 29.—Amateur musicians at the Berkshire Music center programmed world premieres of two works at July and August concerts. Howard Shanet, assistant to Dr. Serge Koussevitzky and conductor of the 50-piece orchestra of Department Five, said that both works had been written for presentation by his group.

Unlike the principal student orchestra at Tanglewood, which gives weekly concerts and is composed of highly-trained musicians, Shanet's orchestra includes many who are only incidentally involved in symphonic music. It was formed to give less-advanced students at the school a chance to play under direction without the pressure of public performance. In the group are a pianist playing cello, an organist playing violin, an automobile salesman, six schoolteachers, three college students, and others who play more for fun than for fame or career advancement.

The first concert by this student orchestra was performed at Tanglewood July 24, and featured the first performance of Eric Simon's version for voice and orchestra of Moussorgsky's "Songs and Dances of Death." Manfred Hecht was the baritone. The Moussorgsky text was translated from the Russian by Maria de Pasquale, niece of Dr. Koussovitsky, and by Alfred Weiss, a student in the libretto-writing department.

The concert Aug. 7, again under Howard Shanet's direction, will feature "Music for Strings" by Manuel Mahler - Kalkstein. This piece was earmarked for a Tanglewood unveiling by its Israeli composer last year.

DALLAS, TEX.
NEWS
JUL 31 1950

De Sabata Next For Tanglewood

Special to The News

TANGLEWOOD, Lenox, Mass., July 30.—Victor de Sabata will conduct the Boston Symphony Thursday and Saturday of the week end Berkshire Festical concerts. He will be followed on next Sunday's concert by Leonard Bernstein, who also conducted this past Sunday. Subsequently Serge Koussevitzky will be on the podium Aug. 10 and 13 and Eleazar de Carvalho Aug. 12.

De Sabata's Thursday program will include works by Brahms, Schubert, and Wagner, in addition to Morton Gould's Spirituals for String Choir and Orchestra. Saturday he will conduct Ghedini's "Pezzo Concertante" and works by Bach, Mozart, Berlioz, and Beethoven.

Mr. Bernstein will double as conductor and soloist for the Ravel Piano Concerto, and will conduct the orchestra in works by Ravel and Berlioz.

KINGSTON, N.Y.
FREEMAN
JUL 29 1950

Mrs. Roosevelt to Act As Narrator in Tanglewood's 'Peter'

Tanglewood, Lenox, Mass., July 29—Berkshire county and the Boston Symphony Orchestra will play host this week-end to 50 members of the U.N. Secretariat, as a result of a request for such arrangements made last year by Mrs. Eleanor Roosevelt, United States delegate to the world group.

Mrs. Roosevelt herself will be at Tanglewood next week. as the guest of Serge Koussevitzky, director of the Berkshire Music Center. The two will spend some time in discussing the former First Lady's role as narrator in Prokofieff's "Peter and the Wolf," to be performed by the Boston Symphony Orchestra August 11 as a part of "Tanglewood on Parade," the annual program for the benefit of the Berkshire Music Center.

This week-end, the first of the three major Berkshire Festival concert week-ends, the group from Lake Success, including Secretariat members from many nations, will hear two of the Shed concerts as guests of Tanglewood. Their hosts over the week-end will be Berkshire county residents, who will take the visitors into their homes. Local arrangements have been made under the supervision of K. K. Paluev of Pittsfield, chairman of the Workshop for World Understanding. According to Mr. Paluev, the U. N. group will include two of the Assistant Secretaries General.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 29 1950

Koussevitzky to Lead Orchestra Tonight

Guest Conductor Bernstein to Direct Tanglewood Concert Tomorrow.

Dr. Serge Koussevitzky will lead the Boston Symphony orchestra at the concert to be presented this evening at 8:15 o'clock in the Shed at Tanglewood, while Guest Conductor Leonard Bernstein will direct the orchestra at the concert tomorrow afternoon at 3.

The fourth concert of chamber music by members of Department 2 at the Berkshire Music center there will be presented by the students tomorrow morning at 10 o'clock in Chamber Music hall.

The program this evening will include Bruckner's "Symphony No. 2," with Debussy's "Two Nocturnes" and "La Mer." The program tomorrow will feature Diamond's "Timon of Athens," Foss' "The Song of Songs (Ellabelle Davis), and Brahms' "Symphony No. 2.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 31 1950

9500 Music Lovers At Tanglewood Concert Sunday

A brief thunderstorm gave an audience of 9500 some uneasy moments at Tanglewood Sunday afternoon and delayed the start of the program by five minutes.

Most of the concert-goers who thronged the lawn remained to hear Leonard Bernstein conduct the Boston Symphony orchestra in new works by three American composers and Brahms' First Symphony.

The program included the adagio from Shapiro's "Symphony for Classical Orchestra" written in 1947, David Diamond's "Timon of Athens," and "Song of Songs," by Lukas Foss. Both Diamond and Foss were in the audience.

Also in the audience was the Italian conductor, Victor de Sabata who will conduct the concert Thursday night.

Special guests at the afternoon program were 50 members of the United Nations Secretariat who were entertained in Lenox over the week-end by Dr. Serge Koussevisky and the Friends of the Berkshire Festival. Another group of guests comprised foreign engineers from 25 countries who are studying at Massachusetts Institute of Technology as part of a summer project.

One of the Sunday patrons in the shed left the concert in a huff, tearing his ticket to shreds as he stormed toward the public relations department to file a complaint over the fact that the concert was not opened with the "Star Spangled Banner."

DALLAS, TEX.
NEWS
JUL 30 1950

U.N. Secretariat Tanglewood Guests

Special to The News

TANGLEWOOD, Lenox, Mass., July 29.—Berkshire County and the Boston Symphony Orchestra will play host this week end to fifty members of the U.N. Secretariat, as a result of a request for such arrangements made last year by Mrs. Eleanor Roosevelt, United States delegate to the world group.

Mrs. Roosevelt herself will be at Tanglewood next week as the guest of Serge Koussevitzky, director of the Berkshire Music Center.

BOOK REVIEW DIGEST
NEW YORK, N. Y.
AUG - 1950

TURGENEV, IVAN SERGEEVICH. Borzoi Turgenev; tr. from the Russian by Harry Stevens; foreword by Serge Koussevitzky; introd. by Avrahm Yarmolinsky. Knopf $4.95

A collection of seven of Turgenev's works, all newly translated. Contents: Smoke; Fathers and sons; First love; On the eve; Rudin; A quiet spot (the backwater); The diary of a superfluous man.

Chicago Sun p22 Ap 23 '50 150w
Kirkus 18:45 Ja 15 '50 180w

"The new translation is said to be closer to the original than some of the earlier translations were. Of this I am not a competent judge, but this is good English. The selection is excellent and the Turgenev here presented is Turgenev at his best."

+ N Y Herald Tribune Bk R p25 Mr 26 '50 240w

"The present edition does not include Turgenev's most robust work, 'A Sportsman's Sketches.' . . So that excellently as Mr. Stevens' new translations read (except for a few jarring literalisms), the effect of this edition is to point up Turgenev's melancholy, his lack of inventive power, and even the curious suggestion he sometimes gives of some deep inertia inside himself." Alfred Kazin

N Y Times p5 Mr 12 '50 1400w
New Yorker 26:126 Ap 22 '50 120w

Reviewed by E. J. Simmons
Sat R of Lit 33:18 Je 3 '50 650w

LEWISTON, ME.
SUN
JUL 28 1950

Members U. N. Secretariat Are Guests at Tanglewood

Berkshire County and the Boston Symphony Orchestra will play host this week-end to fifty members of the U. N. Secretariat, as a result of a request for such arrangements made last year by Mrs. Eleanor Roosevelt, United States delegate to the world group. Mrs. Roosevelt herself will be at Tanglewood next week as the guest of Serge Koussevitzky, director of the Berkshire Music Center. The two will spend some time in discussing the former First Lady's role as narrator in Prokofieff's "Peter and the Wolf", to be performed by the Boston Symphony Orchestra on August 11 as a part of "Tanglewood on Parade", the annual program for the benefit of the Berkshire Music Center.

This week end, the first of the three major Berkshire Festival concert weekends, the group from Lake Success, including Secretariat members from many nations, will hear two of the Shed concerts as guests of Tanglewood. Their hosts over the week end will be Berkshire County residents, who will take the visitors into their homes. Local arrangements have been made under the supervision of K. K. Paluev of Pittsfield, chairman of the Workshop for World Understanding. According to Mr. Paluev, the U. N. group will include two of the Assistant Secretaries General.

The arrival of Mrs. Roosevelt at Tanglewood next week will crystallize final plans for the months-old idea of having her be narrator in the popular Prokofieff work, subtitled "A Musical Fairy Tale for Children".

"Tanglewood on Parade" also will feature performances by the Boston Symphony Orchestra of Haydn's "Oxford" Symphony and Dvorak's Symphony, "From the New World". Tickets to the program are seperate from Festival presentations, and are available now at the Tanglewood box office. Purchasers of tickets also will be able to visit the activities of the five departments of the Berkshire Music Center, the music school founded by Dr. Koussevitsky, during the afternoon. Door prizes and waltzing on the lawn will also be a part of the program. Because of the hours—from six until eleven in the evening—many groups bring picnic suppers, and in past years there has always been a distinguished list of box-holders for the event.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 28

Conducts Concerts At Tanglewood Twice Next Week

Victor de Sabata

Attending the concerts this weekend at Tanglewood is Victor de Sabata, Italian conductor, who is making his first visit to the Berkshire Music Festival. He will conduct concerts next Thursday and Saturday.

Selection of the Italian conductor by the board of trustees of the festival brought sharp criticism from Dr. Serge Koussevitzky, director, who has fostered American musicianship.

The program on Thursday, conducted by de Sabata, will include Brahms' Academic Festival Overture; Schubert's Unfinished Symphony; Respighi's "Pines of Rome"; Gould's Spirituals for String Choir and Orchestra, and Wagner's Prelude and Love-Death from "Tristan and Isolde."

On the following Saturday the Boston Symphony will perform Bach's Sinfonia from the Christmas Oratorio; Mozart's Symphony in E-flat Major, No. 39; Berlioz's Overture to "The Roman Carnival"; Ghedini's Pezzo Concertante, and Beethoven's Fifth Symphony.

The shed concert on Sunday afternoon, Aug. 6, will be conducted by Leonard Bernstein. The program includes Ravel's Piano Concerto; Mother Goose Suite and Alborada del Gracioso; excerpts from Berlioz' "Romeo and Juliet."

Koussevitzky will conduct on Aug. 10 and 13 and Eleazar de Carvalho on Aug. 12.

Thursday and Saturday concerts are held in the music shed at 8.15 p. m. and at 3 p. m. on Sundays. General admission tickets are sold on the grounds.

TACOMA, WASH.
NEWS-TRIBUNE
JUL 30 1950

Two Premieres At Tanglewood

TANGLEWOOD, Lenox, Mass., July 29.—Amateur musicians at the Berkshire Music center programmed world premieres of two works at July and August concerts. Howard Shanet, assistant to Dr. [illegible] and conductor of the 50-piece orchestra of Department Five, said that both works had been written for presentation by his group.

Unlike the principal student orchestra at Tanglewood, which gives weekly concerts and is composed of highly-trained musicians, Shanet's orchestra includes many who are only incidentally involved in symphonic music. It was formed to give less-advanced students at the school a chance to play under direction without the pressure of public performance. In the group are a pianist playing cello, an organist playing violin, an automobile salesman, six schoolteachers, three college students, and others who play more for fun than for fame or career advancement.

The first concert by this student orchestra was performed at Tanglewood July 24, and featured the first performance of Eric Simon's version for voice and orchestra of Moussorgsky's "Songs and Dances of Death." Manfred Hecht was the baritone. The Moussorgsky text was translated from the Russian by Maria de Pasquale, niece of Dr. Koussovitsky, and by Alfred Weiss, a student in the libretto-writing department.

The concert Aug. 7, again under Howard Shanet's direction, will feature "Music for Strings" by Manuel Mahler - Kalkstein. This piece was earmarked for a Tanglewood unveiling by its Israeli composer last year.

DALLAS, TEX.
NEWS
JUL 31 1950

De Sabata Next For Tanglewood

Special to The News

TANGLEWOOD, Lenox, Mass., July 30.—Victor de Sabata will conduct the Boston Symphony Thursday and Saturday of the week end Berkshire Festical concerts. He will be followed on next Sunday's concert by Leonard Bernstein, who also conducted this past Sunday. Subsequently Serge Koussevitzky will be on the podium Aug. 10 and 13 and Eleazar de Carvalho Aug. 12.

De Sabata's Thursday program will include works by Brahms, Schubert, and Wagner, in addition to Morton Gould's Spirituals for String Choir and Orchestra. Saturday he will conduct Ghedini's "Pezzo Concertante" and works by Bach, Mozart, Berlioz, and Beethoven.

Mr. Bernstein will double as conductor and soloist for the Ravel Piano Concerto, and will conduct the orchestra in works by Ravel and Berlioz.

KINGSTON, N. Y.
FREEMAN
JUL 29 1950

Mrs. Roosevelt to Act As Narrator in Tanglewood's 'Peter'

Tanglewood, Lenox, Mass., July 29—Berkshire county and the Boston Symphony Orchestra will play host this week-end to 50 members of the U.N. Secretariat, as a result of a request for such arrangements made last year by Mrs. Eleanor Roosevelt, United States delegate to the world group.

Mrs. Roosevelt herself will be at Tanglewood next week, as the guest of Serge Koussevitzky, director of the Berkshire Music Center. The two will spend some time in discussing the former First Lady's role as narrator in Prokofieff's "Peter and the Wolf," to be performed by the Boston Symphony Orchestra August 11 as a part of "Tanglewood on Parade," the annual program for the benefit of the Berkshire Music Center.

This week-end, the first of the three major Berkshire Festival concert week-ends, the group from Lake Success, including Secretariat members from many nations, will hear two of the Shed concerts as guests of Tanglewood. Their hosts over the week-end will be Berkshire county residents, who will take the visitors into their homes. Local arrangements have been made under the supervision of K. K. Paluev of Pittsfield, chairman of the Workshop for World Understanding. According to Mr. Paluev, the U. N. group will include two of the Assistant Secretaries General.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 29 1950

Koussevitzky to Lead Orchestra Tonight

Guest Conductor Bernstein to Direct Tanglewood Concert Tomorrow.

Dr. Serge Koussevitzky will lead the Boston Symphony orchestra at the concert to be presented this evening at 8:15 o'clock in the Shed at Tanglewood, while Guest Conductor Leonard Bernstein will direct the orchestra at the concert tomorrow afternoon at 3.

The fourth concert of chamber music by members of Department 2 at the Berkshire Music center there will be presented by the students tomorrow morning at 10 o'clock in Chamber Music hall.

The program this evening will include Bruckner's "Symphony No. 2," with Debussy's "Two Nocturnes" and "La Mer." The program tomorrow will feature Diamond's "Timon of Athens," Foss' "The Song of Songs (Ellabelle Davis), and Brahms' "Symphony No. 2."

9500 Music Lovers At Tanglewood Concert Sunday

A brief thunderstorm gave an audience of 9500 some uneasy moments at Tanglewood Sunday afternoon and delayed the start of the program by five minutes.

Most of the concert-goers who thronged the lawn remained to hear Leonard Bernstein conduct the Boston Symphony orchestra in new works by [illegible] composers and Brahms' First Symphony.

The program included the adagio from Shapiro's "Symphony for Classical Orchestra" written in 1947, David Diamond's "Timon of Athens," and "Song of Songs," by Lukas Foss. Both Diamond and Foss were in the audience.

Also in the audience was the Italian conductor, Victor de Sabata who will conduct the concert Thursday night.

Special guests at the afternoon program were 50 members of the United Nations Secretariat who were entertained in Lenox over the week-end by Dr. Serge Koussevisky and the Friends of the Berkshire Festival. Another group of guests comprised foreign engineers from 25 countries who are studying at Massachusetts Institute of Technology as part of a summer project.

One of the Sunday patrons in the shed left the concert in a huff, tearing his ticket to shreds as he stormed toward the public relations department to file a complaint over the fact that the concert was not opened with the "Star Spangled Banner."

DALLAS, TEX.
NEWS
JUL 30 1950

U.N. Secretariat Tanglewood Guests

Special to The News

TANGLEWOOD, Lenox, Mass., July 29.—Berkshire County and the Boston Symphony Orchestra will play host this week end to fifty members of the U.N. Secretariat, as a result of a request for such arrangements made last year by Mrs. Eleanor Roosevelt, United States delegate to the world group.

Mrs. Roosevelt herself will be at Tanglewood next week as the guest of Serge Koussevitzky, director of the Berk[illegible] Center.

BOOK REVIEW DIGEST
NEW YORK, N. Y.
AUG - 1950

TURGENEV, IVAN SERGEEVICH. Borzoi Turgenev; tr. from the Russian by Harry Stevens; foreword by Serge Koussevitzky; introd. by Avrahm Yarmolinsky. [illegible] $4.95 Knopf

A collection of seven of Turgenev's works, all newly translated. Contents: Smoke; Fathers and sons; First love; On the eve; Rudin; A quiet spot (the backwater); The diary of a superfluous man.

Chicago Sun p22 Ap 23 '50 150w
Kirkus 18:45 Ja 15 '50 130w

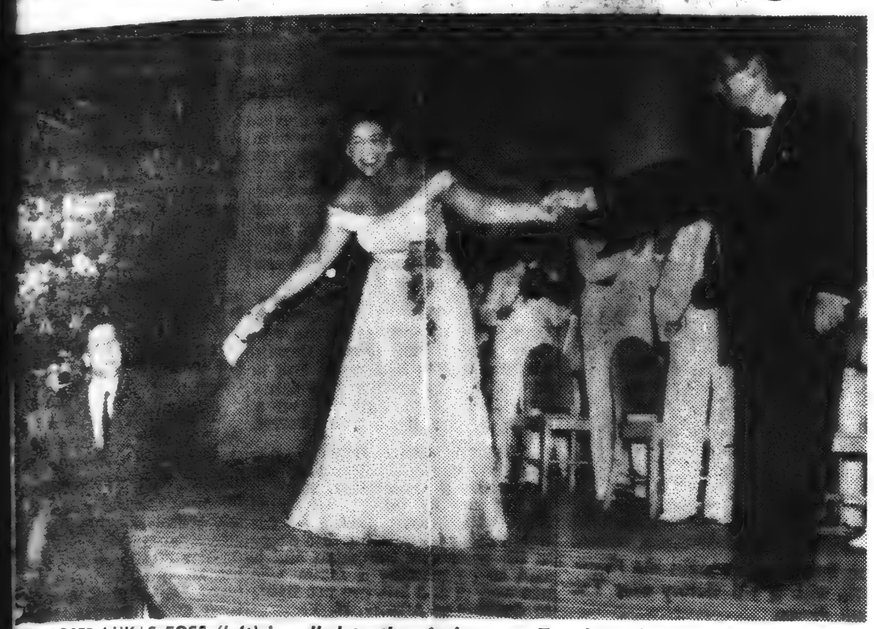
"The new translation is said to be closer to the original than some of the earlier translations were. Of this I am not a competent judge, but this is good English. The selection is excellent and the Turgenev here presented is Turgenev at his best."
+ N Y Herald Tribune Bk R p25 Mr 26 '50 240w

"The present edition does not include Turgenev's most robust work, 'A Sportsman's Sketches.' So that excellently as Mr. Stevens' new translations read (except for a few jarring literalisms), the effect of this edition is to point up Turgenev's melancholy, his lack of inventive power, and even the curious suggestion he sometimes gives of some deep inertia inside himself." Alfred Kazin
N Y Times p5 Mr 12 '50 1400w
New Yorker 26:126 Ap 22 '50 120w

Reviewed by E. J. Simmons
Sat R of Lit 33:18 Je 3 '50 650w

HARTFORD, CONN.
TIMES

Foss Cantata Wins Ovation In Tanglewood Offering



COMPOSER LUKAS FOSS *(left) is called to the platform at Tanglewood to receive ovation following performance of his Biblical Cantata "The Song of Songs" for orchestra and solo soprano, Ellabelle Davis (center), under direction of Leonard Bernstein (right).*

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.— Leonard Bernstein, favored disciple of Koussevitzky, took over the podium at Tanglewood Sunday and interpreted three works by composers living "here and now."

All three, Lukas Foss, Harold Shapero and David Diamond, were present and received deserved recognition. For Shapero and Diamond the response was cordial; Foss was acclaimed. It was insisted that he go to the platform, and there he received resounding congratulations along with Ellabelle Davis, soprano, and with Bernstein. There could have been no better proof that the public quickly recognizes the composer who has something to say and says it effectively.

It was the solo cantata of Foss, "The Song of Songs" for voice and orchestra which really lifted the audience out of a humid, threatening Sunday afternoon atmosphere to cheer for the artist whose hand Bernstein devoutly kissed at the conclusion of her interpretation of the Biblical settings.

* * *

SHAPERO'S composition was the victim of ambiguous titling. Designated in the first instance as Classic Symphony (for Classical Orchestra)," the notes referred simply to a "Symphony for Classical Orchestra." Thus seeming the slow movement of a short work, it actually was long enough and tedious enough to be a complete one-movement symphony, so I judge that is what it was.

The program book reported that Shapero had the "benefits of distinguished instruction: Boulanger, Hindemith, Krenek, Slonimsky, Stravinsky, Piston and Copland." His work sounded as though he had too many teachers—labored and unoriginal.

There isn't much more to be said for Diamond's "Timon of Athens" except that it contains the most excruciating, deliberately discordant I have ever heard as Bernstein executed with tremendous crescendo.

The quiet conciliatory episode that followed was not enough to convince one that Timon was any the better understood for the symphonic experience.

ELLABELLE DAVIS has a beautiful voice, firm and even in texture, sweet, musical and implemented by a fine intelligence.

The Foss work is plausible in its references to voluptuous psalmody. The first song is antique in thematic and harmonic material; the second delightfully lissome and lilting; the third grippingly dramatic, affording opportunities for Miss Davis' darker tones. The composer gave her some bristling orchestral barriers to overcome and he also authored some writing for horns which was anything but idiomatic. Condensation would improve the cantata which is long.

Bernstein, who excels in modern interpretations, threw in for good measure the Brahms E minor Symphony, a reliable repertory item in which he confirmed the Koussevitzky tutelage.

In some respects he has gained maturity. If he hasn't the same tailor as Koussevitzky he has one just as good. His newly acquired foible of shooting the jeweled cuff will remind old-timers of Nikisch.

* * *

Saturday's Concert

Leave it to Koussevitzky to make program-mates of Bruckner and Debussy. What a pair!

The first a withdrawn, dedicated Catholic, who in his child-like simplicity occasionally found an aperture to Heaven, as in the slow movement of the hour-long Seventh Symphony; the other an urbane decadent, who painted the two nocturnes and "The Sea" with a cynical, phosphorescent impressionism — Bruckner in retreat from terrestrial realism; Debussy escaped into illusion.

It was about as antithetical as the fact that both Fritz Kreisler and Benny Goodman (individually) were seen among the 9,900 persons attracted to Tanglewood Saturday night.

Koussevitzky is sufficiently Parisian to give us a lambent Debussy. He has the reputation and he did nothing to harm it this time, except that he remained Koussevitzky; which means that he has eyes in the back of his head for the effect upon his audience.

* * *

THE STRAIN he throws upon the orchestra is not important to him. The brass choir was screechy and high-strung all evening. Ensemble was often secondary.

Of the two composers I preferred Bruckner because Koussevitzky added an element for which he was never distinguished and that was a legato quality—a flow that was almost vocal, a cohesion which enabled the composition to wear its great length becomingly

The first movement of Bruckner's **E major** is a protracted song, inspired and happy singing. The scherzo has its intimations of the day of wrath but it is hearsay evidence and there is no smell of brimstone. The finale, in Koussevitzky's terms, is simply a case of leaping from climax to climax.

In listening to the marvelous slow movement it was impossible not to recall the companion section of Thursday night's Eroica—great and apocalyptic both of them, but Bruckner's is redeemed music while Beethoven's despair is barely reconciled.

Of the Debussy nocturnes, the first, "Clouds," I regard as unsymphonic. It is seldom played except to the accompaniment of restless coughing and certainly not be attempted in open-air performance.

"Festivals" was a magnificent burst of orchestral virtuosity. The three panels of "The Sea" were equally sonorous and pictorial. There are some melodies here which the popular tunesmiths will seize upon some day.

* * *

A BRIEF SHOWER disturbed Saturday's night's concert and a similar threat and eventual downpour cut into Sunday afternoon's attendance. Saturday night several thousand lawn sitters managed to crowd under the rim of the big shed and few, if any, left the grounds.

There were of course some disturbing noises and I thought that Koussevitzky was needlessly impatient about it. He was also sharply peremptory about squelching applause which burst out quite spontaneously between movements of the Bruckner Symphony.

Victor de Sabata who will conduct the next three concerts Thursday and Saturday evenings and Sunday afternoon was in the audience.

[86]

WORCESTER, MASS.
TELEGRAM
AUG 1 - 1950

Berkshire Music Center Has 40 Student Units

By RAYMOND MORIN

LENOX, Tuesday—The average patron of the Berkshire Music Festival does not realize that the real heartbeat of Tanglewood is the Berkshire Music Center.

The younger and better musicians of today make up the student body; this Summer there are 400 of them. They come from 37 states and 15 foreign countries to study under a distinguished faculty. They perform in orchestras, ensembles, and in three operas for those who endorse their efforts by joining the Friends of the Berkshire Music Center, in which a voluntary contribution constitutes membership.

This Summer's list of Friends is not yet complete, but last year they were instrumental in obtaining for the Center the former Wheatleigh estate as a men's dormitory; contributions amounted to $27,000 and more than 65,000 attended student events.

Guiding Spirit

The guilding spirit of this Tanglewood is Serge Koussevitzky. It was this Tanglewood to which he referred when he stated in a recent broadcast—"Tanglewood, it is my child. It is my creation. It is my blood and tears. Tanglewood I will never give up."

Koussevitzky's name, as director, does not appear on the cover of this year's Berkshire Festival program—but it is significant that all programs and literature about the Berkshire Music Center carry the words, "Serge Koussevitzky, Director."

Any student who comes here to enjoy a vacation with music is brought sharply to attention from the start. There may be isolated moments when some kind of music is not heard somewhere on the grounds from early morning to late at night, but I have rarely experienced them.

The other day I attended a student choral concert at which I was astonished at the lack of vitality in the orchestral accompaniment. After these events there is always a forum discussion, and at this one the conductors blamed the orchestra for the mediocre quality of the performances.

Hours Of Rehearsing

Why not? The players had just been rehearsing other programs for seven continuous hours! Such is the industry of these young Tanglewood-ites.

This particular concert was of exceptional interest because of Augusto Alejandro Rodriguez, a 46-year-old conductor from the University of Puerto Rico.

Rodriguez was brought to Tanglewood by special invitation of Hugh Ross who heads the department of choral conducting. I had been told that Rodriguez has been depressed here. One student said—"He feels that he can never get anywhere in Puerto Rico because of the present regime which is strongly anti-Rodriguez." Another said — "He is worried about his future in this country."

When I met and talked with him I observed none of this, and his effect on the chorus at the concert I mentioned was extraordinary. They had sung a "Stabat Mater" by Palestrina, sacred choruses of moderate interest by Stravinsky, and the women's chorus had sung two charming "chants" by Jacques Ibert who was in the audience and amiably applauded them.

Gives Life To Program

Rodriguez then bounded on stage to conduct three Puerto-Rican choruses of his arrangement, and the afternoon suddenly came to life. Well-trained singing became inspired song. The conductor's demands for fervor, enthusiasm, and total participation, became infectious. The tempo of some phrases made a challenge of difficult Spanish words, but the beat was precisely maintained.

Solos in a fine lyric tenor were given by Daniel George of West Hartford, Conn. But the most exciting aspect of the performance was that the audience was compelled to sense the authenticity of the music, and when the program resumed with Handel's "L'Allegro" and Haydn's "Theresa Mass," vitality again simmered to a sort of complacent sufficiency.

Bach Anniversary Marked

One of the highlights of the 40-odd student activities was the special concert by members of Department II (Orchestral) commemorating to the day (July 28) the 200th anniversary of Bach's death.

Rarely can four pianos and a symphony orchestra be assembled to perform Bach's "Concerto for Four Pianos, in A minor," but it was done here. One of the soloists, incidentally, was Frances Myska of Rutland. Having a commitment at Jacob's Pillow, I was unable to attend. I was told, however, by one whose opinion I value that the work was exceedingly well-played, the only serious flaw being one of acoustics. Bach concertos for two and three pianos, and two violins, were also performed.

The student orchestra is of an excellence, surpassed only by the nation's foremost organizations. The student conductors don't bury their heads in their scores, and many of them are already qualified to take over a major orchestra.

One of the most gifted I have seen is Jurriaan Andriessen of Holland, who conducted his "Berkshire Symphonies." It has rhythmic ideas that would be more interesting if less repetitious, and some instrumental combinations are probably more interesting on paper than they are to the ear. But, by no means is it a work of rank student caliber. There is every reason to predict that the young composer's technical growth will eventually equal his sense of imagination and inspiration.

SAN DIEGO, CAL.
UNION
JUL 29 1950

MARION MITCHELL'S RADIO

Concerts in Bowl Will Begin Today

As the Saturday highlight, the first of a series of eight concerts from Hollywood Bowl will be broadcast at noon today through KFSD.

Among the artists scheduled for early engagements are Rubenstein, Heifetz, Serge Toussevitsky, Artur Rodinski, Menuhin, Oscar Levant, Jose Iturbi, Helen Traubel, and Alfred Wallerstein.

The first program will be a tribute to George Gershwin—baritone Gordon MacRae, soprano Lucille Norman and Carmen Dragon's orchestra, all participating in the half hour show.

SCHENECTADY, N. Y.
GAZETTE
AUG 1 - 1950

Music Notes

By D. E. RITZ

Victor de Sabata, Italian conductor, arrived Saturday on his first visit to Tanglewood and will begin his rehearsals of the Boston Symphony Orchestra today in preparation for the Thursday and Saturday evening concerts. Serge Koussevitzky, who led the orchestra for two of the major concerts last week will again be on the podium in the final series of Festival concerts on Aug. 10 and 13.

Your columnist attended the Saturday morning rehearsal and was completely fascinated (not to mention exhausted by Dr. Koussevitzky's energy. The rehearsal was the first that we had ever managed to get to and we were a bit horrified at the attitude of some of the public, who apparently were under the impression that they were attending a sideshow. Talking and walking around became so annoying that even Dr. Koussevitzky could not take it any longer and requested the "ladies and gentlemen" to "SIT." They did.

The second week's concerts in the big Shed at Tanglewood will open Thursday evening with Victor de Sabata conducting. The program will include the Brahms "Academic Festival Overture," the Schubert "Unfinished" symphony, Respighi's "Pines of Rome," "Spirituals" for string choir and orchestra by Gould and the "Prelude and Love-Death" from Tristan and Isolde, Wagner.

De Sabata will also conduct the Saturday evening program which will include the "Sinfonia" from the Christmas Oratorio, Bach; Symphony in E-flat major, K. 543 Mozart; Overture, "The Roman Carnival," Berlioz; "Pezzo Concertante," Ghedini; and the symphony number 5 in C minor, Beethoven.

The Sunday afternoon program will be conducted by Leonard Bernstein. It will include the Ravel suite, "Mother Goose," the "Alborada del Gracioso" and the piano concerto; also excerpts from Berlioz' "Romeo and Juliet." Bernstein will be both conductor and soloist for the Ravel concerto.

Other Tanglewood events this week will include a program in the Theatre today at 4:30 p.m. by the small choir of the school and at 8:15 p.m. a Coolidge concert with Alexander Shneider, violinist, as the soloist in the solo sonatas and suites of Bach. Mr. Schneider will continue the Bach program tomorrow at the Theatre at 8:15 p.m.

On Friday there will be a song recital sponsored by departments II and IV at the Chamber Music Hall at 4:30 o'clock, and a department II orchestra program at the Shed at 8:15 p.m. The second of the Boston Symphony open rehearsals will be held Saturday at 10 a.m. in the Shed. Proceeds from this are used as a benefit for the orchestra pension fund. On Saturday afternoon a composers' forum under the sponsorship of Department III of the school will meet at 3 p.m.

A chamber music program given by Department II will be held Sunday morning at 10 a.m. the Chamber Music Hall.

On Monday the Department V orchestra will present a program in the Shed at 4:30 p.m. and the Ibert Opera, "LeRoi D'Yvetot" will be presented in the Theatre at 8:15 p.m.

DAYTON, OHIO
JOURNAL
AUG 2 - 1950

Daytonian Given Opera Role In Premiere At Tanglewood

"It seemed almost like a command performance," commented Carmon O. Caplinger Jr. when he was requested earlier in the season to sing in the famous Berkshire Music Center at Tanglewood, Lenox, Mass.

But this Dayton boy jumped at the opportunity and made such a success of it that he was asked to continue with the summer season.

So next Monday and Tuesday he will sing a role in the American premiere of Jacques Ibert's comic opera, "The King of Yvetot." It is being produced under the direction of the composer, who is director of the French academy in Rome and now making his first visit to this country.

Served In Air Forces

Caplinger is the son of Mr. and Mrs. Carmon O. Caplinger sr., of 421 Sandhurst drive. His father is an attorney at Wright-Patterson Air Force base. A graduate of the Miami-Jacobs college here, young Caplinger served three years in the Army Air Forces during World War II.

The story of Caplinger's meteoric rise in the operatic world goes back several months when the Indiana university school of music in Bloomington, Ind., started casting for a new American opera, "The Jumping Frog," by Lucas Foss.

Caplinger, a graduate student of the university, read the notice with stars in his eyes. He checked out a copy of the script, rehearsed the role of Uncle Henry and went to the first audition. He got the part, a type role that was a natural and he played it to the hilt.

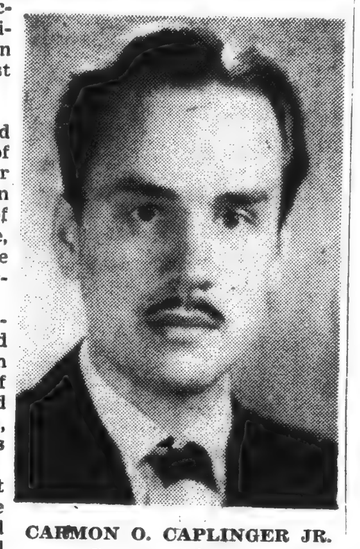
So well, in fact, that Foss asked him to repeat the role when the opera was to be produced at the Berkshire festival with a professional cast. He was the only member of the original all-student cast asked to sing at the festival.

Selected For Cast

From his work in "The Jumping Frog" Caplinger was selected for the cast of next week's opera, an enviable opportunity for anyone with such little previous experience in this field but with an unbounded enthusiasm.

Most of Caplinger's previous work in this line has been in dramatics, ranging from a walk-on part in "The Time of Your Life" to such plays as "Joan of Lorraine" and "King Lear." He played the lead in "The Inspector Calls" at the university theater.

Caplinger holds a master's degree in dramatics from Indiana university and in the fall expects to enroll in the Neighborhood Playhouse in New York. That is, if a casting call for some musical show doesn't prove more alluring than the sound of classroom bells. —A. S. KANY.



CARMON O. CAPLINGER JR.
. . . *Command Performance*

HOUSTON, TEX.
POST
AUG

De Sabata To Lead Concert At Berkshire

TANGLEWOOD, LENOX, Mass. Aug. 2.—(Sp)—Victor de Sabata, eminent Italian conductor, will direct the Boston Symphony Orchestra in concerts Thursday and Saturday at the Music Shed of the Berkshire Festival in Tanglewood.

Making his first visit to one of America's principal summer music centers, Mr. De Sabata arrived Saturday and began rehearsing the orchestra on Tuesday.

His program Thursday will conssist of Brahms' "Academic Festival" overture; Schubert's "Unfinished" Symphony; "The Pines of Rome" by Respighi; the "Spirituals for String Choir and Orchestra" of Gould, and Wagner's Prelude and "Love-Death" from "Tristran and Isolde."

The Saturday offering will include "Sinfonia from the Christmas Oratorio" by Bach; Mozart's Symphony Number 39 in E Flat Major; Berlioz' "Roman Carnival" overture; "Pezzo Concertante" by Ghedini, and Beethoven's Fifth Symphony.

On Sunday Leonard Bernstein, American conductor-pianist who has just returned from a tour abroad as a guest conductor, will perform and direct Ravel's Piano Concerto in an afternoon program. He will also conduct the ensemble in the "Mother Goose" suite and "Alborada del Gracioso," both by Ravel.

WATERBURY, CONN.
AMERICAN
AUG 2 - 1950

Accent On Youth At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 2—This week the accent has been on youth here at Tanglewood where young artists dominate the pattern of the Berkshire Center. The works of three young musicians composed the entire first half of the concert here Sunday.

Harold Shapero, 30, David Diamond, 35 and Lukas Foss, 28, are the three celebrated composers. Leonard Bernstein conducted the orchestra. He offered to the Tanglewood audience, Mr. Shapero's "Symphony for Classical Orchestra," Mr. Diamond's, "Timon of Athens" and Mr. Foss's Biblical solo cantata, based on "Song of Songs."

Critics and artists dotted the audience. Dr. Koussevitsky in his familiar white linen cap and Jacques Ibert, the French composer in his ever-present beret were prominent at the concert.

FZ

LEWISTON, ME.
SUN
AUG 2 - 1950 3

Victor de Sabata To Conduct Boston Symphony Orchestra In Concerts At Tanglewood

TANGLEWOOD, Lenox, Mass.—Attending this week end's concerts at the Berkshire Festival was Victor de Sabata, Italian conductor. Mr. de Sabata, who is making his first visit to Tanglewood, arrived Saturday, and began his rehearsals of the Boston Symphony Orchestra on Tuesday, in preparation for next Thursday's and Saturday's concerts, which he will conduct. Next Sunday's Shed concert will be conducted by Leonard Bernstein, who arrived at Tanglewood last week, after a tour abroad as guest conductor. Mr. Bernstein is also conducting today's concert at Tanglewood.

Serge Koussevitzky, who led the Boston Symphony Orchestra in two major concerts this past week, will again be on the podium in the final series of Festival concerts on Aug. 10 and 13; Eleazar de Carvalho will conduct on Aug. 12.

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of July 22 as previously announced. The ceremony was performed by Rev. Millard E. Giles, pastor of the Canton Baptist Church.

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Mrs. Maude Hodgkin of 41 Pleasant Street, Auburn, is spending a few weeks with her daughter and family, Mr. and Mrs. E. F. Elwell, at Suncook, N. H.

MERIDEN, CONN.
RECORD
AUG 4 - 19

De Sabata Gets Hearty Welcome At Tanglewood

Lenox, Mass., Aug. 3 (AP)—Victor De Sabata, noted Italian conductor, was given an enthusiastic reception by a crowd of some 8,500 tonight when he appeared as guest conductor of the Boston Symphony Orchestra at the Berkshire Music Festival.

Dr. Serge Koussevitzky, founder of the festival at Tanglewood and retired conductor of the orchestra, had protested the engagement of De Sabata as a guest conductor "without my knowledge." He was engaged by the orchestra's directors.

Koussevitzky was not in the audience when De Sabata was given a five minute ovation at the conclusion of the opening number, Brahm's "Academic Festival Overture."

De Sabata will return to Tanglewood Saturday for another performance.

ALBANY, N. Y.
TIMES-UNION
AUG 2 - 1950

AROUND THE TOWN

By E. S. Van Olinda

Tanglewood Intangibles

TANGLEWOOD Intangibles...

SERGE KOUSSEVITZKY, still the biggest Tanglewood box office attraction, with his protege and clear carbon copy, Leonard Bernstein running a close second. Maestro Koussevitzky showing tremendous patience as he sat in his box, the target for all the amateur flash-bulb addicts during intermissions.

Not so patient, however, as he waited for the noise to subside following the first movement of the Bruckner symphony Saturday night when a sudden shower sent the fringe sitters into the shed for shelter.

THE DEMOCRACY OF Music: Real New England blueblooders, families which made Lenox and Stockbridge the summer capital of America, with a bottle of pop in one hand and a ham and cheese in the other, catching some quick sustenance before the concert; probably the maids' day off.

Glimpsed in the audience: George Sokolsky, attired in a brown and white plaid shirt which must have given Brahms a little competition after the down beat; Albert Spalding, scion of the athletic goods manufacturer, who became one of the great violinists of the world, and who gave up his distinguished professional career within the past month; Mr. and Mrs. Murray C. Smouse, Ned Wheeler, Mrs. Esther Hoy Griswold, Emmett Wall, the Jules-Larsens and their pianistic son; members of the Jacob Pillow dance group resting their million-dollar legs on the closely-cropped turf surrounding the shed. Ditto, the resident, "at liberty" members of the Berkshire Playhouse cast, imbibing a bit of additional culture.

CASUALTIES: Mary Farrell, the very efficient head waitress at the Red Lion Inn in Stockbridge who has pulled out more chairs for more distinguished transients than anybody who comes to mind. Mary, God bless her, has retired to a well-earned rest.

Musical lions at the Sunday afternoon concert: Ellabelle Davis, the magnificent Negro soprano, heard two seasons ago in Albany with the Civic Music association, singing, magnificently the music of "The Song of Songs," by Lucas Foss, who was the piano soloist with the Albany Symphony orchestra last year.

STYLE NOTE: YOUNGSTERS from the nearby camps, arriving by the bus load, with bare feet and bare mid-riffs, tanned to the color of rich mahogany, but each and everyone, knowing the score. Our future music patrons, providing they don't have to enter the armed services.

The regrettable absence of any Tschaikowsky symphonies on the Boston Symphony orchestra's programs. But a lot of new, modernistic works, seep into the repertoire, which, of course, gets a big hand from the musical radicals. However, good old Brahms always comes through at the opportune moment, as he did Sunday afternoon with his "Second" symphony, sending one and all home, humming the beautiful melodies, which, praise be, have not yet been appropriated by Tin Pan Alley.

AND FINALLY. You owe it to yourself to get over to Tanglewood if only for one concert. Here is the greatest music festival in the whole world, right in our own back yard, with world celebrities, a dime a dozen, and acting just like your next door neighbor. Music has no racial or sociological problems.

[87]

SCHENECTADY, N. Y.
GAZETTE
AUG 1 - 1950

Music Notes

By D. E. RITE

Victor de Sabata, Italian conductor, arrived Saturday on his first visit to Tanglewood and will begin his rehearsals of the Boston Symphony Orchestra today in preparation for the Thursday and Saturday evening concerts. Serge Koussevitzky, who led the orchestra for two of the major concerts last week will again be on the podium in the final series of Festival concerts on Aug. 10 and 13.

Your columnist attended the Saturday morning rehearsal and was completely fascinated (not to mention exhausted by Dr. Koussevitzky's energy. The rehearsal was the first that we had ever managed to get to and we were a bit horrified at the attitude of some of the public, who apparently were under the impression that they were attending a sideshow. Talking and walking around became so annoying that even Dr. Koussevitzky could not take it any longer and requested the "ladies and gentlemen" to "SIT." They did.

The second week's concerts in the big Shed at Tanglewood will open Thursday evening with Victor de Sabata conducting. The program will include the Brahms "Academic Festival Overture," the Schuberg "Unfinished" symphony, Respighi's "Pines of Rome," "Spirituals" for string choir and orchestra by Gould and the "Prelude and Love-Death" from Tristan and Isolde, Wagner.

De Sabata will also conduct the Saturday evening program which will include the "Sinfonia" from the Christmas Oratorio, Bach; Symphony in E-flat major, K. 543, Mozart; Overture, "The Roman Carnival," Berlioz; "Pezzo Concertante," Ghedini; and the symphony number 5 in C minor, Beethoven.

The Sunday afternoon program will be conducted by Leonard Bernstein. It will include the Ravel suite, "Mother Goose," the "Alborada del Gracioso" and the piano concerto; also excerpts from Berlioz' "Romeo and Juliet." Bernstein will be both conductor and soloist for the Ravel concerto.

Other Tanglewood events this week will include a program in the Theatre today at 4:30 p.m. by the small choir of the school and at 8:15 p.m. a Coolidge concert with Alexander Shneider, violinist, as the soloist in the solo sonatas and suites of Bach. Mr. Schneider will continue the Bach program tomorrow at the Theatre at 8:15 p.m.

On Friday there will be a song recital sponsored by departments II and IV at the Chamber Music Hall at 4:30 o'clock, and a department II orchestra program at the Shed at 8:15 p.m. The second of the Boston Symphony open rehearsals will be held Saturday at 10 a.m. in the Shed. Proceeds from this are used as a benefit for the orchestra pension fund. On Saturday afternoon a composers' forum under the sponsorship of Department III of the school will meet at 3 p.m.

A chamber music program given by Department II will be held Sunday morning at 10 a.m. the Chamber Music Hall.

On Monday the Department V orchestra will present a program in the Shed at 4:30 p.m. and the Ibert Opera, "LeRoi D'Yvetot" will be presented in the Theatre at 8:15 p.m.

WATERBURY, CONN.
AMERICAN
AUG 2 - 1950

Accent On Youth At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 2—This week the accent has been on youth here at Tanglewood where young artists dominate the pattern of the Berkshire Center. The works of three young musicians composed the entire first half of the concert here Sunday.

Harold Shapero, 20, David Diamond, 35 and Lukas Foss, 28, are the three celebrated composers. Leonard Bernstein conducted the orchestra. He offered to the Tanglewood audience, Mr. Shapero's "Symphony for Classical Orchestra," Mr. Diamond's, "Timon of Athens" and Mr. Foss's Biblical solo cantata, based on "Song of Songs."

Critics and artists dotted the audience. Dr. Koussevitsky in his familiar white linen cap and Jacques Ibert, the French composer in his ever-present beret were prominent at the concert.

FZ

DAYTON, OHIO
JOURNAL
AUG 2 - 1950

Daytonian Given Opera Role In Premiere At Tanglewood

"It seemed almost like a command performance," commented Carmon O. Caplinger Jr. when he was requested earlier in the season to sing in the famous Berkshire Music Center at Tanglewood, Lenox, Mass.

But this Dayton boy jumped at the opportunity and made such a success of it that he was asked to continue with the summer season.

So next Monday and Tuesday he will sing a role in the American premiere of Jacques Ibert's comic opera, "The King of Yvetot." It is being produced under the direction of the composer, who is director of the French academy in Rome and now making his first visit to this country.

Served In Air Forces

Caplinger is the son of Mr. and Mrs. Carmon O. Caplinger sr., of 421 Sandhurst drive. His father is an attorney at Wright-Patterson Air Force base. A graduate of the Miami-Jacobs college here, young Caplinger served three years in the Army Air Forces during World War II.

The story of Caplinger's meteoric rise in the operatic world goes back several months when the Indiana university school of music in Bloomington, Ind., started casting for a new American opera, "The Jumping Frog," by Lucas Foss.

Caplinger, a graduate student of the university, read the notice with stars in his eyes. He checked out a copy of the script, rehearsed the role of Uncle Henry and went to the first audition. He got the part, a type role that was a natural and he played it to the hilt.

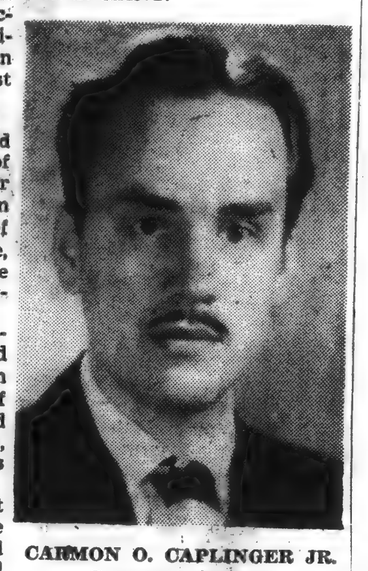
So well, in fact, that Foss asked him to repeat the role when the opera was to be produced at the Berkshire festival with a professional cast. He was the only member of the original all-student cast asked to sing at the festival.

Selected For Cast

From his work in "The Jumping Frog" Caplinger was selected for the cast of next week's opera, an enviable opportunity for anyone with such little previous experience in this field but with an unbounded enthusiasm.

Most of Caplinger's previous work in this line has been in dramatics, ranging from a walk-on part in "The Time of Your Life" to such plays as "Joan of Lorraine" and "King Lear." He played the lead in "The Inspector Calls" at the university theater.

Caplinger holds a master's degree in dramatics from Indiana university and in the fall expects to enroll in the Neighborhood Playhouse in New York. That is, if a casting call for some musical show doesn't prove more alluring than the sound of classroom bells. —A. S. KANY.



CARMON O. CAPLINGER JR.
. . . *Command Performance*

HOUSTON, TEX.
POST
AUG 3 [illegible]

De Sabata To Lead Concert At Berkshire

TANGLEWOOD, LENOX, Mass. Aug 2—(Sp)—Victor de Sabata, eminent Italian conductor, will direct the Boston Symphony Orchestra in concerts Thursday and Saturday at the Music Shed of the Berkshire Festival in Tanglewood.

Making his first visit to one of America's principal summer music centers, Mr De Sabata arrived Saturday and began rehearsing the orchestra on Tuesday.

His program Thursday will consist of Brahms' "Academic Festival" overture; Schubert's "Unfinished" Symphony; "The Pines of Rome" by Respighi; the "Spirituals for String Choir and Orchestra" of Gould, and Wagner's Prelude and "Love-Death" from "Tristran and Isolde."

The Saturday offering will include "Sinfonia from the Christmas Oratorio" by Bach; Mozart's Symphony Number 39 in E Flat Major; Berlioz' "Roman Carnival" overture; "Pezzo Concertante" by Ghedini, and Beethoven's Fifth Symphony.

On Sunday Leonard Bernstein, American conductor-pianist who has just returned from a tour abroad as a guest conductor, will perform and direct Ravel's Piano Concerto in an afternoon program. He will also conduct the ensemble in the "Mother Goose" suite and "Alborada del Gracioso," both by Ravel.

LEWISTON, ME.
SUN
AUG 2 - 1950 3

Victor de Sabata To Conduct Boston Symphony Orchestra In Concerts At Tanglewood

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RECORD
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ALBANY, N. Y.
TIMES-UNION
AUG 2 - 1950

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[67]

WORCESTER, MASS.
TELEGRAM
AUG 4 - 1950

New Tanglewood Theater Disclosed by Koussevitsky

By RAYMOND MORIN, Telegram Music Critic

LENOX, Friday — In an exclusive interview at Seranak, Summer home of Dr. Serge Koussevitzky in the Berkshires, the famed conductor announced for the first time that a Greek Theater is to be erected at Tanglewood, construction possibly to begin in about a year's time.

The site will be a natural amphitheater near the area occupied by the Little Red House, due South of the Shed. A few years ago, Dr. Koussevitzky had already been in conference with the late Eliel Saarinen, who originally designed the shed, and with his son Eero, regarding plans for the new structure. It will seat between 25,000 and 30,000 persons.

The new theater will be fashioned after those of ancient Greek times.

'Tragedy of Our Times'

"Also, we will have our own stage-masters, composers and conductors," said Dr. Koussevitzky. "They will find a way to create a tragedy of our times—not less tragic than the tragedies of ancient Greece."

One of the problems to be solved is protection against the sun. Dr. Koussevitzky explained by showing the position of the sun, from one of the windows of his spacious home, in relation to the prospective structure. For that reason it will require some sort of protective covering.

"Is this idea new to you?" I asked.

CONDUCTOR TELLS OF PROJECT

Raymond Morin (left), Telegram music critic, interviews Dr. Serge Koussevitzky, director of the Berkshire Music Center at Tanglewood, in the Summer home of the retired Boston Symphony Orchestra conductor in the Berkshires. Dr. Koussevitzky disclosed in the exclusive interview plans for a Greek Theater at Tanglewood.

THEATER

Continued from Page One

He replied: "I thought of this forty years ago in Russia. In fact, I already had selected a location for such a project in Moscow . . . and destiny brought me to America."

Speaking of the future of the Berkshire Music Center, the product of his dreams, Dr. Koussevitzky said: "We need a great change in opera. We have already made steps by inaugurating a libretto department."

Had Protested Movies

One of the many things that Dr. Koussevitzky spoke about at length was what he described as the "dignity" of Tanglewood. Illustrative of this was his protest against the movies that were to have been shown after the first Thursday night concert, July 27. The reported purpose of these movies was to facilitate traffic departure after the concert, because vacating of the grounds after these events is a slow process.

"Tanglewood is a musical pilgrimage," said Dr. Koussevitzky. "I have known students to walk one hundred miles to hear these concerts, so is it important that people are delayed a little while to leave the grounds? The solution is to improve the roads, and I think the community should do so. It gains a great deal because of Tanglewood."

On Young Conductors

I was keenly interested in Dr. Koussevitzky's attitude toward young conductors. One of the things I asked him to comment about was the mannerisms and stylistic methods that young conductors assimilate from their teachers.

"First of all," Dr. Koussevitzky said, "I have been criticized for accepting as students young musicians who have had no training as conductors. A conductor must have a knowledge of all instruments, as well as play the piano, and know how to compose. I don't say, however, that he must be a great composer."

To illustrate his point, he added: "Rimsky-Korsakoff, Debussy, Saint-Saens, and Glazounov were certainly good musicians but they were terrible conductors. It takes special gifts to become a conductor, and when I first watch a young conductor, I can tell very quickly whether he has the gift or not."

Experience Not Wanted

Dr. Koussevitzky refuses to accept experienced conductors because "in six weeks I would not have time to rid them of some of their defects in conducting. Under these circumstances it is easier to work with a beginner."

(The Summer session at the Berkshire Music Center is six weeks.)

With regard to mannerisms acquired by the student from his teacher, he has this to say: "When you enter a school, do you not go to your teacher for advice and guidance? My students see me express the melody with my hands and facial expressions, also the rhythm, and they do the same, until they develop their own individual technique."

Dr. Koussevitzky is equally clear in his estimate of newspaper criticism. Among other things, he deplores the necessity of reviewing performances after a single hearing.

Preparatory Study

"Let's take, for example, the Bruckner Symphony I conducted the other night. I had not seen it for some time, and I studied it a long time before I felt sufficiently prepared to conduct it. (The French words he used are translated "ripe enough.") But the critics listen once and they express an opinion. It would take genius to do so."

Insofar as personal criticism is concerned, Dr. Koussevitzky said: "I have read many incompetent reviews and they do not bother me." And, "I dislike criticism to speak of less mature artists in the same terms as great ones. For example, one cannot speak of lesser violinists in the same language that one speaks of Heifetz. A critic may be criticized for failure to understand the rank of the artist of whom he writes, or to recognize an arising artist—this is unpardonable."

View From House

Seranak has a view beyond compare, looking down majestically upon beautiful Lake Mahkeenac. Although Tanglewood and its many properties are hidden by dense foliage, as I awaited Dr. Koussevitzky on the spacious terrace of his home, I could hear waves of choral sound as Bach's "Mass in B minor" was being rehearsed for a performance next Thursday night.

With it all, Dr. Koussevitzky says, "Tanglewood, today, it is but the beginning."

SPRINGFIELD, MASS.
NEWS
AUG 4 - 1950

Varied Program to Mark Final Week at Tanglewood

American Premiere of French Opera; Mrs. Eleanor Roosevelt Narrating 'Peter and the Wolf' to Be Among Closing Features

Tanglewood, Lenox, Aug. 4—The last week of the 1950 Tanglewood season will feature highlights of the Berkshire Festival concerts as well as

MRS. ELEANOR ROOSEVELT

major presentations of the Berkshire Music Center. In addition, "Tanglewood on Parade", the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitsky in one of their most unusual and attractive programs, as Eleanor Roosevelt joins them as narrator for Prokoffief's "Peter and the Wolf", next Friday evening.

Monday and Tuesday evening, the opera department at Tanglewood under acting head Jan Popper present the American premiere of Jacques Ibert's comic opera "The King of Yvetot". This production will be the third opera presentation by the students at the Berkshire Music Center this summer, and is their most important work of the season.

On Wednesday the bicentennial celebration of the death of Johann Sebastian Bach continues with the performance of the last of this summer's five chamber music concerts at Tanglewood under the Elizabeth Sprague Coolidge Foundation in the Library of Congress. This concert, open to the Friends of the Berkshire Music Center, will include a performance of "The Musical Offering" and other works.

Bach's B minor Mass will be performed on Thursday with Dr. Koussevitsky conducting the Boston Symphony Orchestra in the Shed. In the first of the last series of Berkshire Festival concerts in this 13th season. The Mass will be given in two parts, at 5 and 8.15.

Next Friday evening will see Mrs. Roosevelt performing "Peter and the Wolf" as part of "Tanglewood on Parade". Haydn's Oxford Symphony and Dvorak's New World Symphony also are to be played by the Boston Symphony Orchestra that evening. Purchasers of reserved and box seats will be able to see a student production of Puccini's comic opera, "Gianni Schicchi" in the afternoon, and other student activities at Tanglewood will be on view in the afternoon and evening, on Friday.

Next Saturday evening Eleazar de Carvalho will conduct the Boston Symphony Orchestra for the only time this season, in a program featuring Joseph de Pasquale as viola soloist in Berlioz' "Harold in Italy". Ibert's "Escales" and Villa-Lobos' "Choros 10" will complete the program.

And on next Sunday afternoon Serge Koussevitsky leads the Boston Symphony Orchestra in the final Berkshire Festival concert of the 1950 season. The program will consist of Brahms' First Symphony and Prokoffief's Fifth Symphony.

WATERTOWN, N. Y.
TIMES
AUG 4 - 1950

MRS. ROOSEVELT TRIES OUT FOR "PETER AND THE WOLF"

Lenox, Mass., Aug. 4. (U.P.)—Mrs. Eleanor Roosevelt, who says she knows no music, was getting ready today for her debut on a symphonic program.

The former president's widow tried out yesterday as a narrator for a performance of Prokofieff's "Peter and the Wolf" to be given by the Boston Symphony orchestra at Tanglewood [illegible].

The rehearsal took place at her Hyde Park home with pianist Ralph Berkowitz, executive assistant to Conductor Serve Koussevitzky.

Though Mrs. Roosevelt said she knew no music and never had heard the symphony, she read the lines that accompany the music with what Berkowitz described as delightful ease.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 4 - 1950

de Sabata Conducts Brilliant Concert At Tanglewood; Koussevitzky Absent

Victor de Sabata, 57-year-old Italian conductor, scored a brilliant personal triumph last evening at Tanglewood when he led the Boston Symphony Orchestra for the first time.

His accomplishment was all the more emphatic inasmuch as he was cold shouldered by Dr. Serge Koussevitzky, famed director of the Berkshire Music Center who stayed in his "house on the hill" last night. It was one of the few concerts at Tanglewood he has vere missed. Also, there were many empty boxes, which is a rare thing for Tanglewood. Presumably they belonged to patrons who chose to side with Dr. Koussevitzky in his definite objections to engaging De Sabata without his consent.

But the Koussevitzky clan freeze had no chilling effect on the 8,500 who filled the reserved seat sections of the shed and spread out in numbers on the lawn. They indulged in intense acclaim for De Sabata, rose enmasse and cheered him at the end, and insisted on a half a dozen or so bows. The enthusiasm for the Italian conductor was infectious, and the orchestra members themselves broke precedent by rising to applaud.

The program opened with Brahm's "Academic Festival Overature," which was exalting and had the effect of lifting the audience to a thrilling pitch which was sustained thruout the evening.

The program included Schubert's "Unfinished" Symphony in B Minor; Respighi's symphonic poem, "Pines of Rome," Morton Gould's spirituals for string choir and orchestra, and the Prelude and Liebestod from Wagner's "Tristan and Isolde."

Mr. De Sabata is a fascinating podium figure to watch. He is tallish and has an unusually wide arm stretch. He walks with a distinct limp because of an artificial leg. He addresses himself in a personal way to those players whom he instructs. He is tremendously energetic but it is an efficient expenditure of energy.

PROVIDENCE, R. I.
BULLETIN
AUG 4 - 1950

Tanglewood to Build Greek-Type Theater

Lenox, Mass., Aug. 4.—(AP)—Construction of a Greek theater seating 25,000 will begin next year at Tanglewood, site of the Berkshire Music Center, according to Dr. Serge Koussevitzky.

The retired Boston Symphony Orchestra conductor told a reporter last night that the amphitheater will be patterned after those of ancient Greek times.

"We will have our stage masters, composers and conductors," Koussevitzky said. "They will find a way to create a tragedy of our times—not less tragic than the tragedies of ancient Greece."

Victor de Sabata, noted Italian conductor, was given an enthusiastic reception by a crowd of some 8500 when he appeared last night as a guest conductor of the Boston Symphony.

Dr. Koussevitzky, founder of the festival and retired conductor of the orchestra, had protested the engagement of De Sabata as guest conductor "without my knowledge." He was engaged by the orchestra's director.

NORTHAMPTON, MASS.
GAZETTE
AUG 4 - 1950

Victor de Sabata Is Spectacular At Tanglewood Concert

His Conducting of Boston Symphony Orchestra Dominates Whole Evening at Tanglewood. Dramatically Unfolds All Musical Lines, Rhythms and Intent of Composers

A superlative conducting performance was witnessed when Victor de Sabata lead the Boston Symphony orchestra through a [illegible] varied program at Tanglewood Thursday night before about 9,000. Mr. de Sabata completely dominated the whole evening with an exhibition of conducting which in some would have been called gymnastics or an egocentric exhibitionism, but for him a remarkable unfolding of all the musical lines, rhythms and intent of each composer represented.

One felt that this man was so living and graphically outlining the music that the orchestra was under a loving compulsion to honor him with their best musicianship. The audience reaction was completely consonant with de Sabata's interpretation. He was called back repeatedly. Even the orchestra applauded him and his superb manifestation of, and oneness with the music.

After the Academic Festival Overture by Brahms, which incidentally was played as this overture should be played, giving it its true stature and breadth as an independently complete opus, de Sabata himself was so pleased he threw kisses to his musicians and faced an applauding audience almost overcome with delight and enthusiasm.

Schubert's Unfinished Symphony would have elated its maker. One hears this work so often done more or less academically that it is a rare treat to hear it performed as one just feels the composer would have it accomplished. Beautiful, restrained pianissimo cellos exquisitely drawn out by de Sabata's eloquent fingers delineated the second melody.

Respighi's Symphonic Poem, "Pines of Rome", was the outstanding work of the evening. One felt, if possible, that the conductor was even more perfactly familiar and in accord with the composer's intent. De Sabata made the audience see the children playing in the Pines of the Villa Borghese. He enjoyed their play and games. The recorded nightingale song in the third section of the poem was intriguing. The climax of this work is one of the most remarkably thunderous and thrilling ever composed.

The de Sabata who conducted Morton Gould's "Spirtuals" seemed to be a minister, a Puck and an eloquently inspired section of humanity. The audience was alternately whimsically delighted and majestically awed.

NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 4 - 1950

De Sabata At Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 4.—Victor de Sabata made his debut as a special guest conductor with the Boston Symphony in the opening [illegible] of the second Berkshire Festival weekend last night.

It was a resounding success with the sound traveling far beyond the music shed and even beyond the 8,500 people attending. With the orchestra responding to his theatricalism, he put on a wonderful show. Everybody had a good time.

De Sabata certainly created excitement. If he does so at the expense of the music, it is, I suppose, his business. He applies the "wow" technique with gestures; he pulls no punches. His sculptured conduction is something to see as well as to hear.

That the people laughed and loved it almost goes without saying. The music sighed and billowed, it murmured and crashed; it shook the rafters. That it was by Brahms, Schubert, Respighi, Gould, and Wagner made little difference. Each composer supplied a vehicle and De Sabata took him for an electrifying ride.

"Of course all this virtuosity could not be accomplished without a certain mastery. Neither orchestra nor audience was seldom in doubt as to what the conductor wished. His beat is firm and his discipline is rigid. The rest is fervor unleashed in the most picturesque posturing.

Most of the program had been given in New York: Brahms' "Academic Festival Overture," Schubert's Unfinished Symphony, Respighi's "Pines of Rome," Gould's "Spirituals" and Wagner's "Prelude and Liebestod" from "Tristan and Isolde." It is a popular lineup, but then De Sabata is a popular conductor.

His appearance here was by way of pinch-hitting. This weekend series was originally scheduled for Munch, the regular conductor of the B.S.O. When he withdrew, it fell to Koussevitzky who in turn declined. In the search for another international figure, the choice fell on De Sabata. He conducts again on Saturday night.

LYNN, MASS.
TELEGRAM-NEWS
AUG 4 - 1950

Clem Norton Says

KOUSSEVITSKY

Koussevitsky is the most famous orchestra conductor in the world in our day with one exception, Toscanini. I got a good close-up of him at Tanglewood this summer. Because of his ear for music, the richness and beauty of orchestral tone of the Boston Symphony is said to be the world's best in our day. But Koussevitsky has is weaknesses. Great when it comes to storming the musical heavens with tone, he is not so good when it comes to producing music of mellow warmth, such as is exemplified by the warmth given off by the embers of a dying fire. Here is where conductor Bruno Walter is supreme, and it is what is wanted for the quieter moments of Schubert, Schumann, Brahms and others.

But no conductor can do a better job when it comes to presenting say Tchaikovsky's Fifth Symphony or some of the music of Debussy.

When Vladimar Horowitz, the most famous pianist playing today, played with the Boston Symphony in 1944, there were times when the soloist and the orchestra were not together, and Koussevitsky did not return to the stage to take a bow with Horowitz after the final performance, he was so disgusted. Some folks claim that Koussevitsky is just not a good accompanist.

Moses Smith, who was music critic for the Boston Transcript for some time feel that Koussevitsky has poor timing in some numbers, such as in Beethoven's Fifth Symphony. That his beat, is sometimes vague when it should be clear. That this is what happened at the Horowitz recital.

In 1918, the Communists seized Koussevitsky in Russia, but he got away. During World War II, the Nazis took over his Paris home and converted it into an officers' home. In February, 1941, when he became an American citizen he said: "I'm sorry I didn't do this earlier. I want to spend the rest of my days here in an attitude of freedom . . . The United States is the only country today where artistic and musical ability can find free expression . . . ."
The next morning, when he started a rehearsal, the orchestra disregarded him and played "The Star Spangled Banner", and he wept. A few weeks later, he conducted 300 Army musicians at Camp Edwards, standing on a jeep, in "Stars and Stripes Forever", and when he got down from the jeep, tears s[illegible] me down his face.

DEATH

Koussevitsky was happily married, and when his wife died in July, 1942, at the age of 61, in the Druce street, Brookline, home, he seemed to age 10 years.

He seems to grow ten years younger when the crowd applauds him vigorously. To grow young on public adulation. It was dramatic when 8800 people at the opening concert of the 1950 Berkshire Music Festival at Tanglewood, remained hushed, remained abnormally quiet for a moment or two, just before the opening number, and when Koussevitsky dramatically appeared, dressed correctly in a wnite linen coat, and black trousers, and walked to his place on the podium, that cultured crowd suddenly went wild. It was like a bolt of thunder. Out on the grass, sat an elderly couple, with a bottle of old world wine standing between them, and they clapped their feeble, gnarled old hands, when the maestro appeared.

It was quite a sight, under a velvet sky, and a big, full, silvery noon.

NEW YORK, N. Y.
AMSTERDAM NEWS
AUG 5 - 1950

Music

By Nora Holt

Mrs. Eleanor Roosevelt and UN Secretariat Visit Tanglewood

As the result of a request last year by Mrs. Eleanor Roosevelt, fifty members of the UN Secretariat visited Tanglewood last weekend to attend the Berkshire Festival concerts. They were guests of the Boston Symphony Orchestra and Berkshire County residents. Mrs. Roosevelt will be in Tanglewood the coming weekend as guest of **Dr. Serge Koussevitzky** and will spend some time with the famous conductor discussing her role as narrator in Prokofieff's "Peter and the Wolf" to be performed August 11 as a part of "Tanglewood on Parade" the annual program for the benefit of Berkshire Music Center. This annual occasion is a popular one with music lovers and students who enjoy music, festivities and dancing on the lawn from six until eleven in the evening. Many bring picnic suppers and spread blankets on the grass for an informal party. The Shed concert August 6 will be conducted by **Leonard Bernstein; Dr. Koussevitzky** on the podium August 10 and 13; and **Eleazar de Carvalho** will conduct August 12. The major production of the Opera department this year will be Jacques Ibert's comic opera, "The King of Yvetot," presented August 7, 8. The noted French composer is director of the French Academy in Rome and is teaching advanced composition at Tanglewood this year.

* * *

Officials of the National Art Foundation of New York recently named Dr. Serge Koussevitzky as chairman of the music committee. He will aid in awarding fellowships for foreign study and also join in planning an international music festival.

* * *

Charles Dunn, music lover and art patron, arrived in the city last Saturday from Chicago, en route to Oak Bluffs for a vacation. Mr. Dunn was a familiar figure in the operatic world for many years when he served as personal press agent for **Claudia Muzio,** famous Metropolitan star, and accompanied her and her mother all over Europe for operatic engagements. He has invaluable information concerning the habits, practice hours, temperaments, eating schedules and throat care of opera stars. He entertained **Camilla Williams** when she appeared in Chicago, and spent Tuesday as her guest in Philadelphia before going on to Oak Bluffs. He was also dinner guest of **Les Williams,** head of the Washington Academy of Music, on Sunday afternoon. Mr. Williams was in the city on business, and also invited this writer to dinner at the Savarin in Penn Station. With him for the trip were three music students from his school, Messrs. Solomon, Suter and Freeman. All plan to attend the NANM convention in Baltimore Aug. 20-25.

* * *

From London we have news that **Muriel Smith,** brilliant young soprano who starred in "Carmen Jones," "Our Lan" and other Broadway musicals before trying her luck in London, was a sensation in the English show "Sauce Piquante" which closed recently. She has also appeared in television; at Ciro's; in concert at the Portugese Embassy; in three programs for BBC; and has auditioned for **David Webster,** director of Covent Garden Opera House. Her prospects are so favorable, she will remain in London indefinitely.

Muriel Smith

* * *

Kenneth Spencer, international basso, is finding the Swiss Alps a delight during his vacation. A postcard says, "Spending a few days here in sight of magnificent Mount Blanc. Wonderful!" Which makes us feel a bit of nostalgia for Lake Lucerne, Lake Geneva and Jungfrau, as well as the Cornish Road on the Riviera which touches Juan le Pins, Nice, Cannes, and Monte Carlo before going on to Mentone in Italy.

* * *

The versatile Etta Moten of "Porgy and Bess" fame is serving with a group of distinguished Chicago women on the civic music committee for the Chicago Lake Front Fair, **Mrs. Alma K. Anderson,** chairman. Others include **Mrs. John Alden Carpenter, Mrs. Henry Vanzwoll, Miss Anna Fitzu, Mrs. Borden Stevenson** and **Mrs. Arthur Grunow.** Miss Moten has a special booth of music and art on the grounds, and September 8 is **Etta Moten Day** when she will present a concert program with local, national and international artists.

Etta Moten

* * *

Sadie Knight, gifted blind soprano, added another notch to her promising career when she was selected as guest soloist for All-Gershwin Pop Concert at Chautauqua, New York, July 25.

WINSTED, CONN.
CITIZEN
AUG 4 - 1950

WIFE OF LATE FDR TO MAKE HER DEBUT IN LENOX PROGRAM

Lenox, Mass., Aug. 4—Mrs. Eleanor Roosevelt, who knows no music was getting ready today for her debut on a smyphonic program.

The former president's widow tried out recently as a narrator for a performance of Prokofieff's "Peter and the Wolf" to be given by the Boston Symphony orchestra at Tanglewood here Aug. 11.

The rehearsal took place at her Hyde Park, N. Y. home with Pianist Ralph Berkowitz, executive assistant to Conductor Serge Koussevitzky.

Though Mrs. Roosevelt said she knew no music and never had heard the symphony, she read the lines that accompany the music with what Berkowitz described as delightful ease.

After her practice session, Berkowitz said she had done very well in her first attempt as narrator and left her with the score which she promised to work over.

PORTLAND, ME.
PRESS-HERALD
AUG 4 - 1950

De Sabata Acclaimed At Berkshire Festival

Lenox, Mass., Aug. 3. (AP) — Victor De Sabata, noted Italian conductor, was given an enthusiastic reception by a crowd of some 8,500 tonight when he appeared as guest conductor of the Boston Symphony Orchestra at the Berkshire Music Festival.

Dr. Serge Koussevitzky, founder of the festival at Tanglewood and retired conductor of the orchestra, had protested the engagement of De Sabata as a guest conductor "without my knowledge." He was engaged by the orchestra's directors.

Koussevitzky was not in the audience when De Sabata was given a five minute ovation at the conclusion of the opening number, Brahm's Academic Festival Overture.

De Sabata will return to Tanglewood Saturday for another performance.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 5 - 1950

Mrs. Koussevitzky's Father Dies in Nice, France

LENOX — Alexander Naoumoff, 82, father of Mrs. Serge Koussevitzky, died in Nice, France, this week according to word received by Mrs. Koussevitzky Thursday afternoon. Mr. Naoumoff served as minister of agriculture in Russia during World War I.

Mrs. Koussevitzky's father's memoirs, which he never wanted published while he was living, are being kept at the Hoover War Library at Leland Stanford Junior University in California.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 5 - 1950

Floor Collapses As Friends Greet Dr. Koussevitzky

TANGLEWOOD—The floor of the Green Room in the Music Shed—the after concert room where friends greet Dr. Koussevitzky — collapsed under the weight of a huge crowd last night following the Department II orchestra's concert.

Dr. Koussevitzky was receiving congratulations from a group of admirers when the floor dropped about 12 inches. No one was injured. The maestro and his group of friends described the incident as "quite a surprise."

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HARTFORD, CONN.
TIMES
AUG 5 - 1950

Shown here is an artist's conception of some of the people and their work connected with the Berkshire Music Center production of Jacques Ibert's comic opera, "The King of Yvetot." The 20-year-old work, based on a folk-legend of ancient France, will gets its initial American presentation at Tanglewood, Lenox, Mass., Monday and Tuesday evenings.

Shown in this sketch are Dr. Jan Pepper, musical director of the production and acting head of the Tanglewood opera department (left center), and Jacques Ibert (right center), the noted French composer, who teaches advanced musical composition at Tanglewood this summer, on his first visit to America. On the left is baritone Manfred Hecht, sing the title role. J

M. Ibert is costume designer Leo van Witsen.

Stage director F. Cowles Strickland and Philippe de Rosier, scenic designer, are not seen in this impression.

The artist, Arthur Pelonsky of the Boston Museum School's summer session faculty, whose classes are held at the summe session's quarters at the Berk ...Music Center, made thes ...ls.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 5 - 1950

Music Has Its Politics

There is politics in music even as it is greatly presented at Tanglewood. They love Serge Koussevitzky as well they may. When he comes into the great shed these days to take his place in his box everybody rises. They should. People should give present and personal honor to the men who lift music to yet higher powers for them.

Someboay sees the maestro step from his car and enter the shed with no show of his own part. He rises Everybody rises and stands until Koussevitzky takes his seat. We do that for Governors and Presidents and even we have had mayors in Holyoke who thought it should be done for them. Not our present mayor. You feel the glow that spreads across the audience when somebody says "It is Koussevitzky."

But Thursday night Koussevitzky was not in his box. If he had slipped in thru the dark of the evening nobody saw him. The occasion was the conducting of the Boston Symphony orchestra by Victor de Sabata, the great Italian conductor. Somewhere in the background de Sabata had been invited to conduct and the invitation was not issued by Koussevitzky — just a mistake somewhere.

Because Koussevitzky had taken that bit of manners to the people by radio on a Sunday evening, everybody who was among the 8500 listeners last night, knew. Many of the regular box holders did not come even if they have such easy parking facilities. But the great audience gave to de Sabata such a reception as no conductor has ever evoked at Tanglewood.

The Boston Symphony, as of today, is Koussevitzky's creation. It has long been a very great orchestra. Under Koussevitzky it has been made the greatest orchestra in the world. Thursday night it proved its greatness and its universality by doing everything de-Sabata asked of them.

Nor should it be omitted that with this yesterday came the announcement by Koussvitzky that the Berkshire Music Center will build a theater after the ancient Greek pattern that will seat 25,000 people. It will have its own stage managers, composers and conductors. That can be done. Some fine music has come out of the schools conducted at Tanglewood for the past ten years or so.

Already the world is forgetting Stockbridge and Lenox, the towns at whose edges Tanglewood sits. The world over it is the Berkshire Festival at Tanglewood.

And some one asks where will the 25,000 park their cars? It may be heresy to bring to the Berkshire Center's attention that the soul stirring of the magnificent concerts are followed by headaching of those whpe would get out Tanglewood's primitive parking areas by the winding roads.

One could consider this problem politically, too, for great is Tanglewood and increasingly great is the public interest and effort to be part of it.

Retail merchants of the country are to be congratulated. With a war on, and possible consumer goods to be taken off the market occuping purchasers minds, the merchants are attempting to rationalize the thinking of customers by conducting sales of regular merchandise, at reduced, and in some instances, drastic reductions.

Confusion reigned at Washington yesterday at the meeting of a House committee investigating lobbying activities. There was an exchange of tongue between Rep H. L. Lanham, Democrat of Georgia, and William L. Patterson, executive secretary of the Civil Rights of Congress. There was almost an exchange of blows. Patterson bluntly refused to surrender twice-subpoenaed data of the Civil Rights Congress. The House committee recommended that Mr. Patterson be cited for contempt. Talk then centered on lynchings in Georgia. Mr. Patterson said that state had a world-wide reputation for lynching Negroes. Rep. Lanham resented the allegation and called Patterson a liar and another name—not a nice one either. Mr. Patterson said "lie" to several statements of Mr. Lanham, who scurried from the committee dias in the direction of Mr. Patterson. With fists doubled, Mr. Lanham was checked by attendants and police when his rush had advanced to within a few feet of Mr. Patterson. Someone, not the chairman, Mr. Lanham, moved for an adjournment. Someone, not the chairman, asked, "all in favor, say aye." There was no need to ask, "those opposed, speak up." The meeting adjourned after the first question was put.

WORCESTER, MASS.
GAZETTE & POST
AUG 5 - 1950

Behind the Success At Tanglewood

ALL reports from Tanglewood indicate that the great center of music in the beauty of the Berkshires is flourishing this Summer. It is astonishing that this enterprise should have become, in a few short years, one of the principal music festivals in the world.

There are several reasons for the success. The setting is incomparable. The tremendous Music Shed and other buildings on what was once a magnificent private estate are admirably appointed for thorough enjoyment of concerts. The activity of thousands of patrons, rich and not rich, has been indispensable. The Boston Symphony is superb. But the main reason for Tanglewood, and its concerts which sometimes draw upwards of 10,000 listeners of an afternoon or evening, is unquestionably the vision and genius of Dr. Serge Koussevitzky combined with the sense and practical acumer of the trustees.

It is true that this year there was a flurry between the eminent music director and the trustees over the latter's designation of a couple of foreign guest conductors. But the controversy has not been fundamental, and there is full mutual appreciation by both sides of each one's part in the Tanglewood accomplishment.

THERE was an arresting remark in Dr. Koussevitzky's interview given Raymond Morin, Telegram music critic. He said, "Tanglewood today, it is but the beginning."

"The beginning," he said! Here is a man in his late seventies, who in 26 years as its conductor led the Boston Symphony to the heights, and who inspired this Tanglewood achievement with its hundreds of students and overflowing audiences. Yet he dreams of still greater things ahead.

Candidly, we cannot see how a vast Greek amphitheater at Tanglewood, seating 25,000 persons and playing music drama in the classic mode, will ever fit the practical limits of space and human demand. As it is, the thousands who attend Tanglewood tax Berkshire transport and housing. And even art must heed the arithmetic of investment and budget. Perhaps Dr. Koussevitzky, suggesting the plan in his talk with Mr. Morin, was setting his sights purposely high.

But that Tanglewood is going forward, Greek theater or no Greek theater, is evident. There is imagination and venture in it. And that should be a stimulus to every music festival of any pretensions in the country—including Worcester's.

TOLEDO, OHIO
TIMES
AUG 5 - 1950

Shifting Scenes

Report On Berkshire Festival Comes From Flora Ward Hineline

By RUTH ELGUTTER

IF A PERSON can't hear (or see) something exciting herself the next best thing is to get a vivid description from someone who has been there. It always has been one of my dreams to go to Tanglewood some summer and hear the Berkshire Festival. Somehow my plans never have worked out to get me to Lenox at the right time so I'm always delighted to get reports on one of America's finest institutions conducted annually by the great Boston Symphony Orchestra in the beautiful setting of the Berkshire Hills.

Flora Ward Hineline, who has one of the most keenly attuned musical ears in these parts, and her daughter-in-law, Leone Hineline, made the pilgrimage this year and F. W. H. has written a most enthusiastic report, which I'm reprinting in part here.

On the evening when she arrived, "10,000 were expected to hear Koussevitzky do his Debussy program," Mrs. Hineline writes. "I didn't count them but between those in the huge shed and the three or four thousand on the grass outside, I guess that many got there. Everything from blue jeans to ermine in the audience.

"The concert was utterly superb. Koussevitzky holds the palm for Debussy in this country for my money. If 'La Mer' has even been better done anywhere by any conductor I wasn't present. He got a wild ovation. The Bruckner was wonderful, too, of course."

Mrs. Hineline reports that Koussevitzky now seats his orchestra "in the round," to use the new theatrical phrase.

"This brings the second violins with backs to the audience but eyes on the conductor as it was never possible before," she says. "Another innovation—to me, at least—was the bass viol players seated in especially constructed high chairs, each holding his instrument on his lap. I'm all for it—they should have sat down years ago."

"At intermission," Mrs. Hineline continues, "Leone spied Fritz Kreisler in the crowd milling to get to the front—his bushy hair as white as his evening jacket. Madame Kreisler, majestic in formal gown shooing folks away with the admonition, 'He's going backstage.' But coming back she could not stop the hand he got from the crowd rushing back to seats.

"Saw Mrs. Kossevitzky, blond and beautiful, in snowy chiffon falling to the floor, over which she wore the new half-length evening wrap—also white.

"The only Toledoan we could glimpe in the huge audience was Mrs. Sidney Vinnedge, who had motored down earlier in the week alone but was meeting her daughter and grandchildren to motor back and show the youngsters Niagara Falls.

"The night was perfect and at sundown we stood in the formal gardens where the marble circle holds the inscription to the donors, with the beautiful Berkshires like a stage backdrop—unbelievably lovely. Here, I thought, is American democracy at its best in this gathering of thousands of music lovers.

"As guests of citizens of Lenox and Pittsfield, representatives of 26 nations from the United Nations at Lake Success were seated in front near us. I hoped (but did not ascertain. that Russia's man was there to hear and greet his great countryman and Boston's indomitable orchestra ... It was the thrill of a lifetime."

NEW HAVEN, CONN.
REGISTER
AUG 5 - 1950 91

GREEK STAGE IS TANGLEWOOD PLAN FOR 1951

Lenox, Mass., Aug. 15—(AP)—Construction of a Greek theater seating 25,000 will begin next year at Tanglewood, site of the Berkshire Music Center, according to Dr. Serge Koussevitzky.

The famed Boston Symphony Orchestra conductor has disclosed that the amphitheater will be patterned after those of ancient Greek times.

"We will have our stage masters, composers and conductors," Koussevitzky said. "They will find a way to create a tragedy of our times—not less tragic than the tragedies of ancient Greece."

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[90]

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TOLEDO, OHIO
TIMES
AUG 5 - 1950

Shifting Scenes

Report On Berkshire Festival Comes From Flora Ward Hineline

By RUTH ELGUTTER

IF A PERSON can't heer (or see) something exciting herself the next best thing is to get a vivid description from someone who has been there. It always has been one of my dreams to go to Tanglewood some summer and hear the Berkshire Festival. Somehow my plans never have worked out to get me to Lenox at the right time so I'm always delighted to get reports on one of America's finest institutions conducted annually by the great Boston Symphony Orchestra in the beautiful setting of the Berkshire Hills.

Flora Ward Hineline, who has one of the most keenly attuned musical ears in these parts, and her daughter-in-law, Leone Hineline, made the pilgrimage this year and F. W. H. has written a most enthusiastic report, which I'm reprinting in part here.

On the evening when she arrived, "10,000 were expected to hear Koussevitzky do his Debussy program," Mrs. Hineline writes. "I didn't count them but between those in the huge shed and the three or four thousand on the grass outside, I guess that many got there. Everything from blue jeans to ermine in the audience.

"The concert was utterly superb. Koussevitzky holds the palm for Debussy in this country for my money. If 'La Mer' has even been better done anywhere by any conductor I wasn't present. He got a wild ovation. The Bruckner was wonderful, too, of course."

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"This brings the second violins with backs to the audience but eyes on the conductor as it was never possible before," she says. "Another innovation—to me, at least—was the bass viol players seated in especially constructed high chairs, each holding his instrument on his lap. I'm all for it—they should have sat down years ago."

"At intermission," Mrs. Hineline continues, "Leone spied Fritz Kreisler in the crowd milling to get to the front—his bushy hair as white as his evening jacket. Madame Kreisler, majestic in formal gown shooing folks away with the admonition, 'He's going backstage.' But coming back she could not stop the hand he got from the crowd rushing back to seats.

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"The only Toledoan we could glimpe in the huge audience was Mrs. Sidney Vinnedge, who had motored down earlier in the week alone but was meeting her daughter and grandchildren to motor back and show the youngsters Niagara Falls.

"The night was perfect and at sundown we stood in the formal gardens where the marble circle holds the inscription to the donors, with the beautiful Berkshires like a stage backdrop—unbelievably lovely. Here, I thought, is American democracy at its best in this gathering of thousands of music lovers.

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REGISTER
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[90]

HARTFORD, CONN.
TIMES
AUG 5 - 1950

Shown here is an artist's conception of some of the people and their work connected with the Berkshire Music Center production of Jacques Ibert's comic opera, "The King of Yvetot." The 20-year-old work, based on a folk-legend of ancient France, will gets its initial American presentation at Tanglewood, Lenox, Mass., Monday and Tuesday evenings.

Shown in this sketch are Dr. Jan Pepper, musical director of the production and acting head of the Tanglewood opera department (left center), and Jacques Ibert (right center), the noted French composer, who teaches advanced musical composition at Tanglewood this summer, on his first visit to America. On the left is baritone Manfred Hecht, who will sing the title role. Just below M. Ibert is costume designer Leo van Witsen.

Stage director F. Cowles Strickland and Philippe de Rosier, scenic designer, are not seen in this impression.

The artist, Arthur Polonsky of the Boston Museum School's summer session faculty, whose classes are held at the summer session's quarters at the Berkshire Music Center, made these sketches during rehearsals.

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WORCESTER, MASS.
GAZETTE & POST
AUG 5 - 1950

Behind the Success At Tanglewood

ALL reports from Tanglewood indicate that the great center of music in the beauty of the Berkshires is flourishing this Summer. It is astonishing that this enterprise should have become, in a few short years, one of the principal music festivals in the world.

There are several reasons for the success. The setting is incomparable. The tremendous Music Shed and other buildings on what was once a magnificent private estate are admirably appointed for thorough enjoyment of concerts. The activity of thousands of patrons, rich and not rich, has been indispensable. The Boston Symphony is superb. But the main reason for Tanglewood, and its concerts which sometimes draw upwards of 10,000 listeners of an afternoon or evening, is unquestionably the vision and genius of Dr. Serge Koussevitzky combined with the sense and practical acumer of the trustees.

It is true that this year there was a flurry between the eminent music director and the trustees over the latter's designation of a couple of foreign guest conductors. But the controversy has not been fundamental, and there is full mutual appreciation by both sides of each one's part in the Tanglewood accomplishment.

THERE was an arresting remark in Dr. Koussevitzky's interview given Raymond Morin, Telegram music critic. He said, "Tanglewood today, it is but the beginning."

"The beginning," he said! Here is a man in his late seventies, who in 26 years as its conductor led the Boston Symphony to the heights, and who inspired this Tanglewood achievement with its hundreds of students and overflowing audiences. Yet he dreams of still greater things ahead.

Candidly, we cannot see how a vast Greek amphitheater at Tanglewood, seating 25,000 persons and playing music drama in the classic mode, will ever fit the practical limits of space and human demand. As it is, the thousands who attend Tanglewood tax Berkshire transport and housing. And even art must heed the arithmetic of investment and budget. Perhaps Dr. Koussevitzky, suggesting the plan in his talk with Mr. Morin, was setting his sights purposely high.

But that Tanglewood is going forward, Greek theater or no Greek theater, is evident. There is imagination and venture in it. And that should be a stimulus to every music festival of any pretensions in the country—including Worcester's.

TRANSCRIPT-TELEGRAM
AUG 5 - 1950

Music Has Its Politics

There is politics in music even as it is greatly presented at Tanglewood. They love Serge Koussevitzky as well they may. When he comes into the great shed these days to take his place in his box everybody rises. They should. People should give present and personal honor to the men who lift music to yet higher powers for them.

Somebody sees the maestro step from his car and enter the shed with no show of his own part. He rises Everybody rises and stands until Koussevitzky takes his seat. We do that for Governors and Presidents and even we have had mayors in Holyoke who thought it should be done for them. Not our present mayor. You feel the glow that spreads across the audience when somebody says "It is Koussevitzky."

But Thursday night Koussevitzky was not in his box. If he had slipped in thru the dark of the evening nobody saw him. The occasion was the conducting of the Boston Symphony orchestra by Victor de Sabata, the great Italian conductor. Somewhere in the background de Sabata had been invited to conduct and the invitation was not issued by Koussevitzky — just a mistake somewhere.

Because Koussevitzky had taken that bit of manners to the people by radio on a Sunday evening, everybody who was among the 8500 listeners last night, knew. Many of the regular box holders did not come even if they have such easy parking facilities. But the great audience gave to de Sabata such a reception as no conductor has ever evoked at Tanglewood.

The Boston Symphony, as of today, is Koussevitzky's creation. It has long been a very great orchestra. Under Koussevitzky it has been made the greatest orchestra in the world. Thursday night it proved its greatness and its universality by doing everything de Sabata asked of them.

Nor should it be omitted that with this yesterday came the announcement by Koussvitzky that the Berkshire Music Center will build a theater after the ancient Greek pattern that will seat 25,000 people. It will have its own stage managers, composers and conductors. That can be done. Some fine music has come out of the schools conducted at Tanglewood for the past ten years or so.

Already the world is forgetting Stockbridge and Lenox, the towns at whose edges Tanglewood sits. The world over it is the Berkshire Festival at Tanglewood.

And some one asks where will the 25,000 park their cars? It may be heresy to bring to the Berkshire Center's attention that the soul stirring of the magnificent concerts are followed by headaching of those whpe would get out Tanglewood's primitive parking areas by the winding roads.

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JAMESTOWN, N. Y.
POST-JOURNAL
AUG 5 - 1950

The World of Music

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The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique, in Paris, Jan. 6, 1930, and has been given since in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

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High in the North Carolina Balsam Mountains, where the fiddle and banjo long have been king, a new kind of music has taken over.

French horns, violins, and piano echo daily through the Transylvania music camp and the Brevard music festival, twin projects of being the south's first music center.

It started in 1937 when a young graduate of the University of Michigan who was director of music at Davidson College in North Carolina established a summer session in music for high school students.

That was the first step, but in 1945, when its director, James Pfohl, stumbled across an abandoned boy's camp near Brevard, N.C. in the shadow of the Balsams, he established the music camp. It was a place for young men and women to come for six weeks and study music at the same time they enjoyed mountain camp life.

The following year, the Transylvania music camp was followed by the first Brevard music festival, with prominent artists from outside coming to join camp graduates in concert presentations.

Sixty thousand people heard the Philadelphia Orchestra in four free concerts at Philadelphia's convention hall, climaxing the 50th anniversary season with one of the greatest successes in the history of the organization.

On four successive nights, Eugene Ormandy led his full orchestra of 110 musicians in programs of standard and popular symphonic fare, presented under the auspices of the city of Philadelphia in return for an appropriation of $50,000 toward the orchestra's maintenance. It was the first time the city council has appropriated funds for the orchestra.

Mayor Bernard Samuel observed:

"If there was any doubt about the desire of a large number of Philadelphians to hear their orchestra, it was dispelled by the throng of 15,000 music lovers who filled convention hall each evening."

To make a small room look king-size, paint the walls in a light color. Works eye-magic miracles!

LOS ANGELES, CAL.
TIMES
AUG 6 - 1950

RECORD REVIEWS

Donizetti: "Il Campanello," opera buffa in one act; Clara Scarangella, soprano; Sesto Bruscantini, bass; Miti Truccato Pace, mezzo-soprano; Renato Capecchi, bass-baritone; Angelo Mercuriala, tenor; orchestra and chorus of Radio Italiana, Alfredo Simonetto conducting (Cetra-Soria 50.027, one 12-inch LP record). This one-act gem of opera buffa has been heard only once in America, when it was sung by David Bispham in 1917. It is packed with Donizetti's best brand of sparkling melody and the long stretches of recitative need bother no one content to follow the libretto which comes with the album. Anyway, half the fun is in the story, being about a disappointed lover who schemes to keep an elderly apothecary from his young bride on their wedding night. The singing is good in an expert buffa style, and the recording excellent.

Mozart: "Linz" Symphony No. 36 in C (Koechel 425). Boston Symphony Orchestra, Serge Koussevitzky conducting (Victor WDM 1354, three 45 r.p.m. records). The last recordings of Koussevitzky with the Boston Symphony Orchestra are perhaps particularly to be cherished, though the first and slow movements of this have a sluggishness and lethargy that are hardly characteristic of this combination. The minuet and finale, however, are brisk and up to the best standard.

Franck: Piano Quintet in F Minor; the Chigi Quintet (London ffrr LLP 201, one 12-inch LP record). Franck's Quintet for piano and string quartet is one of his finest and most characteristic works; though many reminiscences from his other compositions appear in it, it is a broad, strong work of great drive and dramatic force. A well-balanced and sympathetic reading is given by an Italian chamber music group. A. G.

MARSHALL, TEXAS
NEWS-MESSENGER
AUG 6 1950

Myra Hess Plays After Illness

Pianist Myra Hess gave her first recital since her illness in England recently. Engagement was highlighed by a special dinner tendered the pianist by the Admiral in command of the Portsmouth Naval Base.

Occasion took place aboard His Majesty's Ship "Victory," — Lord Nelson's flagship in the famous battle of Trafalgar, and now preserved for the purpose of entertaining important guests. Dame Myra also played under the baton of Dr. Serge Koussevitzky in a concert given in the London suburbs.

The instrumentalist returns to the United States this fall to resume the tour cancelled because of her illness this past season.

CLEVELAND, OHIO
NEWS
AUG 6 - 1950

Berkshire Festival Busy In Normally Dull Season

BY BETTY A. DIETZ

Daily News Music Editor

IT'S THE in-between season. Instrumentalists and singers are making the most of the last few weeks before it's time to settle down again and make music. Final plans are being lined up for the season ahead. In Dayton only the band concerts at the shell in Island park remain to entertain the summer crowds. Last night at Cincinnati the zoo opera company rang down the curtain on Tosca, at the same time ending the 1950 season of outdoor grand opera.

The excellent ticket sales for the zoo opera this year have prompted new talk of a longer season and the possibility of a new outdoor theater. Incidentally, despite Cincinnati's wealth of music lovers, about half the operagoers are out-of-towners, with Daytonians leading the trek to the zoo. Missing from the scene was Sigmund Effron, concertmaster of the opera orchestra and the Cincinnati Symphony, who was too ill to participate in the series. Effron for several years commuted to Dayton to serve as concertmaster of the Philharmonic orchestra.

Perhaps the busiest place in the country is Lenox, Mass., where the Berkshire Festival is in full swing. This week it was announced that Mrs. Eleanor Roosevelt will make her first appearance on a symphonic program Aug. 11 at Tanglewood. She will be narrator in Prokofieff's Peter and the Woif when it is performed by Serge Koussevitsky and the Boston Symphony.

According to Ralph Berkowitz, Koussevitzky's executive assistant, and a pianist, who has rehearsed the work with Mrs. Roosevelt, she knows no music. But as they worked with the score she soon lost her nervousness. After the public performance RCA Victor will make a recording of the entrancing Prokofieff piece with Mrs. Roosevelt and the orchestra.

This week—Monday and Tuesday—the Berkshire Music Center will be the scene of the American premiere of Jacques Ibert's comic opera, The King of Yvetot. The work is one of several by the French composer to be presented during the festival. Ibert, director of the French academy in Rome, is teaching advanced composition classes at Tangelwood this season and the performances were arranged in his honor.

Ibert's opera was first performed in Paris at the Opera Comique in 1930. It will be sung in English. The story of The King of Yvetot is based on a legend, founded on fact. The small kingdom of Yvetot, in what is now France, was an independent principality until the 14th century. Rebellion of the rural community against the king and its assumption of control forms the framework of the plot.

ALBANY, N. Y.
TIMES-UNION
AUG 6 - 1950

In Music World

By EDGAR S. VAN OLINDA

"Tanglewood on Parade," the annual added attraction of the Berkshire Music festival will take place Friday from 6 to 11 p. m. The proceeds are for the benefit of the Berkshire Music center. For those who were unable to obtain tickets for the big festival, this is an opportunity to see and hear every phase of music as it is presented on the Center grounds.

THE CELEBRATION will get underway with an assembly and parade, symphony orchestra concert, opera scenes, selections by the chorus, and chamber music. The Boston Symphony orchestra, directed by Dr. Serge Koussevitzky will be heard in the Haydn "Oxford" symphony; symphony "From the New World" by Dvorak and Prokofieff's fairy tale, "Peter and the Wolf." Mrs. Eleanor Roosevelt has consented to act as narrator in the latter work. There will be door prizes and dancing on the lawns, rain or shine. Tickets admitting to all events range in price from $2.50 to $5.00.

THE PROGRAM for this afternoon will be conducted by Leonard Bernstein, and will include Ravel's "Mother Goose" suite; the Ravel piano concerto with Mr. Bernstein playing and conducting from the keyboard, and excerpts from "Romeo and Juliet" by Berlioz.

Series C, starting Thursday, the final of the season will include the Bach Mass in B-minor in two parts, at 5 and 8:15 p. m., with a solo quartet consisting of Adele Addison, Eunice Alberts, David Lloyd and James Pease. Dr. Koussevitzky will conduct. On Saturday night the concert will be conducted by Eleazar de Carvalho, and will include "Harold in Italy" by Berlioz; Ibert's "Escales" and "Choros 10," by Villa-Lobos. The final concert of the season will be held Sunday afternoon, a 3 o'clock at which time the music to be played is Prokofieff's "Symphony, No. 6" and Brahms' "Symphony, No. 1."

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 5 - 1950

Tanglewood

Tanglewood Featured In Collier's Magazine

A photographic layout depicting "Tanglewood Time," with informal snaps of Dr. Serge Koussevitzky and other Berkshire Music Center celebrities, plus two of the concerts, appears in the current issue of Collier's magazine.

Among the persons in the pictures are Dr. Koussevitzky, assistant director Aaron Copland, Olivier Messiaen, the French composer who taught at Tanglewood last year; and Miss Peggy Burk, daughter of John N. Burk, Boston Symphony Orchestra executive and program annotator.

The pictures were taken by Miss Ruth Orkin of New York, a frequent visitor at the Music Center last summer.

HOUSTON, TEX.
POST
AUG 6 - 1950

Ibert Comic Opera Gets US Premiere Monday

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The noted French composer, who is director of the French Academy in Rome, is making his first visit to America this summer. He is teaching advanced composition classes at Tanglewood, and the production here of his opera was designed to honor his presence.

"The King of Yvetot" is the major production of the opera department at Tanglewood this year, and is one of several works by M. Ibert to be performed here this summer.

Musical direction for this production is in the hands of Dr Jan Popper, acting head of the opera department, which in past years has scored several triumphs in staging American premieres of operas. Dr Popper is on the faculty of the University of California at Los Angeles. Stage director of the production will be F. Cowles Strickland of Stanford University.

The theme of the opera is satirical, using government and warfare as its targets. M. Ibert's music is often folk-like in character and the rhythmic patterns of the ensemble opera are varied and full of vitality.

The libretto, by Jean Limozin and Andre de la Tourrase, is set in an early period in history in the small kingdom of Yvetot, in what is now France. The story is a legend founded on the historical fact of the onetime existence of Yvetot, which remained an independent principality until the 14th Century. A ballad of the Napoleonic era concerning its magnanimous king was the basis for M. Ibert's opera.

The framework of the plot is the rebellion of the rural community against the king and the assumption of control over the land by the peasants. The worry of law-making and voting and the growth of bureaucracy prevent effective farming of the crops. The women of Yvetot stage a counter-revolution to restore the king and their former happy contentment.

WALTHAM, MASS.
NEWS TRIBUNE
AUG 5 - 1950

Opera Premiere Due Next Week At Tanglewood

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It started in 1937 when a young graduate of the University of Michigan who was director of music at Davidson College in North Carolina established a summer session in music for high school students.

That was the first step, but in 1945, when its director, James Pfohl, stumbled across an abandoned boy's camp near Brevard, N.C. in the shadow of the Balsams, he established the music camp. It was a place for young men and women to come for six weeks and study music at the same time they enjoyed mountain camp life.

The following year, the Transylvania music camp was followed by the first Brevard music festival, with prominent artists from outside coming to join camp graduates in concert presentations.

Sixty thousand people heard the Philadelphia Orchestra in four free concerts at Philadelphia's convention hall, climaxing the 50th anniversary season with one of the greatest successes in the history of the organization.

On four successive nights, Eugene Ormandy led his full orchestra of 110 musicians in programs of standard and popular symphonic fare, presented under the auspices of the city of Philadelphia in return for an appropriation of $50,000 toward the orchestra's maintenance. It was the first time the city council has appropriated funds for the orchestra.

Mayor Bernard Samuel observed:

"If there was any doubt about the desire of a large number of Philadelphians to hear their orchestra, it was dispelled by the throng of 15,000 music lovers who filled convention hall each evening."

To make a small room look king-size, paint the walls in a light color. Works eye magic miracles!

LOS ANGELES, CAL.
TIMES
AUG 6 - 1950

RECORD REVIEWS

Donizetti: "Il Campanello," opera buffa in one act; Clara Scarangella, soprano; Sesto Bruscantini, bass; Miti Truccato Pace, mezzo-soprano; Renato Capecchi, bass-baritone; Angelo Mercuriala, tenor; orchestra and chorus of Radio Italiana, Alfredo Simonetto conducting (Cetra-Soria 50,027, one 12-inch LP record). This one-act gem of opera buffa has been heard only once in America, when it was sung by David Bispham in 1917. It is packed with Donizetti's best brand of sparkling melody and the long stretches of recitative need bother no one content to follow the libretto which comes with the album. Anyway, half the fun is in the story, being about a disappointed lover who schemes to keep an elderly apothecary from his young bride on their wedding night. The singing is good in an expert buffa style, and the recording excellent.

Mozart: "Linz" Symphony No. 36 in C (Koechel 425). Boston Symphony Orchestra, Serge Koussevitzky conducting (Victor WDM 1354, three 45 r.p.m. records). The last recordings of Koussevitzky with the Boston Symphony Orchestra are perhaps particularly to be cherished, though the first and slow movements of this have a sluggishness and lethargy that are hardly characteristic of this combination. The minuet and finale, however, are brisk and up to the best standard.

Franck: Piano Quintet in F Minor; the Chigi Quintet (London ffrr LLP 201, one 12-inch LP record). Franck's Quintet for piano and string quartet is one of his finest and most characteristic works; though many reminiscences from his other compositions appear in it, it is a broad, strong work of great drive and dramatic force. A well-balanced and sympathetic reading is given by an Italian chamber music group. A. G.

MARSHALL, TEXAS
NEWS-MESSENGER
AUG 6 1950

Myra Hess Plays After Illness

Pianist Myra Hess gave her first recital since her illness in England recently. Engagement was highlighed by a special dinner tendered the pianist by the Admiral in command of the Portsmouth Naval Base.

Occasion took place aboard His Majesty's Ship "Victory," — Lord Nelson's flagship in the famous battle of Trafalgar, and now preserved for the purpose of entertaining important guests. Dame Myra also played under the baton of Dr. Serge Koussevitzky in a concert given in the London suburbs.

The instrumentalist returns to the United States this fall to resume the tour cancelled because of her illness this past season.

CLEVELAND, OHIO
NEWS
AUG 6 - 1950

Berkshire Festival Busy In Normally Dull Season

BY BETTY A. DIETZ
Daily News Music Editor

IT'S THE in-between season. Instrumentalists and singers are making the most of the last few weeks before it's time to settle down again and make music. Final plans are being lined up for the season ahead. In Dayton only the band concerts at the shell in Island park remain to entertain the summer crowds. Last night at Cincinnati the zoo opera company rang down the curtain on Tosca, at the same time ending the 1950 season of outdoor grand opera.

The excellent ticket sales for the zoo opera this year have prompted new talk of a longer season and the possibility of a new outdoor theater. Incidentally, despite Cincinnati's wealth of music lovers, about half the operagoers are out-of-towners, with Daytonians leading the trek to the zoo. Missing from the scene was Sigmund Effron, concertmaster of the opera orchestra and the Cincinnati Symphony, who was too ill to participate in the series. Effron for several years commuted to Dayton to serve as concertmaster of the Philharmonic orchestra.

Perhaps the busiest place in the country is Lenox, Mass., where the Berkshire Festival is in full swing. This week it was announced that Mrs. Eleanor Roosevelt will make her first appearance on a symphonic program Aug. 11 at Tanglewood. She will be narrator in Prokofieff's Peter and the Wolf when it is performed by Serge Koussevitsky and the Boston Symphony.

According to Ralph Berkowitz, Koussevitzky's executive assistant, and a pianist, who has rehearsed the work with Mrs. Roosevelt, she knows no music. But as they worked with the score she soon lost her nervousness. After the public performance RCA Victor will make a recording of the entrancing Prokofieff piece with Mrs. Roosevelt and the orchestra.

This week—Monday and Tuesday—the Berkshire Music Center will be the scene of the American premiere of Jacques Ibert's comic opera, The King of Yvetot. The work is one of several by the French composer to be presented during the festival. Ibert, director of the French academy in Rome, is teaching advanced composition classes at Tangelwood this season and the performances were arranged in his honor.

Ibert's opera was first performed in Paris at the Opera Comique in 1930. It will be sung in English. The story of The King of Yvetot is based on a legend, founded on fact. The small kingdom of Yvetot, in what is now France, was an independent principality until the 14th century. Rebellion of the rural community against the king and its assumption of control forms the framework of the plot.

ALBANY, N. Y.
TIMES-UNION
AUG 6 - 1950

In Music World

By EDGAR S. VAN OLINDA

"Tanglewood on Parade," the annual added attraction of the Berkshire Music festival will take place Friday from 6 to 11 p. m. The proceeds are for the benefit of the Berkshire Music center. For those who were unable to obtain tickets for the big festival, this is an opportunity to see and hear every phase of music as it is presented on the Center grounds.

THE CELEBRATION will get underway with an assembly and parade, symphony orchestra concert, opera scenes, selections by the chorus, and chamber music. The Boston Symphony orchestra, directed by Dr. Serge Koussevitzky will be heard in the Haydn "Oxford" symphony; symphony "From the New World" by Dvorak and Prokofieff's fairy tale, "Peter and the Wolf." Mrs. Eleanor Roosevelt has consented to act as narrator in the latter work. There will be door prizes and dancing on the lawns, rain or shine. Tickets admitting to all events range in price from $2.50 to $5.00.

THE PROGRAM for this afternoon will be conducted by Leonard Bernstein, and will include Ravel's "Mother Goose" suite; the Ravel piano concerto with Mr. Bernstein playing and conducting from the keyboard, and excerpts from "Romeo and Juliet" by Berlioz.

Series C, starting Thursday, the final of the season will include the Bach Mass in B-minor in two parts, at 5 and 8:15 p. m., with a solo quartet consisting of Adele Addison, Eunice Alberts, David Lloyd and James Pease. Dr. Koussevitzky will conduct. On Saturday night the concert will be conducted by Eleazar de Carvalho, and will include "Harold in Italy" by Berlioz; Ibert's "Escales" and "Choros 10," by Villa-Lobos. The final concert of the season will be held Sunday afternoon, a 3 o'clock at which time the music to be played is Prokofieff's "Symphony, No. 6" and Brahms' "Symphony, No. 1."

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 5 - 1950

Tanglewood

Tanglewood Featured In Collier's Magazine

A photographic layout depicting "Tanglewood Time," with informal snaps of Dr. Serge Koussevitzky and other Berkshire Music Center celebrities, plus two of the concerts, appears in the current issue of Collier's magazine.

Among the persons in the pictures are Dr. Koussevitzky, assistant director Aaron Copland, Olivier Messiaen, the French composer who taught at Tanglewood last year; and Miss Peggy Burk, daughter of John N. Burk, Boston Symphony Orchestra executive and program annotator.

The pictures were taken by Miss Ruth Orkin of New York, a frequent visitor at the Music Center last summer.

HOUSTON, TEX.
POST
AUG 6 1950

Ibert Comic Opera Gets US Premiere Monday

TANGLEWOOD, Lenox, Mass, Aug 5.—The American premiere of Jacques Ibert's comic opera, "The King of Yvetot," will be presented at the Berkshire Music Center Monday and Tuesday.

The noted French composer, who is director of the French Academy in Rome, is making his first visit to America this summer. He is teaching advanced composition classes at Tanglewood, and the production here of his opera was designed to honor his presence.

"The King of Yvetot" is the major production of the opera department at Tanglewood this year, and is one of several works by M. Ibert to be performed here this summer.

Musical direction for this production is in the hands of Dr Jan Popper, acting head of the opera department, which in past years has scored several triumphs in staging American premieres of operas. Dr Popper is on the faculty of the University of California at Los Angeles. Stage director of the production will be F. Cowles Strickland of Stanford University.

The theme of the opera is satirical, using government and warfare as its targets. M. Ibert's music is often folk-like in character and the rhythmic patterns of the ensemble opera are varied and full of vitality.

The libretto, by Jean Limozin and Andre de la Tourrase, is set in an early period in history in the small kingdom of Yvetot, in what is now France. The story is a legend founded on the historical fact of the onetime existence of Yvetot, which remained an independent principality until the 14th Century. A ballad of the Napoleonic era concerning its magnanimous king was the basis for M. Ibert's opera.

The framework of the plot is the rebellion of the rural community against the king and the assumption of control over the land by the peasants. The worry of law-making and voting and the growth of bureaucracy prevent effective farming of the crops. The women of Yvetot stage a counter-revolution to restore the king and their former happy contentment.

WALTHAM, MASS.
NEWS TRIBUNE
AUG 5 - 1950

Opera Premiere Due Next Week At Tanglewood

TANGLEWOOD, Lenox, Aug. 5—The American premiere of Jacques Ibert's comic opera, "The King of Yvetot," will be presented at the Berkshire Music Center Monday and Tuesday. The noted French composer, who is director of the French Academy in Rome, is making his first visit to America this summer. He is teaching advanced composition classes at Tanglewood, and the presentation here of his opera was designed to honor his presence.

"The King of Yvetot" will be the major production of the Opera Department at Tanglewood this year, and is one of several works by M. Ibert performed here this summer.

The musical direction for this production is in the hands of Dr. Jan Popper, acting head of the Opera Department, which in past years has scored several triumphs in staging American premieres of operas.

Dr. Popper is on the faculty of the University of California at Los Angeles. Stage director for this production will be F. Cowles Strickland of Stanford University, Palo Alto, Calif.

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WORCESTER, MASS.
TELEGRAM
AUG 6 - 1950

Contradictory Styles Of Conducting Shown

By RAYMOND MORIN

LENOX Sunday—More so than on Thursday night, last Tanglewood program served to view two contradictory styles by Victor de Sabata of conducting the Boston Symphony Orchestra at Tanglewood—the flamboyant and ultra-conservative.

There may be basic traits of the latter conductor and from those who have seen him conduct other orchestras elsewhere, that they are. But we are told that they are. But we are told that extensive studying the flamboyant conductor has been restrained to these two Berkshire music festival concerts.

Program

The program last night, Bach, Suite from the Christmas Oratorio; Mozart, Symphony in E-flat major, K. 543; Berlioz, Roman Carnival Overture," Bach, Piano Concertante, for Gruenberg, Piano and viola obligati (soloists Richard Burgin, Alfred Krips and Joseph De Pasquale); Beethoven, Symphony No. 5 in C minor.

Mr. Sabata's appearance on the podium, which caused a furore, much speculation has been voiced regarding the sincerity of his interpretive conceptions and the particular methods he employs in making known his wishes to the orchestra.

On the basis of what we have seen which is admittedly inadequate in view of the puzzling aspects involved) we are inclined to go along with the opinion that his super-energized directives, many of them grotesque to the eye, are a means to an end and not the technique of exhibitionism.

Strong Arguments

Two strong arguments for this decision were the Bach and Mozart scores performed last night. There was no question during virtually every phrase that, as we stated in the previous review, Mr. Sabata's primary objectives are to feature melody as prominently as possible whether it be at the expense of lucid form, or not.

Secondly, Mr. Sabata is eagerly bent on making the most of every effect possible—rhythmic or instrumentally colorful—or just arresting.

Podium gyrations did appear en masse in the Berlioz score and we suspect in the Ghedini and Beethoven which we did not hear, but the Bach and Mozart were scrupulously safeguarded against extravagant directive.

Legato Qualities

Throughout the Bach, considerable stress was placed on its legato qualities. Bows were drawn over strings with concentration on evenness and richness of intonation while repartee from woodwinds was spoken cautiously. There was a slight instability of rhythmic pulse between these sections, but a comparatively leisurely tempo made possible an unusually lucid exposition of elements.

The Mozart was distinctly Sabata interpretation — some of it excellent and elsewhere argumentative. The adagio preceding the opening movement was somewhat disorganized, or perhaps it would be more accurate to state that an evasion of close continuity seemed to be the conductor's method. The movement proper, an allegro, was effectively paced at discreet tempos with close attention to tonal contrasts. The finale however, was more romantic than in keeping with tradition, lacking the crispness and energy of other Mozart heard here two seasons ago.

Every Inflection

Sabata took meticulous care in the slow movement to bring out every [illegible] possible, not only between individuals but between themselves. It was slow, but better this than it should be hurried. The audience, on the other hand, benefited from this leisurely approach and created the rare illusion of a true Viennese minuet.

The final movement was imperfectly adjusted to the conductor's baton, as shown in critical phrase entrances and sequential passages between sections.

With the Berlioz score, the "Other Side" of Sabata's podium personality became known. He was very definite in his demands for the "Roman Carnival" overture. Effects were in turn expounded by a swooping baton, arms extended dramatically upwards, vigorous circular movements with both hands, head shaken from side to side—and a special movement of the right arm that would serve well in lasso throwing.

The record audience for this festival, 11,450 persons, reacted as you might expect—with an excited enthusiasm.

Today's Program

This afternoon's concert features Leonard Bernstein as conductor pianist. The program will include "Mother Goose," "Alborado del Gracioso," and concerto for piano and orchestra, all by Ravel; also excerpts from Berlioz' dramatic symphony, "Romeo and Juliet."

COLUMBUS, OHIO
DISPATCH
AUG 6 - 1950

American Premiere Of Ibert Comic Opera Tanglewood Event

TANGLEWOOD, LENOX, MASS, AUG. 5—The American premiere of Jacques Ibert's comic opera, "The King of Yvetot," will be presented at the Berkshire Music Center Monday and Tuesday, Aug. 7 and 8. The noted French composer, who is director of the French Academy in Rome, is making his first visit to America this summer. He is teaching advanced composition classes at Tanglewood, and the presentation here of his opera was designed to honor his presence. "The King of Yvetot" is the major production of the opera department at Tanglewood this year, and is one of several works by M. Ibert performed here this summer.

The musical direction for this production is in the hands of Dr. Jan Popper, acting head of the opera department, which in past years has scored several triumphs in staging American premieres of operas. Dr. Popper is on the faculty of the University of California at Los Angeles. Stage director for this production will be F. Cowles Strickland of Stanford University.

The theme of the opera is satirical, using government and warfare as its targets. M. Ibert's music is often folk-like in character and the rhythmic patterns of the ensemble opera are varied and full of vitality. The libretto, by Jean Limozin and Andre de la Tourrase, is set in an early period in history in the small kingdom of Yvetot, in what is now France. The first production of "The King of Yvetot, in what is now France. at the Opera Comique, under the direction of Albert Wolff. Since then, the opera has been performed in several European opera houses. The English translation for this production was made by Henry Reese.

THE story of "The King of Yvetot" is a legend founded on the historical fact of the one-time existence of Yvetot, which remained an independent principality until the 14th century. A ballad of the Napoleonic era concerning its magnanimous king was the basis for M. Ibert's opera.

The framework of the plot is the rebellion of the rural community against the king and the assumption of control over the land by the peasants. The worry of law-making and voting and the growth of bureaucracy prevents effective farming of the crops. The women of Yvetot stage a counter-revolution to restore the king and their former happy contentment.

The threat of invasion and the contrivance of a servant-girl are instrumental in this. The romance between the servant-girl, Jeanneton, and the king contrasts with the zestful humor of the rebellion, and ends with Jeanneton's becoming queen of Yvetot.

"THE King of Yvetot" is written in four acts, and has sixteen principals, a chorus, and a full orchestra. Philippe de Rosier is scenic designer, and costumes were created by Leo van Witsen. Manfred Hecht, baritone, will sing the title role, and Ewan Harbrecht takes the part of Jeanneton, the servant-girl.

Other principals, not all of whom will appear on both evenings, include: Mario Lalli, Gene Cox, Rosalind Elias, Beatrice Bush-Kene, Fernand Martel, Thomas Holt, Sumner Crockett, Earl Ringland, Willabelle Underwood, Sara Carter, Angelica Sarris, Helen McCloskey, Arlquine Goodjohn, Joan Spafford, Marni Nixon, James Minser, Irvin Nordquist, Morten Shames and Raymond Wolansky.

The two performances will come on Monday and Tuesday evenings in the Theater-Concert Hall at Tanglewood. They will be open to the Friends of the Berkshire Music Center, as the other events of the Berkshire Music Center.

DALLAS, TEX.
NEWS
AUG 6 - 1950

NOTEBOOK:

Tanglewood Introduces U.S. Music

By ARTHUR BERGER

TANGLEWOOD, Lenox, Mass., Aug. 5.—Leonard Bernstein's program for a Boston Symphony concert in the mammoth Tanglewood shed went a long way toward giving this year's Berkshire Festival its measure of freshness.

It listed three of our best young American composers whose music Mr. Bernstein brings to life in a fashion no one quite equals. David Diamond's "Timon of Athens" was the news of the occasion. Harold Shapero's adagietto and (with Ellabelle Davis again as the excellent soprano) Lukas Foss' "Song of Songs" had both been favorably received before and were very good to hear again.

Serge Koussevitzky has done more than his share for new music and now, at seventy-six, he seems understandably content to leave this department to his young associates.

But his program was in no sense routine or lacking in power and ambitiousness. Bruckner's hour-long seventh symphony is not the sort of music that lends itself to frequent performances, and this was, as a matter of fact, the first time Mr. Koussevitzky has done it without cuts.

His masterful reading was remarkable for its eloquence, accuracy and style. His tempos, some of them a shade fast for the Brucknerites, minimized the arid stretches and pointed up the several inspired and beautiful ones.

UNSETTELED weather played tricks with the week-end concerts. Partly cloudy, but not unpromising skies preceded the event, but a light rain started to fall at about the second movement of the Bruckner.

Many hardy listeners remained on the lawns, some of them without even protection of blankets or the shelter of trees.

Most of the audience that overflowed the 6,000-capacity shed, however, were allowed to stand under the shed or bring in the outside benches and their own camp chairs.

The attendance was very good, considering that both the weather and programs did not have wide popular appeal. There were almost 10,000 one night and 9,500 for the afternoon.

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WASHINGTON, D. C.
TIMES HERALD
AUG 6 - 1950

Tanglewood Plans 'Yvetot'

TANGLEWOOD, Mass., Aug. 5—The American premiere of Jacques Ibert's comic opera, "The King of Yvetot," will be presented at the Berkshire music center Monday and Tuesday.

The noted French composer, director of the French academy in Rome, is making his first visit to America. He is teaching advanced composition classes at Tanglewood, and the presentation here of his opera was designed to honor his presence. "The King of Yvetot" is the major production of the opera department at Tanglewood this year, and is one of several works by M. Ibert performed here this summer.

The musical direction is in the hands of Dr. Jan Popper, acting head of the opera department, which in last years has scored several triumphs in staging American premieres of operas. Dr. Popper is on the faculty of the University of California at Los Angeles. Stage director for this production will be F. Cowles Strickland of Stanford university.

The theme of the opera is satirical, using government and warfare as its targets. M. Ibert's music is often folk-like in character and the rhythmic patterns of the opera are varied and full of vitality. The libretto, by Jean Limozin and Andre de la Tourrase, is set in an early period in history in the small kingdom of Yvetot, in what is now France.

CINCINNATTI OHIO
ENQUIRER
AUG 6 - 1950

Tanglewood Has Premiere

Tanglewood, Lenox, Mass., Aug. 6 — (Special) — The American premiere of Jacques Ibert's comic opera, "The King Of Yvetot," will be presented in English at the Berkshire Music Center tomorrow and Tuesday. The noted French composer, director of the French Academy in Rome, is making his first visit to America this summer. He is teaching advanced composition classes at Tanglewood, and the presentation here of his opera was designed to honor his presence.

The theme of the opera is satirical, using government and warfare as its targets. M. Ibert's music is often folk-like in character and the rhythmic patterns of the ensemble opera are varied and full of vitality. The libretto is set in an early period in history in the small kingdom of Yvetot, in what is now France. The first production came in 1930 in Paris at the Opera Comique.

DALLAS, TEX.
NEWS
AUG 6 - 1950

JACQUES IBERT'S "The King of Yvetot" will receive its world premiere at the Berkshire Music Center Monday and Tuesday. The comic opera satirizing government and warfare is being performed as a compliment to the French composer, director of the French Academy in Rome, who is teaching composition at Tanglewood this summer.

MIAMI, FLA.
HERALD
AUG 6 - 1950

'Parade' Set By Berkshire

Mrs. Eleanor Roosevelt, former United States First Lady, spent last week-end at the Berkshire Music Center, Tanglewood, Mass., discussing plans for her role as narrator in Prokofiev's "Peter and the Wolf," scheduled as part of the "Tanglewood on Parade" program on Aug. 11.

Mrs. Roosevelt will appear with the Boston Symphony Orchestra.

Leonard Bernstein, young conductor who arrived at Tanglewood last week following a tour abroad, will conduct today's Shed concert with the Boston Symphony.

He follows Victor de Sabata, Italian conductor, who led the Thursday and Saturday concerts last week.

PORTLAND, ORE.
OREGONIAN
AUG 6 - 1950

Berkshire Center To Put On Ibert

Friends of the Berkshire Music Center will be marking their fifth year of support of Serge Koussevitsky's music school this summer in attending nearly 40 musical events performed by musicians whose study their contributions make possible, according to Dr. Lewis Perry, chairman of the Friends group of the Tanglewood, Lenox, Mass., school.

The Friends of the center fully support the full-sized school, which is the only such school maintained by a large orchestra on its own grounds and with its own dormitory. The supporting group makes up the audiences for presentations of the young musicians, in addition to making it possible for them to study under Dr. Koussevitsky and such other outstanding musicians as Gregor Piatigorsky, William Kroll and Aaron Copland.

The American premiere of Jacques Ibert's comic opera, "Le Roi d'Yvetot," will be heard by the Friends. Concerts and recitals, including a series of chamber music programs, will complete the program for the summer.

The 400 students enrolled in the center come from 37 states and 15 foreign countries. Most of their costs are paid from small contributions from friends, but occasional full-tuition, $150 scholarships are provided.

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WASHINGTON, D. C.
POST
AUG 6 - 1950

Why Not a Big Shed For Summer Music?

By Paul Hume

"A SHED for summer concerts here in Washington? Oh, we could never get anything like that! Who would pay for it?"

"You have been paying for it," I told this typical Watergate attender, Miss Citronella Blightmore. Miss Blightmore is the youngest member of a family that has been plaguing Washington musical circles for an entire generation.

"I," she exclaimed, "what do you mean I have been paying for a shed for summer concerts? I put my money into the National Symphony, but we have had such a hard struggle. You newcomers don't know all the trouble we have had getting our own symphony orchestra going here in Washington. No one here really wants music, and the public doesn't support the orchestra."

"Now wait a minute, Miss Blightmore," I interrupted. "Let me say a few things you keep forgetting."

Citronella sat down with a look on her face that meant there was nothing I could tell her about music in Washington that she had not known for 20 years.

Just Like Boston

"IN THE first place," I began with more heat than originality. "the deficit from the last four summers at the Watergate is, at a conservative estimate, $82,000. And that is just about what it would cost to build a beautiful, permanent shed like the one the Boston Symphony has at Tangle-[redacted]

Miss Blightmore's jaw fell as far as her hardened arteries would allow. "$82,000," she gasped. "Why, you must be mistaken. Why, they wouldn't continue the concerts if they lost that much!"

I paused before going on—more from speechlessness at such unanswerable logic than from any sudden burst of gentleness. "No, you wouldn't think they would keep going, with such losses. But they have, because people really want these summer concerts. However, I think it would be a mistake to let them go on any longer this way."

"Oh, you do, do you," she bristled. "That's just what I mean. You people who have come here in the last 10 years just think you can run this city, and tell us who can sing in Constitution Hall, and whether we can have summer concerts, and just what music we should and shouldn't like."

Past the Goal

"NOW wait a minute," I broke in once more. "The recent sustaining fund drive of the National Symphony Orchestra went well past its goal of $190,000. And as to your statement that the public doesn't support music and the orchestra, that money came from a total of 14,801 individual donors.

"That is twice the number of people who contributed to the National Symphony three years ago. That sounds as if there was wide support for the orchestra, doesn't it, Miss Blightmore?"

Miss B. looked far from impressed, but the figures had shaken her slightly.

"That is very nice. It's about time someone else took over the work a few of us have done for so long." There was still enough acid in her voice to eat away the finish of every credenza in her Georgetown house.

All in Same Boat

I TRIED a new angle.

"Miss Blightmore, surely you are acquainted with the magazine Musical America"?

"Of course," she snapped. "Our family has read no other musical periodical for 50 years. I'm not sure we approve of their recent, liberal tendencies; but it is a paper with a fine tradition. What about it?"

"Well," I went on, grateful that we both liked something in common, though I decidedly approve of the magazine's recent policies. "In its latest issue, Musical America has an editorial which says that all summer musical ventures are in the same boat, except for Tanglewood and Ravinia Park outside Chicago.

"According to the magazine's editors, all summer concerts must find some way of getting away from weather risks and outdoor noises, or the constant hazards and resulting deficits will prove too strong for them."

But Not for Music . . . . .

BEFORE Miss Blightmore could interrupt, I went ahead. "Now the Watergate is a beautiful spot—the river, the view, the wonderful feeling of historical surroundings—all those are fine. But it is not a place for music. The noise of traffic, river boats, buses, people talking and whistling, and the airplanes—"

"Hmf," she exploded. "Young man, do you know that those airplanes wouldn't have been there at all if somebody had only taken the trouble to find out that the National Airport is on Eastern Standard Time, and the concerts operate on Daylight Saving Time—did you?"

"Yes, I did know that," I sighed. "And I agree with you it was too bad we had to have planes all but the last two nights, just because the right person did not put two and two together with the airport people. The last two concerts only one airplane flew over the barge, and that was a mistake."

"But even so," I added, "planes can be heard even when they fly south of the barge, and the other noises, plus the weather make the outdoors locations too difficult."

And Amplification

"BESIDES, there is the problem of amplification." We both said this at the same moment, and looked amazed that there should be any such unanimity between us.

"What is the matter with the amplification, Mr. Hume?" Miss Blightmore asked in a tone almost civil.

"Well, I am no technician," I modestly began. "But there seems to be no way of amplifying musical sounds enough to have them carry to the top of the Watergate steps, and still have them retain their original tone quality. The strings sound mechanical, the balance between parts of the orchestra is not maintained, and the piano, if one is used, has no character. And if you get a chorus in there, it's that much worse."

"Well, and if it is a windy night," Miss Blightmore put in, "I feel almost seasick the way the sound is blown around and reaches you at several different times."

At this point our rapport reached its highest peak.

"Miss Blightmore, I asked, hesitantly, wondering if I were going to upset our happy rapprochement, "I've used up all my space for today. Would you come back next week and discuss with our readers what should be done next year?" I waited for the blow.

"Well——" She peered at her engagement book through her pleased-to-meet-you glasses. "I might be able to work it in. But I certainly hope my friends don't hear of it."

HARTFORD, CONN.
TIMES
AUG 7 - 1950

Bernstein's Versatility Sparkles at Tanglewood

Leonard Bernstein, who conducted a program of Ravel and Berlioz partly in the rain at Tanglewood Sunday afternoon, is a young man of musical accomplishment.

Yesterday he not only led the Boston Symphony Orchestra in two Ravel pieces and one by Berlioz but performed at the piano in a third Ravel number, the taxing Concerto for Piano and Orchestra.

Mr. Bernstein opened the afternoon with a clean and neatly balanced interpretation of Ravel's "Mother Goose" Suite.

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If the Berkshire Festival cannot be accused of striking program originality, it may certainly accept heart-felt applause for presenting at times some very great music performed with exquisite taste.

—E. C.

TRENTON, N. J.
TIMES
[illegible] 1950

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The school of Music Center is in the Berkshire Hills in Western Massachusetts. It is partly supported by receipts from festival concerts given by the Boston Symphony and partly from gifts by people interested in the work of the school.

The students from New Jersey this Summer are studying everything from orchestral playing to opera libretto writing.

NEW YORK, N. Y.
TIMES
AUG 7 - 1950

BERNSTEIN LEADS FESTIVAL CONCERT

Conducts Works by Ravel and Berlioz at Tanglewood—Three Programs Draw 31,550

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES

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NEW YORK, N. Y.
TIMES
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[93]

WASHINGTON, D. C.
POST
AUG 6 - 1950

Why Not a Big Shed For Summer Music?

By Paul Hume

"A SHED for summer concerts here in Washington? Oh, we could never get anything like that! Who would pay for it?"

"You have been paying for it," I told this typical Watergate attender, Miss Citronella Blightmore. Miss Blightmore is the youngest member of a family that has been plaguing Washington musical circles for an entire generation.

"I," she exclaimed, "what do you mean I have been paying for a shed for summer concerts? I put my money into the National Symphony, but we have had such a hard struggle. You newcomers don't know all the trouble we have had getting our own symphony orchestra going here in Washington. No one here really wants music, and the public doesn't support the orchestra."

"Now wait a minute, Miss Blightmore," I interrupted. "Let me say a few things you keep forgetting."

Citronella sat down with a look on her face that meant there was nothing I could tell her about music in Washington that she had not known for 20 years.

Just Like Boston

"IN THE first place," I began with more heat than originality. "the deficit from the last four summers at the Watergate is, at a conservative estimate, $82,000. And that is just about what it would cost to build a beautiful, permanent shed like the one the Boston Symphony has at Tanglewood.

Miss Blightmore's jaw fell as far as her hardened arteries would allow. "$82,000," she gasped. "Why, you must be mistaken. Why, they wouldn't continue the concerts if they lost that much!"

I paused before going on—more from speechlessness at such unanswerable logic than from any sudden burst of gentleness. "No, you wouldn't think they would keep going, with such losses. But they have, because people really want these summer concerts. However, I think it would be a mistake to let them go on any longer this way."

"Oh, you do, do you," she bristled. "That's just what I mean. You people who have come here in the last 10 years just think you can run this city, and tell us who can sing in Constitution Hall, and whether we can have summer concerts, and just what music we should and shouldn't like."

Past the Goal

"NOW wait a minute," I broke in once more. "The recent sustaining fund drive of the National Symphony Orchestra went well past its goal of $190,000. And as to your statement that the public doesn't support music and the orchestra, that money came from a total of 14,801 individual donors.

"That is twice the number of people who contributed to the National Symphony three years ago. That sounds as if there was wide support for the orchestra, doesn't it, Miss Blightmore?"

Miss B. looked far from impressed, but the figures had shaken her slightly.

"That is very nice. It's about time someone else took over the work a few of us have done for so long." There was still enough acid in her voice to eat away the finish of every crystal in her Georgetown house.

All in Same Boat

I TRIED a new angle.

"Miss Blightmore, surely you are acquainted with the magazine Musical America"?

"Of course," she snapped. "Our family has read no other musical periodical for 50 years. I'm not sure we approve of their recent, liberal tendencies; but it is a paper with a fine tradition. What about it?"

"Well," I went on, grateful that we both liked something in common, though I decidedly approve of the magazine's recent policies. "In its latest issue, Musical America has an editorial which says that all summer musical ventures are in the same boat, except for Tanglewood and Ravinia Park outside Chicago.

"According to the magazine's editors, all summer concerts must find some way of getting away from weather risks and outdoor noises, or the constant hazards and resulting deficits will prove too strong for them."

But Not for Music . . . . .

BEFORE Miss Blightmore could interrupt, I went ahead. "Now the Watergate is a beautiful spot—the river, the view, the wonderful feeling of historical surroundings—all those are fine. But it is not a place for music. The noise of traffic, river boats, buses, people talking and whistling, and the airplanes—"

"Humf," she exploded. "Young man, do you know that those airplanes wouldn't have been there at all if somebody had only taken the trouble to find out that the National Airport is on Eastern Standard Time, and the concerts operate on Daylight Saving Time—did you?"

"Yes, I did know that," I sighed. "And I agree with you it was too bad we had to have planes all but the last two nights, just because the right person did not put two and two together with the airport people. The last two concerts only one airplane flew over the barge, and that was a mistake."

"But even so," I added, "planes can be heard even when they fly south of the barge, and the other noises, plus the weather make the outdoors locations too difficult."

And Amplification

"BESIDES, there is the problem of amplification." We both said this at the same moment, and looked amazed that there should be any such unanimity between us.

"What is the matter with the amplification, Mr. Hume?" Miss Blightmore asked in a tone almost civil.

"Well, I am no technician," I modestly began. "But there seems to be no way of amplifying musical sounds enough to have them carry to the top of the Watergate steps, and still have them retain their original tone quality. The strings sound mechanical, the balance between parts of the orchestra is not maintained, and the piano, if one is used, has no character. And if you get a chorus in there, it's that much worse."

"Well, and if it is a windy night," Miss Blightmore put in, "I feel almost seasick the way the sound is blown around and reaches you at several different times."

At this point our rapport reached its highest peak.

"Miss Blightmore, I asked, hesitantly, wondering if I were going to upset our happy rapprochement, "I've used up all my space for today. Would you come back next week and discuss with our readers what should be done next year?" I waited for the blow.

"Well——" She peered at her engagement book through her pleased-to-meet-you glasses. "I might be able to work it in. But I certainly hope my friends don't hear of it."

HARTFORD, CONN.
TIMES
AUG 7 - 1950

Bernstein's Versatility Sparkles at Tanglewood

Leonard Bernstein, who conducted a program of Ravel and Berlioz partly in the rain at Tanglewood Sunday afternoon, is a young man of musical accomplishment.

Yesterday he not only led the Boston Symphony Orchestra in two Ravel pieces and one by Berlioz but performed at the piano in a third Ravel number, the taxing Concerto for Piano and Orchestra.

Mr. Bernstein opened the afternoon with a clean and neatly balanced interpretation of Ravel's "Mother Goose" Suite.

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Mr. De Sabata again won excited approval, and again Mr. Koussevitzky, boss man of the festival these many years, was not in attendance. This morning, however, the two men were said to have met amicably.

TRENTON, N. J.
TIMES
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Miss Rogers Among Tanglewood Students

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NEW YORK, N.
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NEW YORK, N. Y.
TIMES
AUG 6 - 1950

'Concrete Music,' New Fad, Causes Stir at Tanglewood

By ARTHUR BERGER

One of the delights of a leisurely visit to Tanglewood is shopping around between Berkshire Festival events among the overwhelming number of concerts, rehearsals, lectures and formal and informal discussion groups of the Berkshire Music Center. The school, lest it be thought otherwise, is still Serge Koussevitzky's, quite distinct from the fact that the over-all artistic responsibility of the festival and its programs, as he asserted in a recent public statement, is not his. With Aaron Copland as its assistant director and Jacques Ibert as this year's distinguished foreign visitor, the Music Center has attracted as usual a cross-section of our young composers still in or just out of their student stage.

At one session, Mr. Copland presided over a tense debate on Anton Webern's Concerto for nine instruments, after a performance of it by students. It failed to produce a strong enough champion to combat a brilliant opposition by Lukas Foss. Twelve-tone music was, however, seriously being faced. On a less exalted plane, but fascinating as a piece of news, was the information we picked up from faculty members and students with regard to one of the latest Parisian vogues, "Musique Concrete." The Center is, we believe, the first large musical institution in this country where this discovery of Paul Schaeffer has been aired. The news of it was brought by Irving Fine of the faculty, in one of his lectures on current French music, which he had just investigated with the aid of a Fulbright grant. He also brought transcriptions of some examples. An etude for casseroles and a symphony for one man at phonograph controls were cited by Mr. Fine as among its best manifestations, and the mere mention of them here may give a little idea of its character.

A work of "Concrete Music" is an organized fabric of noises and sound effects. It is not "concrete" in the sense of the programmatic or descriptive music we associate with this term. Its inventor, a radio engineer and amateur musician, was intrigued by the result of isolating "the sound of the resonating substance from the percussive impact of the sounding agent"—to quote Mr. Fine. The reverberation, captured with the aid of recording mechanism after an object is struck, was found to be distinct from the sound of the object and the hammering device as they collide, and this opened up a new world of sonority.

We shall no doubt hear more of Mr. Schaeffer's experiments, which are being carried on in the studios of the "Club d'Essai" sponsored by "Radiodiffusion Francaise." Sounds, non-existent on musical instruments, have been organized into gamuts, so that they may be manipulated from central controls instead of through the unwieldy means of bringing into play all the objects themselves. Mr. Schaeffer's methods seem, on first acquaintance, to be a variant of the kind of thing our own John Cage has accomplished with the "prepared piano," or the Canadian Norman McLaren with his cuttings on a movie soundtrack. All three of these experimentalists are engaged in a field of ordered sound that sets them apart from the Italian futurists and others earlier in this century whose "modernistic" approach was primarily one of shock.

"Musique Concrete" is as yet only a matter of discussion and no little amusement among Tanglewood students. If its influence has made itself felt, we were not aware of it. Mr. Ibert told us he was more interested in discouraging the already existing preoccupation with theories, than with encouraging any new ones. Young composers here, like those abroad, he said, are much too concerned with systems. The first advice he gives them is the warning he was so delighted to read in American taxicabs: "Sit back and relax." The trouble with young creative musicians today, he remarked, is that "the bow is always stretched."

SYRACUSE, N. Y.
POST-STANDARD
AUG 7 - 1950

Politics at Tanglewood

By George E. Sokolsky

I HAD INTENDED TO INVITE MY FRIEND, Westbrook Pegler, up to these Berkshire hills to listen to Eleanor Roosevelt recite "Peter and the Wolf" to Prokofieff's music played by the Boston symphony orchestra under the direction of Serge Koussevitzky at Tanglewood.

George Sokolsky

It occurred to me that that would give Peg a chance to atone for all his sins. Unfortunately, I have something else to do on that occasion and shall have to forego the sadistic pleasure of watching Pegler writhe and squirm, listening to those lines read by a falsetto instead of a baritone.

Children love "Peter and the Wolf" and they have listened to it on the radio and on recordings. The narrative goes well with a pleasant male voice like Basil Rathbone's. The music is simple and sweet and is good training in orchestration, as each instrument represents a person or an animal.

For some reason, widely discussed but not understood at Tanglewood, Eleanor Roosevelt volunteered her services to do this recitation on the occasion of "Tanglewood on Parade."

THIS IS A WONDERFUL FETE WHEN young American musicians gather to perform their various specialties. It is a sort of college campus class day, starting with a blare of trumpets and a students' parade. Then each section goes off to its own place to do opera, chamber music, student conducting of a students' orchestra, and all that sort of thing.

At night, the full Boston symphony plays under Koussevitzky who, at Tanglewood, is always young even in his late seventies. The evening show is generally somewhat marred by long and extraneous speeches which bore and sometimes annoy the audience, who come for music and not for politics and can be very rude. As silent as this vast audience, which can run up to 20,000 persons in the open air, always is during the music, so noisy does it become during the speechmaking. The attitude up here seems to be that listening to a speech under the moon is a sacrifice of time and beauty.

But Eleanor Roosevelt, as the narrator in "Peter and the Wolf," will be a novelty. Thus she enters into the role of the thespian.

I DO NOT SHARE PEGLER'S DISLIKE FOR Eleanor Roosevelt. In fact, his preoccupation with the lady often has caused alarm that he has fallen deeply in love with her. In my case, it is easier: I can take her or leave her. But in "Peter and the Wolf," I must definitely leave her. I prefer my music unadulterated. If Pegler wants to squirm, he can do it on his own.

The remarkable thing about Tanglewood is that it does produce music by Americans. Recently, I listened to Lukas Foss's "Song of Songs," conducted by Leonard Bernstein. When one realizes that Lukas Foss is 27 years old, and Leonard Bernstein, 31, it brings a lump to the throat of an old sentimentalist like myself, who yearns for the day when American orchestras will play American-composed music, conducted by Americans.

There is lots of politics up at Tanglewood this year, which is unfortunate. Koussevitzky resigned from the Boston symphony, but he apparently had no intention of resigning from Tanglewood.

THIS GOT ITSELF INTO A SNARL. KOUSsevitzky made Tanglewood and it is his child and as long as he lives, it should be so recognized, and when he dies, he will have left a great monument to American music.

He has brought to Tanglewood a remarkable group of young people, Aaron Copland, Leonard Bernstein, Lukas Foss, David Diamond, Harold Shapero, and many others. He wants them to have a chance to show what they can do and he apparently resents instrusion from outside.

This year they brought in a conductor from Italy, which seemed to be unnecessary and old Kousy said so, which started a rumpus.

What everyone knows is that he favors Leonard Bernstein, born in Lawrence, Mass., who, whatever his shortcomings, is probably the best of his generation of American conductors. The business men who run the show do not believe that Bernstein will attract between 15,000 and 20,000 music lovers on a Sunday afternoon.

Tanglewood, however, exists for America. It is one of the few places where our young people have a chance—conductor, composer, artist. As long as it is maintained for that purpose, it will stimulate the interest and enthusiasm of those who love music.

WILMINGTON, DEL.
STAR
AUG 6 - 1950

American Premiere Of Opera Tomorrow At Berkshire Fete

Tanglewood, Lenox, Mass., August 5—The American premiere of Jacques Ibert's comic opera, "The King of Yvetot," will be presented at the Berkshire Music Center Monday and Tuesday, August 7 and 8. The noted French composer, who is director of the French Academy in Rome, is making his first visit to America this summer. He is teaching advanced composition classes at Tanglewood, and the presentation here of his opera was designed to honor his presence. "The King of Yvetot" is the major production of the opera department at Tanglewood this year, and is one of several works by M. Ibert performed here this summer.

The musical direction for this production is in the hands of Dr. Jan Popper, acting head of the opera department, which in past years has scored several triumphs in staging American premieres of operas. Dr. Popper is on the faculty of the University of California at Los Angeles. Stage director for this production will be F. Cowles Strickland, of Stanford University.

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BUFFALO, N. Y.
NEWS
AUG 7 - 1950

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Special to The Buffalo Evening News.

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DAYTON, OHIO
NEWS WEEK
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NEW YORK, N. Y.
TIMES
AUG 6 - 1950

'Concrete Music,' New Fad, Causes Stir at Tanglewood

By ARTHUR BERGER

One of the delights of a leisurely visit to Tanglewood is shopping around, between Berkshire Festival events, among the overwhelming number of concerts, rehearsals, lectures and formal and informal discussion groups of the Berkshire Music Center. The school, lest it be thought otherwise, is still Serge Koussevitzky's, quite distinct from the fact that the over-all artistic responsibility of the festival and its programs, as he asserted in a recent public statement, is not his. With Aaron Copland as its assistant director and Jacques Ibert as this year's distinguished foreign visitor, the Music Center has attracted as usual a cross-section of our young composers still in or just out of their student stage.

At one session, Mr. Copland presided over a tense debate on Anton Webern's Concerto for nine instruments, after a performance of it by students. It failed to produce a strong enough champion to combat a brilliant opposition by Lukas Foss. Twelve-tone music was, however, seriously being faced. On a less exalted plane, but fascinating as a piece of news, was the information we picked up from faculty members and students with regard to one of the latest Parisian vogues, "Musique Concrete." The Center is, we believe, the first large musical institution in this country where this discovery of Paul Schaeffer has been aired. The news of it was brought by Irving Fine of the faculty, in one of his lectures on current French music, which he had just investigated with the aid of a Fulbright grant. He also brought transcriptions of some examples. An etude for casseroles and a symphony for one man at phonograph controls were cited by Mr. Fine as among its best manifestations, and the mere mention of them here may give a little idea of its character.

A work of "Concrete Music" is an organized fabric of noises and sound effects. It is not "concrete" in the sense of the programmatic or descriptive music we associate with this term. Its inventor, a radio engineer and amateur musician, was intrigued by the result of isolating "the sound of the resonating substance from the percussive impact of the sounding agent"—to quote Mr. Fine. The reverberation, captured with the aid of recording mechanism after an object is struck, was found to be distinct from the sound of the object and the hammering device as they collide, and this opened up a new world of sonority.

We shall no doubt hear more of Mr. Schaeffer's experiments, which are being carried on in the studios of the "Club d'Essai" sponsored by "Radiodiffusion Francaise." Sounds, non-existent on musical instruments, have been organized into gamuts, so that they may be manipulated from central controls instead of through the unwieldy means of bringing into play all the objects themselves. Mr. Schaeffer's methods seem, on first acquaintance, to be a variant of the kind of thing our own John Cage has accomplished with the "prepared piano," or the Canadian Norman McLaren with his cuttings on a movie soundtrack. All three of these experimentalists are engaged in a field of ordered sound that sets them apart from the Italian futurists and others earlier in this century whose "modernistic" approach was primarily one of shock.

"Musique Concrete" is as yet only a matter of discussion and no little amusement among Tanglewood students. If its influence has made itself felt, we were not aware of it. Mr. Ibert told us he was more interested in discouraging the already existing preoccupation with theories, than with encouraging any new ones. Young composers here, like those abroad, he said, are much too concerned with systems. The first advice he gives them is the warning he was so delighted to read in American taxicabs: "Sit back and relax." The trouble with young creative musicians today, he remarked, is that "the bow is always stretched."

SYRACUSE, N. Y.
POST-STANDARD
AUG 7 - 1950

Politics at Tanglewood

By George E. Sokolsky

I HAD INTENDED TO INVITE MY FRIEND, Westbrook Pegler, up to these Berkshire hills to listen to Eleanor Roosevelt recite "Peter and the Wolf" to Prokofieff's music played by the Boston symphony orchestra under the direction of Serge Koussevitzky at Tanglewood.

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THIS IS A WONDERFUL FETE WHEN young American musicians gather to perform their various specialties. It is a sort of college campus class day, starting with a blare of trumpets and a students' parade. Then each section goes off to its own place to do opera, chamber music, student conducting of a students' orchestra, and all that sort of thing.

At night, the full Boston symphony plays under Koussevitzky who, at Tanglewood, is always young even in his late seventies. The evening show is generally somewhat marred by long and extraneous speeches which bore and sometimes annoy the audience, who come for music and not for politics and can be very rude. As silent as this vast audience, which can run up to 20,000 persons in the open air, always is during the music, so noisy does it become during speechmaking. The attitude up here seems to be that listening to a speech under the moon is a sacrifice of time and beauty.

But Eleanor Roosevelt, as the narrator in "Peter and the Wolf," will be a novelty. Thus she enters into the role of the thespian.

I DO NOT SHARE PEGLER'S DISLIKE FOR Eleanor Roosevelt. In fact, his preoccupation with the lady often has caused alarm that he has fallen deeply in love with her. In my case, it is easier: I can take her or leave her. But in "Peter and the Wolf," I must definitely leave her. I prefer my music unadulterated. If Pegler wants to squirm, he can do it on his own.

The remarkable thing about Tanglewood is that it does produce music by Americans. Recently, I listened to Lukas Foss's "Song of Songs," conducted by Leonard Bernstein. When one realizes that Lukas Foss is 27 years old, and Leonard Bernstein, 31, it brings a lump to the throat of an old sentimentalist like myself, who yearns for the day when American orchestras will play American-composed music, conducted by Americans.

There is lots of politics up at Tanglewood this year, which is unfortunate. Koussevitzky resigned from the Boston symphony, but he apparently had no intention of resigning from Tanglewood.

THIS GOT ITSELF INTO A SNARL. KOUSsevitzky made Tanglewood and it is his child and as long as he lives, it should be so recognized, and when he dies, he will have left a great monument to American music.

He has brought to Tanglewood a remarkable group of young people, Aaron Copland, Leonard Bernstein, Lukas Foss, David Diamond, Harold Shapero, and many others. He wants them to have a chance to show what they can do and he apparently resents instrusion from outside.

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WILMINGTON, DEL.
STAR
AUG 6 - 1950

American Premiere Of Opera Tomorrow At Berkshire Fete

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The musical direction for this production is in the hands of Dr. Jan Popper, acting head of the opera department, which in past years has scored several triumphs in staging American premieres of operas. Dr. Popper is on the faculty of the University of California at Los Angeles. Stage director for this production will be F. Cowles Strickland, of Stanford University.

The theme of the opera is satirical, using government and warfare at its targets. M. Ibert's music is often folk-like in character and the rhythmic patterns of the ensemble opera are varied and full of vitality. The libretto, by Jean Limozin and Andre de la Tourrase, is set in an early period in history in the small kingdom of Yvetot in what is now France. The first production of "The King of Yvetot" came in 1930 in Paris at the Opera Comique, under the direction of Albert Wolff. Since then, the opera has been performed in several European Opera houses. The English translation [illegible] was made by Henry Reese.

The story of "The King of Yvetot" is a legend founded on the historical fact of the onetime existence of Yvetot, which remained an independent principality until the 14th century. A ballad of the Napoleonic era concerning its magnanimous king was the basis for M. Ibert's opera.

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WORCESTER, MASS.
TELEGRAM

AUG 7 - 1950

AT TANGLEWOOD

Leonard Bernstein Dazzles Big Audience

By RAYMOND MORIN

LENOX, Monday—For the final concert of the Berkshire Music Festival's Series B, Leonard Bernstein conducted the Boston Symphony Orchestra in singularly restrained and tasteful readings of scores by Ravel and Berlioz. His special assignment was that of soloist-conductor for the Ravel piano concerto.

In spite of showers, this season's record audience of 11,600 attended, although outside listeners were frequently obliged to seek shelter wherever they could.

It looked as if the concert were in for a bad start. Just as the conductor made his initial appearance, the rain gave him a noisy greeting augmented by human confusion. After several attempts to gain some measure of quiet so that the gentle opening bars of Ravel's "Mother Goose Suite" could be heard, Mr. Bernstein finally retired from the stage. By the time he returned, order had been restored.

Little Flamboyance

For those of us who have regretted the necessity of directing derogatory comment toward Mr. Bernstein for his podium flamboyance, yesterday's concert was a blessed relief. Only during the concluding excerpt from Berlioz' "Romeo and Juliet" did the young conductor unloose some of his colorful demonstrations of athletic prowess.

The "Mother Goose" music was admirably directed and played. There might have been reason to question the tempos of at least two movements, but even these were license rather than liberty.

At no time was there an impairment of the music's luxuriant qualities. The "Sleeping Beauty" was portrayed with dulcet tone at a leisurely gait. "Hop o' My Thumb" derived beautifully clear voices from the woodwinds and exact precision in elusive entrances. The "Empress of the Pagodas" was well-caluculated in style although the chattering oriental passages were not always clearly dictioned.

The "Beauty" was imaged with voluptuous phrases while the low woodwinds made a grotesque but friendly fellow of the "Beast."

The "Fairy Garden" was pictured at a slow pace, but the broad climax was approached with stealth and excellent augmentation of volume.

Thriling Performance

One might have expected that "Alborada del Gracioso" (the second Ravel score) would serve as a natural fashion plate for the conductor's previous methods, but such was not the case. Instead, he constantly directed attention to its bizarre and energetic rhythms and its resplendent sounds. It was a "coup d'etat" of direction, cues being given with split-second precision, and beauty of sound of uppermost concern. It was a thrilling performance.

There was nothing downright spectacular in Mr. Bernstein's duo-performance as pianist and conductor, but there was a remarkable efficiency in both fields of endeavor. He tended to sentimentalize the second movement, but beter to have it played that way than casually. The two rapid movements, with their jazz cloaks and startling effects, were securely welded to piano and orchestra, with seemingly little demonstrative assistance from the conductor.

Mr. Bernstein's piano technique was wholly equal to the difficulties that bring dash and brilliance to the rapid movements, and at every opportunity he produced a warm, singing tone from his instrument. As admirable was his grasp over the score's vitalized spirit and episodes of subtle nuances.

Berlioz's 'Romeo'

Whether you enjoyed the Berlioz version of the Capulet's drama depended less on your approbation or disapproval of Mr. Bernstein's interpretations than on your personal regard for the music.

To me at least, it says little beyond the suggestive implications of the title, "Romeo and Juliet," and it pales before the Tschaikowsky reflections on the same subject matter.

Nevertheless, Mr. Bernstein gave the music the advantage of enlightened direction and made a thorough exploration of its materials, whether thinly-sliced or pompously dictated. It was only in the final excerpt, "Great Feast of the Capulets'" that discipline gave way to indiscretion and tactics got partly under way.

Series C will begin Thursday night with a performance of Bach's "Mass in B Minor." It will be presented in two parts, the first from five o'clock to six-thirty; the second to begin at 8.15. Soloists will be Adele Addison, Eunice Alberts, James Pease, and David Lloyd. Serge Koussevitzky will conduct.

HUDSON, N. Y.
DAILY STAR

AUG 7 - 1950

VARIED CONCERTS TO BE PRESENTED AT TANGLEWOOD

TANGLEWOOD, Lenox, Mass., Aug. 6—The last week of the 1950 Tanglewood season will feature highlights of the Berkshire Festival concerts as well as major presentations of the Berkshire Music Center. In addition, "Tanglewood on Parade," the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitzky in one of their most unusual and attractive programs, as Eleanor Roosevelt joins them as narrator for Prokofieff's "Peter and the Wolf," this Friday evening.

Tonight and tomorrow evening, the opera department at Tanglewood under acting head Jan Popper present the American premiere of Jacques Ibert's comic opera "The King of Yvetot." The production will be the third opera presentation by the students at the Berkshire Music Center this summer, and is their most important work of the season.

Wednesday the bicentennial celebration of the death of Johann Sebastian Bach continues with the performance of the last of this summer's five chamber music concerts at Tanglewood under the Elizabeth Sprague Coolidge Foundation in the Library of Congress. This concert, open to the Friends of the Berkshire Music Center, will include a performance of "The Musical Offering" and other works.

Bach's B minor Mass will be performed Thursday with Dr. Koussevitzky conducting the Boston Symphony Orchestra in the Shed, in the first of the last series of Berkshire Festival concerts in this thirteenth season. The Mass will be given in two parts, at 5:00 and 8:15.

Friday evening will see Mrs. Roosevelt performing "Peter and the Wolf" as part of "Tanglewood on Parade." Haydn's Oxford Symphony and Dvorak's New World Symphony also are to be played by the Boston Symphony Orchestra that evening. Purchasers of reserved and box seats will be able to see a student production of Puccini's comic opera, "Gianni Schicchi" in the afternoon, and other student activities at Tanglewood will be on view in the afternoon and evening, on Friday.

Saturday evening Eleazar de Carvalho will conduct the Boston Symphony Orchestra for the only time this season, in a program featuring Joseph de Pasquale as viola soloist in Berlioz' "Harold in Italy." Ibert's "Escales" and Villa-Lobos' "Choros 10" will complete the program.

And next Sunday afternoon Serge Koussevitzky leads the Boston Symphony Orchestra in the final Berkshire Festival concert of the 1950 season. The program will consist of Brahms' First Symphony and Prokofieff's Fifth Symphony.

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DAYTON, OHIO
JOURNAL

AUG 7 - 1950

A Woman's New York

by Alice Hughes

IF THERE IS ANOTHER MUSICAL CENTER as beguiling as Tanglewood in the Berkshires, where the Music Festival and music school are held each August, I'd like to know about it. The years have enriched this event so that it is now a summer Mecca for the great and the famous, as well as for the obscure who simply love music.

Ex-Boston Symphony conductor Serge Koussevitsky imparts his old-world glamor to this outdoor fiesta, swinging his Inverness cape dramatically over his shoulders, welcoming old friends and new.

Last week end Eleanor Roosevelt was in the audience. Had it been New York, there'd have been elbowing and craning of necks. But Tanglewood is in New England, and these Yankees reveal restraint.

The local inns and restaurants thrive off this summer music business, but natives resent it. They get high prices for the rent of their rooms and tourist lodges and feed the populace quite well, too. But you have the feeling they hate every minute of it, and are relieved when, by mid-August, invaders are gone.

Marj Heyduck is on vacation. "Third and Main" will be resumed Aug. 9.

The music under the stars, the sight of the great shell of a shed under which the great orchestra gives forth heavenly music, the enchanting sweep of ground and a fusing emotional ecstasy which music provides give the event special savor.

All that fades, as far as many locals are concerned, once the concerts are over and the cars crawl at miserable speed over the country roads that are still of horse-and-buggy vintage.

Next Friday Eleanor Roosevelt is coming again to Tanglewood, this time to narrate the fanciful story of "Peter and the Wolf." This is part of the Berkshire benefits to endow the music schools, the opera, chorus and instrument classes which flourish there. Naturally, the Boston Symphony orchestra, conducted by Koussevitsky, will play the idyllic Prokofieff music.

Afterward there'll be waltzing on the lawn, picnic supper and other events. It'll be worth the price of admission to see Eleanor waltzing with Serge.

The watchful ushers keep a sharp eye over the students to make sure that shorts are not too short, and deportment proper. So don't hold Eleanor too tight, nor waltz her too fast, Koussy!

★

HOW MISTAKEN CAN HUSBANDS BE? When television just began, they moaned there'd never be "any work done." New York's Career Changing Clinic has just made a survey among women as to what they listened to, and this is what they found among 788 housewives interviewed.

"Housewives" means those whose only occupation is keeping house.) They were 25 to 50 in age, one or two children, income from $2,000 to $10,000 a year. Average Americans.

Of that number, 85 per cent played the television only after 5 p. m., only 2 per cent played it more than three hours during the day. Day-time viewers use it mostly between 4 and 5 o'clock in the afternoon, before supper preparation and before the kids programs come on.

What do they like to see? Fifty-two per cent prefer a dramatic show; 12 per cent a musical with a male star; 12 per cent an audience participation show dealing with women's problems. The rest like hobby shows, cooking lessons, and so on. Can't see where women are neglecting their chores in this kind of TV schedule.

HIGH SCHOOL and just-into-college gals are known for the way they lavish costume jewelry upon suits and sweaters. But it seems that they now want the "real"thing—diamonds, semi-precious stones, gold, palladium.

And so Nadja Buckley, noted Jewelry designer, is making exquisite little ladybugs, honeybees and snail pins aglint with genuine gems set in precious metal. A charm bracelet dangles a miniature geology collection of uncut aquamarines, amethysts, tourmalines and topazes twined in gold.

The cost's a bit high for a young lady's jewelry; but after all, they'll last to hand down to some lucky granddaughter.

NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 7 - 1950

Sokolsky's THESE DAYS:

'Peter and Wolf' By Mrs. Roosevelt

By GEORGE E. SOKOLSKY

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It occurred to me that that would give Peg a chance to atone for all his sins. Unfortunately, I have something else to do on that occasion and shall have to forego the sadistic pleasure of watching Pegler writhe and squirm, listening to those lines read by a falsetto instead of a baritone.

GEORGE E. SOKOLSKY

Children love "Peter and the Wolf" and they have listened to it on the radio and on recordings. The narrative goes well with a pleasant male voice like Basil Rathbone's. The music is simple and sweet and is good training in orchestration, as each instrument represents a person or an animal.

For some reason, widely discussed but not understood at Tanglewood, Eleanor Roosevelt volunteered her services to do this recitation on the occasion of "Tanglewood on Parade."

This is a wonderful fete when young American musicians gather to perform their various specialties. It is a sort of college campus class day, starting with a blare of trumpets and a students' parade. Then each section goes off to its own place to do opera, chamber music, student conducting of a students' orchestra, and all that sort of thing.

AT night, the full Boston Symphony plays under Koussevitsky who, at Tanglewood, is always young even in his late seventies. The evening show is generally somewhat marred by long and extraneous speeches which bore and sometime annoy the audience, who come for music and not for politics and can be very rude.

As silent as this vast audience, which can run up to 20,000 persons in the open air, always is during the music, so noisy does it become during the speechmaking. The attitude up here seems to be that listening to a speech under the moon is a sacrifice of time and beauty.

But Eleanor Roosevelt, as the narrator in "Peter and the Wolf," will be a novelty. Thus she enters into the role of the Thespian.

I do not share Pegler's dislike for Eleanor Roosevelt. In fact, his preoccupation with the lady often has caused alarm that he has fallen deeply in love with her. In my case, it is easier: I can take her or leave her. But in "Peter and the Wolf," I must definitely leave her. I prefer my music unadulterated. If Pegler wants to squirm, he can do it on his own.

The remarkable thing about Tanglewood is that it does produce music by Americans. Recently, I listened to Lukas Foss's "Song of Songs," conducted by Leonard Bernstein. When one realizes that Lukas Foss is 27 years old, and Leonard Bernstein, 31, it brings a lump to the throat of an old sentimentalist like myself, who yearns for the day when American orchestras will play American-composed music, conducted by Americans.

THERE is lots of politics up at Tanglewood this year, which is unfortunate. Koussevitsky resigned from the Boston Symphony, but he apparently had no intention of resigning from Tanglewood. This got itself into a snarl. Koussevitsky made Tanglewood and it is his child and as long as he lives, it should be so recognized, and when he dies, he will have left a great monument to American music.

He has brought to Tanglewood a remarkable group of young people, Aaron Copland, Leonard Bernstein, Lukas Foss, David Diamond, Harold Shapero, and many others. He wants them to have a chance to show what they can do and he apparently resents intrusion from outside.

This year they brought in a conductor from Italy, which seemed to be unnecessary and old Kousy said so, which started a rumpus.

What everyone knows is that he favors Leonard Bernstein, born in Lawrence, Mass., who, whatever his shortcomings, is probably the best of his generation of American conductors. The business men who run the show do not believe that Bernstein will attract between 15,000 and 20,000 music lovers on a Sunday afternoon.

Tanglewood, however, exists for America. It is one of the few places where our young people have a chance—conductor, composer, artist. As long as it is maintained for that purpose, it will stimulate the interest and enthusiasm of those who love music.

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READING, PA.
EAGLE
AUG 7 - 1950

A Woman's New York

By Alice Hughes

IF THERE is another musical center as beguiling as Tanglewood in the Berkshires, where the Music Festival and music school are held each August, I'd like to know about it. The years have enriched this event so that it is now a summer Mecca for the great and the famous, as well as for the obscure who simply love music. Ex-Boston Symphony conductor Serge Koussevitsky imparts his old-world glamor to this outdoor fiesta, swinging his Inverness cape dramatically over his shoulders, welcoming old friends and new. Last week end Eleanor Roosevelt was in the audience. Had it been New York, there'd have been elbowing and craning of necks. But Tanglewood is in New England, and these Yankees reveal restraint.

Alice Hughes

The local inns and restaurants thrive off this summer music business, but natives resent it. They get high prices for the rent of their rooms and tourist lodges and feed the populace quite well, too. But you have the feeling they hate every minute of it, and are relieved when, by mid-August, invaders are gone. The music under the stars, the sight of the great shell of a shed under which the great orchestra gives forth heavenly music, the enchanting sweep or ground and a fusing emotional ecstasy which music provides give the event special savor. All that fades, as far as many locals are concerned, once the concerts are over and the cars crawl at miserable speed over the country roads that are still of horse-and-buggy vintage.

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TV No Time Waster—How mistaken can husbands be? When television just began, they moaned there'd never be "any work done." New York's Career Changing Clinic has just made a survey among women as to what they listened to, and this is what they found among 788 housewives interviewed. ("Housewives" means those whose only occupation is keeping house.) They were 25-50 in age, one or two children, income from $2,000 to $10,000 a year. Average Americans.

Of that number, 85 per cent played the television only after 5 p. m., only 2 per cent played it more than three hours during the day. Daytime viewers use it mostly between 4 and 5 in the afternoon, before supper preparation and before the kids programs come on. What do they like to see? Fifty-two per cent prefer a dramatic show; 12 per cent a musical with a male star; 12 per cent an audience participation show dealing with women's problems. The rest—like hobby shows, cooking lessons, etc. Can't see where women are neglecting their chores in this kind of TV schedule.

Teen-Age Heirlooms—High school and just-into-college gals are known for the way they lavish costume jewelry upon suits and sweaters. But it seems that they now want the "real" thing—diamonds, semi-precious stones, gold, palladium. And so Nadja Buckley, noted jewelry designer, is making exquisite little ladybugs, honeybees and snail pins aglint with genuine gems set in precious metal. A charm bracelet dangles a miniature geology collection of uncut aquamarines, amethysts, tourmalines, and topazes twined in gold. The cost's a bit high for a young lady's jewelry; but after all, they'll last to hand down to some lucky granddaughter.

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NEW YORK, N. Y.
HERALD TRIBUNE
AUG 7 - 1950

BERKSHIRE FESTIVAL

* * *

By Francis D. Perkins

Ravel and Berlioz

TANGLEWOOD, Lenox, Mass., Aug. 6.—The Boston Symphony Orchestra completed the second of its three principal Berkshire Festival series here in Tanglewood's music shed with amply attended concerts last night and this afternoon. Victor de Sabata, making his second and last appearance in the current series, was in charge yesterday; Leonard Bernstein, who devoted today's program to French music, doubled as conductor and soloist in Ravel's piano concerto. He also conducted Ravel's "Mother Goose Suite" and Alborado del Gracioso and three movements from the "Romeo and Juliet" symphony of Berlioz.

In his two Tanglewood programs, Mr. de Sabata has offered works by ten composers of various periods and has thus given his hearers an unusually comprehensive basis, considering the time available, for the appraisal of his talents. Saturday's list included one contemporary work not yet known in New York, the "Pezzo Concertante' by the conductor's compatriot, Georgio Federico Ghedini. The rest of the otherwise familiar program included the prelude to the second part of Bach's "Christmas Oratorio"; Mozart's thirty-ninth symphony in E flat; Berlioz's Roman Carnival Overture and Beethoven's Fifth Symphony.

The performances suggested that Mr. de Sabata's noteworthy interpretative talents are not limited to any particular field of music. They also modified a previous impression that he is a somewhat gesturesome leader. He has his characteristic and occasionally unusual gestures, but these are used only when he deems these necessary; not in music such as the Mozart symphony, which received an essentially classic reading.

The conductor obviously knew just what he wanted and was fully able to realize his intentions in the performance of the orchestra, which in clarity and quality of tone was at its best. He was never in a hurry; when his tempi differed from the general average, it was usually in the direction of greater deliberation. The result was happy in the Mozart symphony, whose reading had an appropriate lyric spaciousness. The finale was set forth with exceptional lightness, with momentum but not muscularity. The atmosphere of the Bach prelude or sinfonia was convincingly realized.

There were moments here and there in the Bach work and the Beethoven symphony when a nuance of pace or the careful shaping of certain phases slightly lessened a sense of spontaneity and continuity; the sounds of certain instruments at points in the Berlioz overture were brought forth with almost exaggerated prominence, but the Berlioz and Beethoven interpretations gave an impression of well proportioned contrast and climax; the demonstration which followed the Fifth symphony was of unusual warmth. The performance of the symphony had its unorthodoxies, but neither the conductor nor the orchestra seemed to regard this well worn masterpiece as something to be taken for granted.

Ghedini's "Pezzo Concertante" can be regarded as a concerto grosso, with Richard Burgin and Alfred Krips, violinists, and Joseph de Pasquale, violonist, in the solo concertino, whose music is blended and contrasted with that of the rest of the orchestra. The work seemed to be based on two contrasted principal themes: one rhythmically energetic, the other of a meditatively lyric character. The style is conservative; its ideas are not devoid of reminiscence, but the music is melodically persuasive, with sufficient contrast, although it lingers rather unduly at the end. It was well played by the soloists and their colleagues.

The attendance for the two concerts was virutally a tie, with 11,460 counted for the evening performance and 11,500 for the afternoon. The latter was the largest Tanglewood crowd of the season thus far. The weather during Saturday's concert was fine, following showers in the afternoon and evening. Showers and sunlight alternated this afternoon. The last and heaviest shower fell just as Mr. Bernstein was about to begin the performance of the Ravel suite; the more than 5,000 listeners camped about the music shed sought shelter in the generous spaces of the building at the back and sides.

Meanwhile, Mr. Bernstein, waiting for complete silence, left the stage, and returned to begin the concert after the reshuffling was completed. The sun reappeared after the Alborado del Gracipso, and Tanglewood's lawn resumed its usual Sunday afternoon concert aspect.

The performance of the Mother Goose suite was admirable in tone quality and detail, if not atmospherically persuasive throughout. The Alborado was set forth with color and momentum, in the concerto, which emphasizes the element of virtuosity. Mr. Bernstein played with notable technical prowess and bravura combined with pervasive clarity; the orchestra provided well co-ordinated co-operation. The performance of the excerpts from the Berlioz Symphony reflected the devotion to this music which Mr. Bernstein exhibited last season when conducting it in New York.

LACONIA, N. H.
CITIZEN
AUG 7 - 1950

A Woman's New York

BY ALICE HUGHES

MUSICAL BENEFIT LURES ELEANOR ROOSEVELT TO TANGLEWOOD

NEW YORK — If there is another musical center as beguiling as Tanglewood in the Berkshires, where the Music Festival and music school are held each August, I'd like to know about it. The years have enriched this event so that it is now a summer Mecca for the great and the famous, as well as for the obscure who simply love music. Ex-Boston Symphony Conductor Serge Koussevitsky imparts his old-world glamor to this outdoor fiesta, swinging his Inverness cape dramatically over his shoulders, welcoming old friends and new. Last weekend Eleanor Roosevelt was in the audience. Had it been New York, there'd have been elbowing and craning of necks. But Tanglewood is in New England, and these Yankees reveal restraint.

The local inns and restaurants thrive off this summer music business, but natives resent it. They get high prices for the rent of their rooms and tourist lodges and feed the populace quite well, too. But you have the feeling they hate every minute of it and are relieved when, by mid-August, invaders are gone. The music under the stars, the sight of the great shell of a shed under which the great orchestra gives forth heavenly music, the enchanting sweep of ground and a fusing emotional ecstasy which music provides give the event special savor. All that fades, as far as many locals are concerned, once the concerts are over and the cars crawl at miserable speed over the country roads that are still of horse-and-buggy vintage.

Friday, Aug. 11, Eleanor Roosevelt is coming again to Tanglewood, this time to narrate the fanciful story of "Peter and the Wolf". This is part of the Berkshire benefits to endow the music schools, the opera, chorus and instrument classes which flourish there. Naturally, the Boston Symphony Orchestra, conducted by Koussevitsky, will play the idyllic Prokofieff music. Afterward there'll be waltzing on the lawn, picnic supper and other events. It'll be worth the price of admission to see Eleanor waltzing with Serge. The watchful ushers keep a sharp eye over the students to make sure that shorts are not too short, and deportment proper. So don't hold Eleanor too tight, nor waltz her too fast, Koussy!

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TV NO TIME WASTER

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Of that number, 85% played the television only after 5 p.m., only 2% played it more than three hours during the day. Day-time viewers use it mostly between four and five in the afternoon, before supper preparation and before the [redacted] programs come on. What do they like to see? 52% prefer a dramatic show: 12% a musical with a male star; 12% an audience participation show dealing with women's problems. The rest like hobby shows, cooking lessons, etc. Can't see where women are neglecting their chores in this kind of TV schedule.

ALBANY, N. Y.
KNICKERBOCKER NEWS.
AUG 7 - 1950

Last Week at Tanglewood To Feature Festival Highlights

The last week of the 1950 Tanglewood season will feature highlights of the Berkshire Festival concerts as well as major presentations of the Berkshire Music Center. In addition, "Tanglewood on Parade," the annual benefit show of the Berkshire Music Center, will be presented.

Tonight and tomorrow night the opera department, under acting head Jan Popper, will present the American premiere of Jacques Ibert's comic opera "The King of Yvetot." This production will be the third opera presentation of the season by Berkshire Music Center students.

Bach Celebration Continues

The bicentennial celebration of the death of Johann Sebastian Bach will continue Wednesday with the last of this summer's five chamber music concerts at Tanglewood under the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The concert, open to Friends of the Berkshire Music Center, will include a performance of "The Musical Offering."

Bach's B minor Mass will be performed Thursday with Serge Koussevitsky conducting the Boston Symphony Orchestra in the Shed in two parts at 5 p. m. and 8:15 p. m.

Eleanor Roosevelt will narrate Prokoffief's "Peter and the Wolf" Friday night as part of "Tanglewood on Parade." Haydn's Oxford Symphony and Dvorak's New World Symphony will be played by the Boston Symphony Orchestra. In the afternoon the students will present Puccini's comic opera "Gianni Schicchi."

Saturday Night Event

Eleazar de Carvalho will conduct the Boston Symphony Orchestra Saturday night in a program featuring Joseph de Pasquale as viola soloist in Berlioz "Harold in Italy." Ibert's "Escales" and Villa-Lobos' "Choros 10" will complete the program.

Dr. Koussevitzky will conduct the Boston Symphony Orchestra Sunday in the final Berkshire Festival concert of the season. The program will consist of Brahms' First Symphony and Prokoffief's Fifth Symphony.

HARTFORD, CONN.
COURANT
AUG 7 - 1950

Tanglewood Charmed By De Sabata

Italian Conductor Is Audience-Beguiler at Berkshire Festival

Has someone already commented on the fickleness of the crowd? Last week, during the first concerts of the Berkshire Music Festival at Tanglewood, all were Sergeolaters, making a din for the former Great And Good Doctor of the Boston Symphony Orchestra. Saturday night, the audience was making boisterous demonstration for Victor de Sabata, guest conductor for the second series of concerts. Dr. Koussevitzky, immured on his nearby estate, must have heard the capricious clamor, and mused . . .

Yet there are things about this conductor from La Scala, to make American maestri fasten their laurels on with a few extra hobby-pins. Tall, spare, elderly, with rosy pate showing through a fringe of white hair, and walking with a stoop, Mr. De Sabata is unassuming, courteous, smiling and bowing with hand on heart. He is also a tremendous popular success.

Search For Sweetness

After hearing Saturday night's Bach and Mozart, Berlioz and Beethoven, one might almost be led into thinking that two greatly different hearts beat beneath Mr. De Sabata's white dinner jacket. This is an illusion. Reared on his toes and with arms flung over his head, he drove the orchestra to a flamboyant performance of "Roman Carnival" that brought the house up yelling. With a kind of ritual begging, he leaned over this side of the podium, that side, pleading with the orchestra for vehemence from Beethoven's Fifth Symphony. And the orchestra gave it to him, until some of the pages were so tense that they seemed uttered through clenched teeth.

But while these moments of glitter and intensity are a phase of Mr. De Sabata's musicmaking, its heart and soul are something else. Nothing is more indicative and characteristic of the conductor than his behavior and treatment of what is gentle, tender and kindly in music. Here his readings are of infinite sweetness and refinement on the ear, their spirit is ineffable, and their temper is almost dreamlike. Nothing was more elegantly exquisite than the almost inaudibly played clarinet solo in the menuetto section of the Mozart E Flat Symphony, Saturday night. It was worth the whole price.

Conductor As Charmer

The fact is that Mr. De Sabata is a charmer. Though he played the more vehement parts of the program, and particularly of the Beethoven with impact, his search for the sweeter parts of any score, including the Beethoven, was unremitting. Nothing summed up Mr. De Sabata so succinctly, and more happily for that matter, than his presentation of the Ghedini Pezzo Concertante, a lovely little score done with all loveliness. Mr. De Sabata is bound to win with audiences for just this charm. Too his pronounced coupling of the ultra-lyric with the ultra-dramatic, is making him a winner, because it gives him an operatic approach to symphony. This is an unbeatable combination to ensnare the popular heart and fancy, and makes nice lotus-eating even for the more demanding.

And your deponent stands in this latter group. I cannot believe that even Mozart is so compact of sweetness and light as Mr. De Sabata made him last night. And certainly Beethoven is more puritanical in temper, more consistent in form. You can't make the Fifth Symphony out of Brahms and Mendelssohn, and sign it "Ludwig."

The orchestra in the main played well for Mr. De Sabata, making the warm, especially transparent music he wants, clear and full of detail. The conductor has a great love of instruments for their own sounding selves, and lavishes endless affection on all choirs of the orchestra separately, almost more than together. And Saturday most of the choirs responded beautifully, except the sabotaging brass. But nobody's been able to get them in line for several seasons now.

T.H.P.

WALTHAM
NEWS TRIB
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WALTHAM, MASS.
NEWS TRIBUNE

AUG 7 - 1950

Eleanor Roosevelt Narrator Friday At Lenox Concert

TANGLEWOOD, Lenox, Aug. 7 — The last week of the 1950 Tanglewood season will feature highlights of the Berkshire Festival concerts as well as major presentations of the Berkshire Music Center. In addition, "Tanglewood on Parade," the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitzky in one of its most unusual programs, as Eleanor Roosevelt joins them as narrator for Prokoffief's "Peter and the Wolf" this Friday evening.

Tonight and tomorrow evening, the opera department at Tanglewood, under acting head Jan Popper, present the American premiere of Jacques Ibert's comic opera, "The King of Yvetot." This production will be the third opera presentation by the students at the Berkshire Music Center this summer, and is their most important work of the season.

On Wednesday the bicentennial celebration of the death of Johann Sebastian Bach continues with the performance of the last of this summer's five chamber music concerts at Tanglewood under the Elizabeth Sprague Coolidge Foundation in the Library of Congress. This concert, open to the Friends of the Berkshire Music Center, will include a performance of "The Musical Offering" and other works.

Bach's B minor Mass will be performed on Thursday with Dr. Koussevitzky conducting the Boston Symphony Orchestra in the Shed, in the first of the last series of Berkshire Festival concerts in this thirteenth season. The Mass will be given in two parts, at 5 and 8:15.

Friday evening will see Mrs. Roosevelt performing "Peter and the Wolf" as part of "Tanglewood on Parade. Haydn's Oxford Symphony and Dvorak's New World Symphony also are to be played by the Boston Symphony Orchestra that evening. Purchasers of reserved and box seats will be able to see a student production of Puccini's comic opera, "Gianni Schicchi," in the afternoon, and other student activities at Tanglewood will be on view in the afternoon and evening, on Friday.

On Saturday evening Eleazor de Carvalho will conduct the Boston Symphony Orchestra for the only time his season, in a program featuring Joseph de Pasquale as viola soloist in Berlioz' "Harold in Italy." Ibert's "Escales' and Villa-Lobos' "Chorus 10" will complete the program.

And on next Sunday afternoon Serge Koussevitzky leads the Boston Symphony Orchestra in the final Berkshire Festival concert of the 1950 season. The program will consist of Brahms' First Symphony and Prokoffief's Fifth Symphony.

MUNCIE, IND.
MORNING STAR

AUG 7 - 1950

A Woman's New York

Musical Benefit Lures Mrs. FDR

By ALICE HUGHES

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WORCESTER, MASS.
TELEGRAM

AUG 8 - 1950

First U. S. Performance For Ibert Comic Opera

By RAYMOND MORIN

LENOX, Tuesday — The first American performance of Jacques Ibert's comic opera, "The King of d'Yvetot," the Summer's major production by the opera department of the Berkshire Music Center, last night was an event of good music but hardly an operatic triumph.

An invited audience of Berkshire Music Center friends filled the theater concert hall and no doubt the hall will be filled again tonight for the second and last performance.

Composer Present

The presentation of the opera was designed to honor the presence of the composer who has been teaching advanced composition at the Center on this, his first visit to this country.

The setting, plot, and political situations combine as excellent foils for amusement with excellent vantage points where the composer can reveal his talents and singers can make known their vocal abilities.

The story is a legend founded on the historical fact of the one-time existence of Yvetot, which remained an independent principality until the 14th Century. The framework of the plot is a rebellion of the rural community against the king and the assumption of control over the land by its peasants.

Women Restore King

The worry of law-making and voting and the growth of bureaucracy prevents effective farming of the crops. The women of Yvetot stage a counter-revolution to restore the king and their former happy contentment. The threat of invasion and the contrivance of a servant girl are instrumental in this. The romance between the servant girl, Jeanneton, and the king contrasts with the zestful humor of the rebellion, and ends, as you might suppose, with Jeanneton becoming queen of Yvetot.

This might suggest an injection of heavy drama, but such is not the case. Happily for the audience, but unfortunately for Mr. Ibert's music, the French text has been translated into English. Henry Reese has done a fine translation of the book by Jean Limozin and Andre de la Tourasse. But the words clutter up the music, particularly in the endless flow of rapid choruses that demand a lightsome treatment of language to confirm the spirit of the music.

Small Stage

Mr. Ibert has good reason to be pleased with the students. They established and maintained a consistency of vitality, in spite of a small stage (for this production) that was inevitably over-populated.

Generally speaking, the music either travels at a fast pace or it lingers longingly over attractive arias. The first act overture is brief, sufficing to build rising excitement that leads effectively to the curtain.

The characterizations are vivid or impersonal. The most visually effective are a quartet of elders, for whom Ibert has written some tired music, and who recite their lines in a slow unison. Their leader (a fifth) is a patriarchal human, longly bearded and respectfully draped in black.

The production's outstanding role is that of Sumner Crockett, the innkeeper of "Vive Bacchus." He made a dashing thing of the scene where he sets himself up as the factotum of the place when the king is supposedly deposed. Although less dominating vocally, Fernand Martel, the rival innkeeper, did much to propel the scene to an impressive dramatic stature.

The King And Others

Manfred Hecht was adequate enough as the king but somehow failed to give significance to the title role. Ewan Harbrecht offered the role of Jeanneton an attractive lyric soprano, but the ballad type of aria the composer gave her to sing did not permit extensive revealment of her talents.

Beatrice Bush-Kane was moderately effective as the cast's maternal adviser. Mario Lalli gave greater impetus to the Bellringer's musical score and dramatic assignment than might be expected.

The cast engages the services of 16 principals, so obviously there isn't time or space to discuss them all. However, heavy contributors to the work's effectiveness were Rosalind Elias, Robert Minser, and Mario Lalli.

The sets are attractive, but the first was flimsily constructed and came precipitously close to toppling over during an energetic point in the action. As customary Leo van Witsen has designed costumes that belong to the period and avoid a gaudiness that would destroy the necessary illusions.

Popper Conducts

Dr. Jan Popper performs a masterly task of conducting. The music prances at such a pace that numerous instances of clever adjustment prevented serious consequences.

In short, last night's success can be attributed to valiant effort of the students, episodes of sparkling music by Mr. Ibert, and an audience that lent its best interest and enthusiasm.

But its operatic measurement requires a friendly appraiser.

Berkshire Music Attracts Many From Syracuse

AMONG THE throngs attending the Berkshire Music Festival in "Tanglewood" this weekend are numbers of music lovers from the Syracuse area. Noted there during the season: Mr. and Mrs. John W. Bullard and daughter, Joan Bullard, 8, of Baldwinsville; Robert Stoltz, Cantor and Mrs. Pinchas Spiro, Mrs. Donald Mitchell Dey and her daughter, Miss Virginia Dey, on their way to Hingham, Mass., to visit relatives; Mrs. Ira Silverstein, Mrs. Sadie Barude, Miss Dorothy Brown, all of Syracuse . . . Cards from Luzerne, Switzerland, bring word from Mr. and Mrs. Arthur Gilbert Chase of "Highfields," Fayetteville, who went to Europe early in the summer. Mrs. Chase is a member of Morning Musicals, Inc., board and a past president of the club.

ANOTHER FROM a distance is from Mr. and Mrs. Elvin Schmitt, former residents of Syracuse, the former a pianist, the latter an organist. With their young daughter, Danielle, they have been in Lake Louise and in Banff, Alberta, where Elvin Schmitt has been giving recitals. Formerly a member of the piano faculty in Syracuse University, Schmitt now is head of the piano faculty in Drake University, Des Moines, Iowa. Mrs. Schmitt, one-time organist of University Church here, has an organ post in Des Moines.

HOUSTON, TEX.
POST

AUG 8 1950

Boston Orchestra To Have Mrs Roosevelt as Star

TANGLEWOOD, Lenox, Mass., Aug 7—The last week of the 1950 Tanglewood season will feature highlights of the Berkshire Festival concerts as well as major presentations of the Berkshire Music Center.

In addition, "Tanglewood on Parade," the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitzky in one of its most unusual programs, as Eleanor Roosevelt joins the ensemble as narrator for Prokoffief's "Peter and the Wolf" Friday evening.

On Wednesday the bicentennial celebration of the death of Johann Sebastian Bach continues with the performance of the last of this summer's five chamber music concerts at Tanglewood under the Elizabeth Sprague Coolidge Foundation in the Library of Congress. This concert will include a performance of "The Musical Offering" and other works.

Bach's B minor Mass will be performed Thursday with Dr Koussevitzky conducting the Boston Symphony Orchestra in the Shed.

Friday evening will see Mrs Roosevelt performing "Peter and the Wolf" as part of "Tanglewood on Parade." Haydn's Oxford Symphony and Dvorak's New World Symphony also are to be played by the Boston Symphony Orchestra that evening. Purchasers of reserved and box seats will be able to see a student production of Puccini's comic opera, "Gianni Schicchi" in the afternoon, and other student activities at Tanglewood will be on view.

NEW YORK, N. Y.
JOURNAL AMERICAN

AUG 8 - 1950

Comic Opera At Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 8.—Jacques Ibert's comic opera "Le Roi d'Yvetot" received its American premiere in the theatre-concert hall last night.

Presented by the opera department of the Berkshire Music Center it was given in honor of the French composer who is teaching advanced composition classes here. Its contribution to contemporary opera is a timely work of refinement, of taste and of distinct individuality.

With an air of fantasy, a basis of historical fact, and a strong dose of satire, "Le Roi d'Yvetot" sings love's old sweet song. In doing so, however, the story involves a rural community in rebellion against its King.

When the peasants take over, they become so involved in bureaucracy that they neglect the crops. Only when the women also rebel and resolve to restore the king does the community find peace again. The king marries his servant-girl love and lives happily ever after.

Fortunately the libretto of Jean Limozin and Andre de la Tourrase had been translated for this production. Henry Reese has been astute in his use of vernacular and satire so that the mocking inflections of the text are clearly made.

The targets are government and warfare, and there may be more than meets the ear on a single hearing. Without advantage of translation, much of the mockery would have been lost.

Ibert has effectively amalgamated fantasy, romance and satire in his score. The opera has plenty of style; atmospheric to the literal imitation of sounds of nature; lyric to the point of sweetness in his love music; biting in his distinctive scherzo passage and in his "quotations" of other operatic composers.

Sometimes the translation obscures the satiric element of the music, but in his handling of the quartet, "Wise Old Men," his tongue-in-cheek manner can be easily detected.

Above all the score has quality and feeling.

The orchestration is imaginative and, of course, expert. While neither wholly consistent nor wholly sustained, the work has a folk-like character quite in keep-

RALEIGH, N. C.
TIMES
AUG 8 - 1950

Thespian Eleanor Is A Novelty

By Geo. E. Sokolsky

★ I had intended to invite my friend, Westbrook Pegler, up to these Berkshire Hills to listen to Eleanor Roosevelt recite "Peter and the Wolf" to Prokofieff's music played by the Boston Symphony Orchestra under the direction of Serge Koussevitsky at Tanglewood.

It occurred to me that that would give Peg a chance to atone for all his sins. Unfortunately, I have something else to do on that occasion and shall have to forego the sadistic pleasure of watching Pegler writhe and squirm, listening to those lines read by a falsetto instead of a baritone.

Children love "Peter the Wolf" and they have listened to it on the radio and on recordings. The narrative goes well with a pleasant male voice like Basil Rathbone's. The music is simple and sweet and is good training in orchestration, as each instrument represents a person or an animal.

For some reason, widely discussed but not understood at Tanglewood, Eleanor Roosevelt volunteered her services to do this recitation on the occasion of "Tanglewood on Parade."

This is a wonderful fete when young American musicians gather to perform their various specialties. It is a sort of college campus class day, starting with a blare of trumpets and a students' parade. Then each section goes off to its own place to do opera, chamber music, student conducting of a students' orchestra, and all that sort of thing.

NEW YORK, N. Y.
POST HOME NEWS
AUG 8 - 1950

WORDS and MUSIC

By Harriett Johnson

Le Roi D'Yvetot Sung at Tanglewood

Lenox, Mass., Aug. 8—War in Yvetot was a funny business as viewed through the music and text of Jacques Ibert's four-act opera, "Le Roe D'Yvetot," given its American premiere last night at Tanglewood in the theatre-concert hall. Using an English translation by Henry Reese, the work, first performed in Paris in 1930, was produced by the opera department of the Berkshire Music Center.

The satire's humor and absurdities are based on a ballad by Beranger, French poet of the Napoleonic era. Probably they would have made the audience chuckle more uninhibitedly if American boys were not dying in Korea. Also, the events concerned with the uprising in this town which actually existed as an independent one-city principality until the 14th century made a point which went a little sour to this reviewer, who obviously cherishes the democratic tradition.

The Women Were Wrong

As a woman I hate to admit it, but to my mind the women of Yvetot were wrong. When worries over law-making prevented their male-counterparts from effective farming, the women revolted and eventually got their benevolent king back. A lukewarm democratic touch is provided by the romance between the servant girl, Jeanneton, and the king. In the end, she becomes queen and everybody on the stage rejoices.

Viewed objectively, however, from an artistic standpoint, the French composer, at present resident in Tanglewood, has composed an engaging work, which combines a folk-like idiom with musical sophistication. The humorous ensemble scenes are the most effective, and Ibert frequently employs counterpoint in the orchestral fabric against what is being sung with charming results.

Under the musical direction of Dr. Jan Popper and the stage direction of F. Cowles Strickland, the production had much to commend it and was frequently delightful in impression. The cast, headed by Manfred Hecht, baritone, as the king, and Ewan Harbrecht, soprano, as Jeanneton, proved generally excellent, but first honors should go jointly to the chorus and to a few character actors who put over their satirical lines with philosophical subtlety and musical skill.

Chief among the latter were the "four elders," bearded gentlemen in gray, who might have been Wagner's three norns turned quadrule and male and made to walk instead of sit. In their deadpan solemnity, they were more lovable than the king and his lady.

Viewed as satire, "The King of Yvetot" says a lot that cuts like a steel blade, e.g., "People are conspiring in the streets but nobody knows what he is conspiring for." On the other hand, being expected to laugh at soldiers appearing in what looked like pajama bottoms, fighting with wooden rakes and poles and making ludicrous remarks about "everybody being killed" when in reality everybody is alive, is a little too corny to swallow, particularly just at the moment. The production received an enthusiastic reception and Ibert, who was present, was warmly acclaimed.

NEWBURYPORT, MASS.
NEWS
AUG 9 - 1950

s. Eleanor Roosevelt o Serve As Narrator At Tanglewood Concert

LENOX, (INS) — Mrs. Eleanor Roosevelt, mother, writer, world-traveler, diplomat and former first lady, tomorrow night will invade a new field at the Tanglewood music festival.

Mrs. Roosevelt will serve as narrator for the difficult orchestral piece "Peter and the Wolf," or "Symphonic Tale for Children," by Serge Prokofieff, the Russian composer. The piece requires 25 minutes to play.

Musical experts at Tanglewood today could remember only one other attempt by a woman to perform the narration but could not remember her name.

The piece first was presented in America by the Boston Symphony orchestra, led by Prokofieff, 12 years ago. At that time the narrator was Richard Hale.

NEW YORK, N. Y.
TIMES
AUG 8 - 1950

IBERT OPERA GIVEN AT BERKSHIRE FETE

First of Two Performances of Work by French Composer Presented by Students

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 7—Jacques Ibert, who has been one of France's gifted men of music for many years, finally got one of his operas produced in America. The opera department of the Berkshire Music Center put on "Le Roi d'Yvetot" here tonight in the theatre Concert Hall in the first of two performances and did well enough with it to make clear that M. Ibert writes for the stage with a delicate, witty and humane voice of his own.

M. Ibert, who is this year's distinguished guest on the composition faculty of the Berkshire Music Center, has been on hand to guide the young men and women who sing and play his opera, and he was in the audience to see the outcome of their efforts.

It was a brave show the young students, abetted by a few professional artists, put on. "Le Roi d'Yvetot" is not easy to do, and the Center's opera department has been busy with other productions. The company had five weeks at the most in which to study, rehearse and mount the opera.

"Le Roi d'Yvetot," which has a book by Jean Limozin and André de la Tourrasse, and which was sung in a workable translation by Henry Reese, pokes gentle fun at man's preoccupation with affairs of state.

The king of Yvetot, a likeable soul, is deposed by his equally likable subjects in the name of liberty. When the womenfolk find that their men, now running the state, no longer have time for them or work, they rebel. The king, it seems, was a useful fellow to have around after all and he is restored. There is also a love story between the king and a serving girl to round out this simple tale.

It is not, in all conscience, much of a story, and the satire is so gentle that it all but blows away in violent times like ours. "Le Roi d'Yvetot" was written twenty years ago. Did we have more time and appetite for soft-voiced, glancing political satire in those days?

It does not matter. The story would not be enough for an evening in the theatre. The burden rests on the music, and the music carries it in gay and resourceful fashion. Ibert writes with a professional's skill. He can compose sweet tunes and rousing choruses, and his orchestra can support the action as well as weave a magical spell of its own.

The concluding scene of the third act is perhaps the loveliest thing in the comic opera. A sustained nocturne, it is both a tender love scene and an evocation of the night beside a river bank. Ibert's use of woodwinds here has a poetry that seems to be a special talent of the French.

There are places in the opera where the musical line seems dry, but the composer is apt to redeem them in the next moment with a scene that has bounce and rhythmic vitality or with another that is fresh and lyrical.

In fairness to M. Ibert, his opera must not be judged too strictly by what was, at bottom, a student performance. The young singers were full of good-will and the high spirits of youth, but the French style requires more subtlety and point than they could be expected to muster. Given a more sharply defined performance, "Le Roi d'Yvetot" might not seem thin in places at all.

Jan Popper, who is in charge of Tanglewood's opera department this season, had charge of the preparation and conducted the performance with animation. He did an expert job, as did his colleagues, F. Cowles Strickland, stage director; G. Philippe de Rosier, in charge of settings and lights; Leo Van Witsen, costume designer.

Manfred Hecht sang intelligently and musically in the title role, and Ewan Harbrecht, as the girl who had always loved him, was an agreeable soubrette. It is impossible to list the names of all the others in the large cast. But as principals and as an ensemble they sang with rousing fervor. They left no doubt that there is an abundance of fine voices in this country. All they need is to be put to work.

NEWS RECORD
NEW YORK, N. Y.
AUG 9 - 1950

Tie Display Linked To Music Festival

Pittsfield, Mass.—England Bros.' department store is receiving a good response to a neckwear promotion linked to the Tanglewood Music Festival, Tanglewood, Mass.

Called "Symphony in Satin," the display, in one window of the store, shows a series of satin ties in designs of musical scales and instruments. Various instruments are also shown in the window.

The ties are made by Phillips-Jones Corp. and retail for $1.50.

CLARKSBURG, W.VA
TELEGRAM
8/8/50

THE ONCE O'

By H. I. Phillips

A LETTER FROM SHUDDA HADDIM AT SARATOGA

Dear Hi—

Well I am up here amid the hot springs and cold favorites. It is hard to get used to the Saratoga meeting on account of so many people at the track look like people. They eat slow, take their time making wrong selections and do not get all hot and bothered until the middle of the afternoon as the races do not begin here until the squawks over at least three races at other tracks have been on for a couple of hours.

—o—

You can see horse players here whose laundry looks still fresh as late as 3 o'clock and who have not even started to take their aspirin yet. There are horse players here who do not dress like they was at a clambake and if they trample on women and children on the way to the paddock they do not use no profanity in helping them to get up. Class all over, I say.

—o—

It seems funny to know it is already 1 or 2 o'clock and I have not had no clothes ripped off in the rush to the oval. I still got time to relax at that hour. That is what comes hard to a horse player, this business of relaxing. It makes him very nervous to still be in a relaxed state in the middle of the day. I do not have to hurry in doing my handicapping. At other meetings I only have time to figure out the whole program once, but up here I can finish doping the skinners out and have time to go over them again and change my mind. Even if I don't win I have tried harder. This is the oldest track in the country. General Grant slept here. I got his bed. (His horse must of slept in it as there is horseshoes in the pillows.)

—o—

It was up here that Benedict old was a hero before he switched from the winner to the loser. There are a couple of the oldest hotels in America here and you see the plumbing that Jim Fiske stopped trying to fix and the veranda pillar that Chauncey Depew apologized to when he ran into it between banquets. At one of these hotels I got an order of ham and eggs that Grover Cleveland had ordered, which is okey, as I am sick of places where everybody hurries.

Frank Sullivan who got knocked out by Jim Corbett lives here. He don't do no fighting now except in exhibitions. Saratoga is famous for its bath. It is not unusual to take one and the Chamber of Commerce encourages it. Also there is mineral waters which is good for your blood if you have any blood left after the last race. The skinners are all de luxe. I have seen horses which even for a purse of $25,000 will not get undignified enough to show any interest in acquiring more dough. Today I bet on some that was so exclusive they would not even associate with the other skinners in the race.

But I do not feel bad about my losses as the atmosphere is the best you can lose money in and I found a mineral water which gives me a feeling I can afford to be up here. Could you wire me $4 for a few weeks.

Very truly yours,
Shudda Haddim

—o—

YE GOTHAM BUGLE & BANNER

If a title is wanted for the telecasting of the Security Council programs how about "Blockalong Mendacity"? . . . "Bumbling With Fumbling"? . . . The Chrysler Corporation says it had to fill out over 255,000 forms last year for tax purposes.—How did it get off that lightly? . . . We know a fellow who is so petty he is hoarding ideas for hoarding . . . Art Godfrey is on vacation—presumably on a tea plantation reading a good book on the cigarette industry . . . Mrs. Eleanor Roosevelt has now signed up on a symphony orchestra program at Tanglewood, Mass. . . . She will act as narrator for "Peter and the Wolf" in the Serge Koussevitsky recital.—What [illegible] do with her spare time? . . . A big hotel syndicate has bought two million dollars worth of liquor.— No hoarding, eh?—Still, two million dollars worth of liquor at present prices isn't so much, especially if you go in for a second highball.

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HARTFORD, CONN.
COURANT
AUG 8 - 1950

Ibert's New Opera Tested at Tanglewood

Special to The Hartford Times

Lenox, Mass. — Popping up on piano programs these many years, or tossed in as an encore, has been a morceau called "The Little White Donkey."

A merry little thing, piquant, cute, it is by Ibert and that is about the only composition of his that has had much of a run in this country. Actually he is the composer of quite a few operas, some Mediterranean symphonic sketches and not a little film music but the donkey piece is about all we've ever been given.

Last night in the Theater-Concert Hall, sitting next to Koussevitsky who was hunched up with the Tanglewood chill, was Jacques Ibert watching the American premiere of his opera "The King of Yvetot." Ibert wore a black beret which combined with his pert white moustache to give him a good-humored, Parisian air. Had he not been so tall, the unprecise language of youth might have dubbed him cute.

The opera lasted through four acts. It was merry, full of color, expertly composed but when it was over you could accurately reach for any adjective that suited "Little White Donkey", and not do it any injustice—piquant, unimportant, verily cute.

In importance it was not to be compared with Benjamin Britten's "Peter Grimes" or the consensus on "Albert Heering," its predecessors at the Tanglewood opera workshop. It was less moderne without being more singable. Its dramatic impact was a gentle thud.

* * *

YVETOT WAS a fourteenth century principality which engaged in Lilliput warfare with a neighbor state and was defeated. Its king deposed, there followed a period when the women did all the work and the men "spent all their time voting." This absorption with the business of state resulted in a women's revolution followed by restoration of the king and his marriage to a peasan girl. It is opera buffa, rather thar comic opera.

The entire first act which wa: given over to squeezing comedy out of the unpreparedness of the foolish little kingdom, its antic military preparations and the general folly of war, made you bite your lip. Remembering Korea, it could have been ten times as funny and not drawn a laugh, but this was a fortuitous circumstance.

* * *

THE STORY went on to other inconsequential business. It was played hard, as student productions are apt to be, and some of the humors might have improved with relaxation and simplicity. I got the impression that some of the stage properties were dangerously unsafe; there were some near accidents.

The stage was often overcrowded and its people not too expertly managed. There were dramatic cliches such as the description of the battle from the watch-tower.

The score contained a number of brilliant, tautly-written choruses and these were sung with gusto and style. A lyricism which would have given the opera bouyancy and a greater illusion was too frequently absent. The composer employed a parlando which was neither speaking nor singing. It did enable the cast to get across the dialogue, a virtue not to be belittled.

There were occasional moments of pure song and it was these which were relied upon for atmosphere and date, Ibert having imitated the old French folksong. The best example, sweet and melancoly, was the peasant girl's final aria in Act. I.

* * *

EWAN HARBRECHT, who had the part of Jeanneton last night, used a light soprano with charm and dramatic veracity. Manfred Hecht, baritone, was a king of stalwart voice and Beatrice Bush-Kane was fully adequate to the demands of a contralto role. These principals remain the same for tonight's performance.

Dr. Jan Popper, who conducted the student orchestra and cast, kept the production closely-meshed for the big ensembles and found a flattering pace for some of the needlessly protracted scenes.

The opera was handsomely mounted, in particular the second act which, incidentally contained some of the best music.

Other credits go to F. Cowles Strickland, stage director; G. Philippe de Rosier, settings and lighting design and Leo Van Witsen, costume design.—C. E. L.

FERRER [illegible]

NEW YORK, N. Y.
COMPASS
AUG 9 - 1950

Monteux, Koussevitzky To Conduct in Boston

Serge Koussevitsky and Pierre Monteux have been invited by Charles Munch, conductor of the Boston Symphony, to conduct some of the orchestra's concerts during its forthcoming and 70th anniversary season. Monteux, who Munch, now in Europe, will return to the U. S. next month to open this orchestra's season in Symphony Hall on Oct. 6, beginning his second year as its conductor.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 8 - 1950

BERKSHIRE FESTIVAL

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TANGLEWOOD, Lenox, Mass., Aug. 7.—Jacques Ibert's comic opera "The King of Yvetot" had its first performance in this country tonight by the opera department of the Berkshire Music Center as its major production of the season in Tanglewood Theater Concert Hall. The four-act work was presented in Henry Reese's English translation of the French text by Jean Limozin and Andre De La Tourrasse, whose scene is placed in a small Norman city which was once an independent principality. Dr. Jan Popper, acting director of the opera department, conducted, with F. Cowles Strickland, of Stanford University, as stage director. Manfred Hecht sang the title role of the magnanimous king, with Ewan Harbrecht as Jeanneton, the servant girl who eventually becomes queen of Yvetot after the peasants have found self government a much too bothersome affair. Rosalind Elias had the role of gazette in the cast of twenty soloists; the same principals will reappear in the second and last performance tomorrow night.

Mr. Ibert is a member of the Berkshire Music Center's composition facutly this summer; he is the second prominent French composer who has taught at Tanglewood. His Escales which will be played at Tanglewood next Saturday has long been in the repertory of American orchestras, but thus far his stage works are not known here. The King of Yvetot, Ibert's third opera was first performed in Paris at the Opera Comique in 1930, and has also been staged in other European opera theaters. The gist of the story is that the people of Yvetot revolt against the king and take control over the land. But politics and bureaucracy interfere with effective farming; the women, aided by a threat of invasion and the contrivances of Jeanneton, revolt in turn and the king resumes his amiable rule.

Although a detailed review of the work and its performance must await a later occasion, the first act of the King of Yvetot gave an impression of tuneful and expressive music well suited to its purpose; hermonically conservative and generally French in flavor if not to a prouounced degree. The music is interspersed with some spoken dialogue, but plays an important part; the translated text seemed intelligible and satisfactory. The performance was heard by a capacity audience of members of the friends of the Berkshire music center.

A new Israeli work, Manuel Mahler Kalkstein's "Music for Strings" had its first performance this afternoon at Tanglewood in a concert of the Berkshire Music Center's Department 5 student orchestra under Howard Shanet's direction. The composer who is business manager of the Israel Philharmonic wrote the work for Mr. Shanet, and the centers students last spring, when Shanet was in Israel as Serge Koussevitzky's assistant on his tour. In four movements, and without a descriptive title, it takes twenty minutes to play. The second movement of a work which is often are primarily lyric in character with discreetly and sometimes more pungently dissonant harmonies. A national flavor is apparent mainly in the last movemet of a work which is often persuasive if rather over extended.

ALBANY, N. Y.
TIMES-UNION
AUG 8 - 1950

AROUND THE TOWN

By E. S. Van Olinda

WE WERE greatly amused, during the week, by being an inadvertent eavesdropper to a conversation carried on by a couple of bus riders, the one pungent statement which cried out loud being: "Albany is a dead place in summer. What can a fellow do to pass away the time?"

WELL, BROTHER, you don't know how close you came to getting an earfull from ONE Albanian who feels that we have, within a radius of 50 miles, some of the greatest summer recreational facilities in the whole of the United States. For instance:

At Tanglewood, we have the greatest symphony orchestra in the world, conducted by Dr. Serge Koussevitzky, which as of next Sunday afternoon, (August 13) the closing performance of the 1950 season, some nearly 200,000 music lovers will have stored up enough musical vitamins to last them all winter.

NEARBY IS Ted Shawn's University of the Dance of Jacob's Pillow, beyond Lee, Mass., where the greatest dance artists of the world present programs of ethnic, classical and modern dances to capacity houses, and placing that part of the Berkshires in the category of the terpsichorean capital of the world, as is "Tanglewood" in the field of music. Also, during the season, Mrs. Elizabeth Sprague Coolidge presents a series of chamber music concerts in her beautiful South Mountain theatre, near Pittsfield.

For those who lean to what is known as the "Sild Circuit," there is the Berkshire Playhouse which offers weekly presentations of drama and comedy by a very capable resident company, augmented by famous stars of Broadway and Hollywood.

COMING CLOSER to home, one of the most popular spots is the Malden Bridge Playhouse where one really sees a typical "barn" theatre in operation. Out at Crooked Lake, the Red Barn (this year, a tent) summer theatre is giving delightful Wednesday through Sunday productions in the latest vogue: "Theatre in the Round." For those who are always looking

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WORCESTER, MASS.
GAZETTE
AUG 8 - 1950

Ibert Opera Makes Hit At Berkshire Center

Special to The Evening Gazette

LENOX, Aug. 8—Last night in the Theater Concert Hall at Tanglewood, the opera department of the Berkshire Music Center accomplished the meritorious task for Jacques Ibert of stirring up a warm reception for the American premiere of his opera, "Le Roi d'Yvetot."

The famed French composer, a faculty member this Summer at the Center, was in the audience.

The work abounds, for the better part of four scenes, in loud and energetic choruses and several arias that would make excellent material for concert stage programs.

Dr. Jan Popper, held a firm grasp over music that drives on with unbounded vigor, and relaxes occasionally for ballad-typed arias. The stage is thickly populated with people most of the time and it requires more space than last night's had to offer. Sets are fragile, but pleasing to look at, and costumes carry you back to the 14th century.

Orchestra Competes With Voices

As frequently has occurred in past productions, the orchestra insisted upon giving concerted competition to voices, but as such sounded well—if given undivided attention.

The story goes back to the time when Yvetot occupied part of what is now France, and the women of that principality decided that it was a mistake to retire their magnanimous king. So they return him to his throne, to bring this about requires a rebellion and the mightier-than-the-male assistance of a servant girl, who naturally earns a queendom for her efforts.

In this production, the outstanding role was promoted from a secondary one by Sumner Crockett. He made a striking personality of a local inn-keeper, instigator of bad things in the story. His slightly more subdued competitior in the inn-keeping business and operatic plot was cleverly presented by Fernand Martel.

Title Role Handled Well

The title role was adequately handled by Manfrel Hecht, without raising it to the merits of a glowing report. Ewan Harbrecht did what she could to make the servant girl prominent but Mr. Ibert was content to make her sing pretty songs and emote rather unconvincingly.

The score moves at such speed that the English translation by Henry Reese frequently creates a struggle between words and music.

For the most part, the choruses are super-energized, quiet emotion is languorized, and humor is vitalized.

The capacity audience of Berkshire Center friends gave the production its stamp of approval, and tonight's probably won't argue the point.

Recalling briefly last weekend's activities considerable discussion, some of it unfavorable, was raised by Serge Koussevitzky's failure to attend concerts by the Boston Symphony Orchestra on Saturday night and Sunday afternoon. They were conducted by Victor de Sabata and Leonard Bernstein.

In a nationwide broadcast on July 9, Dr. Koussevitzky reprimanded the trustees of the Boston Symphony for engaging Mr. de Sabata to conduct the concerts of Aug. 3 and 5 without consulting him. The symphony board replied that the Italian conductor was engaged after Dr. Koussevitzky had declined to take the series.

Koussevitzky Opposed Movies

More recently, Dr. Koussevitzky vigorously opposed the showing of movies following one of the main concerts. Although equipment had already been installed, the movies were withdrawn. The announced purpose for the movies was to alleviate the traffic situation by a more gradual withdrawing of patrons from the grounds.

Dr. Koussevitzky's absence from these concerts is interpreted in some quarters as a further expression of his disapproval. However, his failure to attend the Bernstein concert is as unprecedented as it is enigmatic.

Mr. De Sabata received another ovation on Saturday night. His podium manners and mannerisms again evoked considerable amusement and repeated outbursts of applause. During the Bach sinfonia from the "Christmas oratorio,' and Mozart's "symphony in E-flat Major.' He remained comparatively calm giving instructions with a minimum of gesture.

The Berlioz overture, "The Roman Carnival," Ghedini's "Pezzo Concertante," and Beethoven's "Symphony No. 5," caused him to revert to his fiery style, extravagtnt use of motion, and again he caused near-hysteria from the audience.

Bernstein Shows Ability

For some unexplained reason, Leonard Bernstein conducted the Sunday concert with uncommon restraint. While the reception he received did not equal those of the past for demonstrative enthusiasm, it was generally agreed that he outdid himself from the standpoints of musicality and tasteful direction.

His interpretations of Ravel's "Mother Goose Suite" and "Alborada Del Gracioso" were polished and craftfully delivered.

In capacities of pianist and conductor, Mr. Bernstein gave brilliant accounts of Ravel's "Concerto for piano and orchestra." His directorial duties were inconspicuously performed while the piano score was being unravelled with admirable deftness.

It was only during excerpts from Berlioz' "Romeo and Juliet" that Mr. Bernstein indulged in the rapturous expressions and athleticisms that have caused derogatory criticism. The largest portion of the score, however, was as exemplary as the Ravel conceptions.

Four concerts remain to be given in this festival. Thursday night, Dr. Koussevcitzky will conduct the Boston Symphony and a chorus of students from the Berkshire Music Center in a performance of Bach's "Mass in B Minor." Soloists will be Adele Addison, Eunice Alberts, David Lloyd, and James Pease.

On Friday night, the festival's annual special event, "Tanglewood on Parade," will be highlighted by a performance of Prokofieff's "Peter and the Wolf," with Eleanor Roosevelt as narrator. Koussevitzsky will also conduct Haydn's "Oxford" symphony, and Dvorak's symphony, "From the New World."

Joseph De Pasquale, violinist, will be soloist for Berlioz' "Harold in Italy" at Saturday night's concert, directed by Eleazar de Carvalho. Koussevitzky will close the festival Sunday afternoon when he conducts performances of Prokofieff's "Symphony No. 6," and Brahms' "Symphony No. 1."

SHARON, CONN
NEWS
8/10/50

Berkshire Music Center

The last week of the 1950 Tanglewood season will feature highlights of the Berkshire Festival concerts as well as major presentations of the Berkshire Music Center. In addition, "Tanglewood on Parade", the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitzky in one of its most unusual and attractive programs, as Eleanor Roosevelt joins them as narrator for Prokoffief's "Peter and the Wolf", this Friday evening.

Bach's B minor Mass will be performed on Thursday with Dr. Koussevitzky conducting the Boston Symphony Orchestra in the Shed, in the first of the last series of Berkshire Festival concerts in this 13th season. The Mass will be given in two parts, at 5:00 and 8:15.

Friday evening will see Mrs. Roosevelt performing "Peter and the Wolf" as part of "Tanglewood on Parade." Haydn's Oxford Symphony and Dvorak's New World Symphony also are to be played by the Boston Symphony Orchestra that evening. Purchasers of reserved and box seats will be able to see a student production of Puccini's comic opera, "Gianni Schicchi" in the afternoon, and other student activities at Tanglewood will be on view in the afternoon and evening, on Friday.

On Saturday evening Eleazar de Carvalho will conduct the Boston Symphony Orchestra for the only time this season, in a program featuring Joseph de Pasquale as viola soloist in Berlioz' "Harold in Italy". Ibert's "Escales" and Villa-Lobos' "Choros 10" will complete the program.

And on next Sunday afternoon Serge Koussevitzky leads the Boston Symphony Orchestra in the final Berkshire Festival concert of the 1950 season. The program will consist of Brahms' First Symphony and Prokoffief's Fifth Symphony.

NORTH ADAMS, MASS.
TRANSCRIPT
AUG 10 1950

Series C Concerts Open at Tanglewood

First of Final Series Tonight —"Tanglewood on Parade" Friday.

The first of the three Series C concerts will be given tonight at Tanglewood in Lenox, and will open the final series of three concerts.

Tonight the Boston Symphony orchestra, directed by Serge Koussevitzky, will perform Bach's Mass in B Minor. Because of the length of this work, its performance will be divided. The first part will start at 5 o'clock, and the second, at 8.15. This change is the only deviation of the season from the usual weeknight starting time of 8.15. The music center chorus will sing.

Soloists for the Bach work tonight are Adele Addisone, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass.

Saturday night, Eleazar De Carvalho will conduct. There will be three numbers: Berlioz' "Harold in Italy," with Joseph de Pesquale as soloist; Ibert's "Escales;" and the "Choros 10" of Villa-Lobos.

Dr. Koussevitzky will return to the podium Sunday afternoon at 3 o'clock, when the orchestra will perform the "Symphony No. 6" of Prokofieff, and "Symphony No. 1" by Brahms.

Friday will be the annual "Tanglewood On Parade" night, for the benefit of the Berkshire Music Center. The orchestra will give a concert in the shed at 8.15 o'clock, directed by Dr. Koussevitzky, and will present the "Oxford" Symphony of Haydn; Prokofieff's "Peter and the Wolfe," with Mrs. Eleanor Roosevelt as narrator; and Dvorak's "New World Symphony."

In addition to the concert, there will be a lawn party, picnic supper and waltzing on the lawn. Those who purchase tickets will be invited to attend, at 6 o'clock, activities of the school, which include its symphony orchestra, opera scenes, chorus and chamber music.

Attendance has been excellent at the Tanglewood concerts this year. The total, at the close of the second series of concerts Sunday was 59,750. It is believed that the Series C concerts and Friday night's "Tanglewood on Parade" program may bring the total to around 100,000 for the season.

NORTH ADAMS, MASS.
TRANSCRIPT
AUG 10 1950

TANGLEWOOD STORY BEHIND IRON CURTAIN

Trans-Atlantic Telephone Talk Carried to Germany

The story of Tanglewood, home of the Berkshire Symphonic festival and Berkshire Music center in Lenox, is going to be carried behind the Iron Curtain.

Two members of the Tanglewood staff told the story in a trans-Atlantic telephone conversation with two distinguished musicians in Salzburg, Germany, today, while the talk was recorded for broadcasting on the "Voice of America" program with which the U. S. State department seeks to combat Soviet propaganda in the areas under Red Russian control in Europe.

William Kroll, noted violinist and chamber music teacher at Tanglewood, and Jan Popper, head of the opera department, were on the Lenox end of the trans-Atlantic phone line. The director of the Mozart institute in Salzburg and the producer of the Vienna State opera, were on the German end. Robert Bauer of the State department staff acted as moderator of their conversation. The German musicians asked questions about the Tangewood music project and the Americans replied, especially referring to the Bach commemorative program given this year.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 9 - 1950

BERKSHIRE FESTIVAL

By Francis D. Perkins

Ibert's Opera Heard

TANGLEWOOD, Lenox, Mass., Aug. 8.—Jacques Ibert's third opera, "The King of Yvetot," was warmly received in its first American performance last night by the Berkshire Music Center's Opera Department in the center's Theater-Concert Hall here. There were fervent plaudits for the composer, who is a member of the center's composition faculty for this summer; for the members of the student cast, and for Dr. Jan Popper, the Opera Department's acting director, who conducted.

The twenty-year-old work is entertaining, in music and text; the score also speaks highly for the craftsmanship of a composer hitherto known in this country mainly in the orchestral field. The libretto, by Jean Limozin and Andre de la Tourrasse, has an element of amiably presented satire on war and politics. Yvetot, in Normandy, was once an independent state; its king, in Béranger's famous ballad, was an easy-going, pleasant character. In the opera, a dispute with aggressive neighbors leads the men of Yvetot to call for war; the king points out that they have no army and no arms. But the men march off, only to return, badly beaten up; one of the two rival innkeepers leads a revolt against the king, proclaiming that the citizenry was badly armed and badly led.

The third of the four acts, however, finds the women complaining against the new state of affairs; farming and domestic chores both suffer. Jeanneton, a servant girl in love with the king, figures prominently in the plan which brings the king back to the throne with little opposition, and becomes his queen.

The score is continuous, except for a few spoken passages; it is distinctly melodic, and, although the tunes are not, on the whole, readily rememberable, many passages have a distinct charm and persuasive atmosphere. The form, with no lack of arias, ariosos, concerted vocal music and lively choruses, is conservative; the same can be said of the musical ideas and harmonies, which suggest an earlier period in French opera than that of the late 1920s. The orchestral and vocal music are well balanced; the instrumental writing often has a notable descriptive effectiveness, and the element of satire appears in the music as well as the text, with one or two touches of parody. As a whole, "The King of Yvetot" serves its purpose well, although it is not one of those works which mark a milestone in operatic history or herald or carry on any new and significant musical trend. But it has coherence, tunefulness, momentum and expressive variety.

Henry Reese's transiation of the French text was presented with a praiseworthy degree of intelligibility, and the production was one of the best integrated of those presented by the center's operatic forces thus far. The vocal standard was high among the members of the cast, headed by Manfred Hecht as the k[illegible], Ewan Harbrecht as Jeanneton, Sumner Crockett and Fernand Martel as the rival innkeepers, Robert Minser as the Elder and Rosalind Elias as Gazette. The orchestra under Dr. Popper gave a polished, spirited and well co-ordinated performance, and unity and spirit also marked the choral singing. The stage director, F. Cowles Strickland, had his crowds move about the stage without giving any hint that its dimensions are limited. The opera was repeated tonight with a few changes in the cast.

For the Boston Symphony Orchestra's last program of the current Berkshire Festival at Tanglewood next Sunday afternoon, Serge Koussevitzky has substituted Prokofieff's Fifth Symphony for his originally announced sixth symphony. Brahms' first symphony, as originally announced, completes the program.

ATHOL, MASS.
NEWS
AUG 11 1950

Mrs. F.D.R. Urges Big U.N. Forces

Ferndale, N. Y., Aug. 11 (AP)—Mrs. Franklin D. Roosevelt, wif of the late President, last nigh termed the Korean conflict a "war in which all free nations and the United Nations must have a part."

Speaking before 1,100 guests at the Grossinger country club resort here, she urged creation of a powerful U.N. force as a means of thwarting aggression throughout the world.

Mrs. Roosevelt was leaving here today to attend the Berkshire music festival at Tanglewood, Lenox, Mass., tonight.

LAWRENCE, MASS.
TRIBUNE
AUG 11 1950

Mrs. F.D.R. Makes Symphonic Debut

LENOX, Aug. 11 (UP)—Mrs. Eleanor Roosevelt makes her symphonic debut tonight as narrator of Prokofieff's "Peter and the Wolf" at the Tanglewood Music Center.

Mrs. Roosevelt, who said she knows no music, will be paid by the Boston Symphony orchestra and the RCA-Victor Co. which will record the benefit performance.

She directed that her fee be given to the Music Center and the Wiltwyck school.

LA SALLE, ILL.
POST-TRIBUNE
AUG 10 1950

Summer Musical at Peru Library Saturday Afternoon

Peru librarians today announced the selections to be included in the midsummer concert to be presented at the Peru public library at 2 p.m. Saturday. The music on records, will be augmented by a dramatic presentation by Don Schmidt, Peru native son, now known professionally as Darr Stevens.

The program will open with the First Piano Quartet playing Paganini's "Variation on a Theme in A Minor." Next will come Nathan Miestern, violinist, and Leopold Mittman, piano, playing Wienlawski's "Polonaise Brillante in D Major."

Bach's "Suite No. 2" by the Boston Symphony conducted by Serge Koussevitsky, and the Chicago Symphony directed by Frederick Stock, playing "The Swan of Tuonela, Opus 22, No. 3, by Sibellus, will precede Stevens' dramatic interpretation of a soliloquy from "Hamlet."

Handel's "Concerto in B-flat" for harp and orchestra, will follow by the Victor Chamber orchestra, Marcel Grandjary, harpist, and Stevens, assisted by Dorothy Bieneman, Peru, will give a dramatic interpretation from "The Valiant."

The Rochester Sympnony, with Howard Hanson, conducting, will play "Night Soliloquay," by Keenan and Edward Kelerigi, pianist, will play Chopin's "Etuce No. 8 in F Major," and "Etude No. 4 in Ravel's "Bolero" by the Boston Symphony, will close the program, to which the public is invited.

NORTH ADAMS, MASS.
TRANSCRIPT
AUG 11 1950

7,800 at Tanglewood Thrilled by Bach's Mass

A thrilling performance of Bach's Mass in B minor which began at 5 o'clock and continued after a two-hour supper intermission, opened the third series of Berkshire Symphonic festival concerts for the 1950 season at Tanglewood, Lenox, last evening.

7,800 Present

An audience of 7,800 persons heard the mass presented by the Boston Symphony orchestra, the Berkshire Music Center chorus and soloists under the direction of Serge Koussevitzky. This brought the total attendance for the seven festival concerts this season to 67,550.

More than 10,000 are expected this evening at the annual Tanglewood on Parade, a special program arranged by Dr. Koussevitzky for the benefit of the Music Center school, and the audience at each of the two remaining regular festival concerts, Saturday evening and Sunday afternoon, is expected to go above the 10,000 mark as they did last weekend.

Nearly 3,000 persons who were listening to the Bach mass from the lawn outside the huge Tanglewood shed last evening scattered when a sudden drenching shower occurred in the middle of the program. Some crowded under the shed roof. The rest ran to other Tanglewood buildings. But the shower soon stopped and they resumed their places.

Gov. Paul A. Dever was in the audience last evening. He plans to remain for the rest of the week.

Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Bease, bass, were the soloists in the performance of the mass. The chorus composed of students in the Music Center school, had been trained by Hugh Ross, choral director at the school.

Performance of the mass wound up Tanglewood's commemoration this year of the 200th anniversary of the death of Johann Sebastian Bach. Four of the preliminary concerts were devoted to his works, several have been on previous Festival concert programs and the programs presented by Music center students have included numerous Bach works.

This evening's Tanglewood on Parade program will open at 6 o'clock with performances by various student groups including a production of Puccini's comic opera, "Gianni Schicchi," by opera department students.

At 8.30 o'clock Dr. Koussevitzky will conduct the Boston orchestra in a program that will include Haydn's "Oxford" symphony, Dvorak's "New World" symphony, and Prokofieff's "Peter and the Wolf," with Mrs. Eleanor Roosevelt as narrator. Mrs. Roosevelt arrived this morning to rehearse with the orchestra, and a recording of the piece was made this afternoon.

Provisions for picnic supper parties have been made, and after the concert there will be dancing on the lawn.

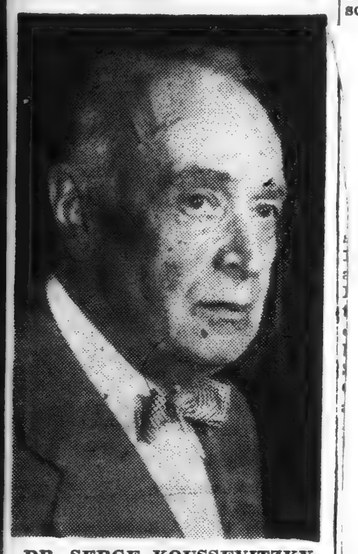
Tomorrow evening, Eleazar de Carvalho will conduct the orchestra in the eighth festival concert of the year and on Sunday afternoon the 1950 season will close with a final concert at which Dr. Koussevitzky will be on the podium.

SCHENECTADY, N. Y.
GAZETTE
AUG 8 - 1950

Music Notes

By D. E. RITZ

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the Shed at Tanglewood on Thursday evening in a program featuring the Bach "Mass in B Minor." The program will be divided into two parts with the first starting at 5 and running to 6:30 o'clock and the second opening at 8:15 o'clock. Members of the assisting quartet will be Adele Addison, Eunice Alberts, David Lloyd and James Pease.



DR. SERGE KOUSSEVITZKY

Series C of the Berkshire Festival programs will continue on Saturday with Eleazar de Carvalho conducting a program featuring Joseph de Pasquale as viola soloist in the Berlioz' "Harold in Italy." Other numbers on the Saturday evening program, which opens at 8:15 o'clock, are Ibert's "Escales" and Villa-Lobos' "Choros 10."

Dr. Koussevitzky will conduct the concluding program of the Berkshire 1950 season on Sunday afternoon at 3 o'clock. It will include the Brahms' First Symphony and Prokofieff's "Fifth Symphony."

The annual benefit show for the Berkshire Music Center will be held Friday with Mrs. Eleanor Roosevelt as narrator for Prokofieff's "Peter and the Wolf" and with Dr. Koussevitzy conducting the orchestra. The "Tanglewood on Parade," as this benefit is known, will include a lawn party, picnic supper and waltzing on the lawn. The event runs from 6 to 11 p.m. In addition to "Peter and the Wolf" the orchestra program will include Haydn's "Oxford" Symphony and the Dvorak Symphony, "From the New World."

Events open to Friends of the Berkshire Music Center this week include a program of contemporary American choral music today at 4:30 p.m. at the Chamber Music Hall and the second performance of Ibert's "Le Roi D'Yvetot" tonight at 8:15 o'clock at the Theatre. A chamber music program at the Theatre tomorrow at 8:15 p.m. under the sponsorship of the Elizabeth Sprague Coolidge Foundation in the Library of Congress will include a performance of "The Musical Offering" of J. S. Bach.

On Saturday morning the concluding public rehearsal of the Boston Symphony will be held in the Shed at 10 a.m. with proceeds going to the pension fund of the orchestra. A final chamber music program will be held Sunday at 10 a.m. at the Theatre and will be given by Department II of the school.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 10 1950

Mrs. Roosevelt On Tanglewood Program Tomorrow Night

The seventh benefit program staged at Tanglewood by the Boston Symphony Orchestra will be presented tomorrow, and will feature the second appearance of Mrs. Eleanor Roosevelt. The program will last from 6 p. m. to 11 p. m. and will include Mrs. Roosevelt's narration of Prokofieff's "Peter and the Wolf."

This year's program, again known as Tanglewood on Parade, will be for the benefit of the Berkshire Music Center, of which Serge Koussevitzky is director. The RCA-Victor Company, which will make a recording of the performance, and the Boston Symphony Orchestra both have decided to recognize the former First Lady's services with an amount to be given to charities of her choice. Mrs. Roosevelt in turn has allotted the honorarium equally tothe Berkshire Music Center and the Wiltwyck School.

As door prizes to be awarded after the concert by the Boston Symphony Orchestra on Friday evening, the Baldwin Piano Co. has donated as first price an acrosonic piano from Dr. Koussevitzky's dressing room, and second prize will be a generous package of recordings of the Boston Symphony Orchestra by the RCA-Victor Co.

Mrs. Roosevelt will arrive at Tanglewood on Friday morning, and will rehearse the popular Prokofieff work with Dr. Koussevitzky and the orchestra there. She will have luncheon on the grounds at Tanglewood with Koussevitzky and some of the trustees of the Orchestra. Following this, the RCA-Victor Co. will supervise the recording of the work, in the Theater-Concert hall. Until the recording is completed, at about 4:30, the grounds will be closed to visitors, as absolute quiet is necessary in the area.

BRISTOL, CONN.
PRESS
AUG 9 - 1950

Last Week Of 1950-Tanglewood

TANGLEWOOD, Lenox, Mass. August 7—The last week of the 1950 Tanglewood season will feature highlights of the Berkshire Festival concerts as well as major presentations of the Berkshire Music Center. In addition, "Tanglewood on Parade" the annual benefit show for the Berkshire Music Center, will present the Boston Symphony Orchestra under Serge Koussevitzky in one of their most unusual and attractive programs, as Eleanor Roosevelt joins them as narrator for Prokoffief's "Peter and the Wolf," this Friday evening.

Tonight and tomorrow evening, the opera department at Tanglewood under acting head Jan Popper present the American premiere of Jacques Ibert's comic opera, "The King of Yvetot." This production will be the third opera presentation by the students at the Berkshire Music Center this summer, and is their most important work of the season.

On Wednseday the bicentennial celebration of the death of Johann Sebastian Bach continues with the performance of the last of this summer's five chamber music concerts at Tanglewood under the Elizabeth Sprague Coolidge Foundation in the Library of Congress. This concert, open to the Friends of the Berkshire Music Center, will include a performance of "The Musical Offering" and other works.

Bach's B minor Mass will be performed on Thursday with Dr. Koussevitzky conducting the Boston Symphony Orchestra in the Shed, in the first of the last series of Berkshire Festival concerts in this thirteenth season. The Mass will be given in two parts, at 5:00 and 8:15.

Friday evening will see Mrs. Roosevelt performing "Peter and the Wolf" as part of "Tanglewood on Parade." Haydn's Oxford Symphony and Dvorak's New World Symphony also are to be played by the Boston Symphony Orchestra that evening. Purchasers of reserved and box seats will be able to see a student production of Puccini's comic opera, "Gianni Schicchi" in the afternoon, and other student activities at Tanglewood will be on view in the afternoon and evening, on Friday.

On Saturday evening Eleazar de Carvelho will conduct the Boston Symphony Orchestra for the only time this season, in a program featuring Joseph de Pasquale as viola soloist in Berlioz' "Harold in Italy." Ibert's "Escales" and Villa-Lobos' "Choros 10" will complete the program.

And on next Sunday afternoon Serge Koussevitzky leads the Boston Symphony Orchestra in the final Berkshire Festival concert of the 1950 season. The program will consist of Brahms' First Symphony and Prokoffief's Fifth Symphony.

PHILADELPHIA, PA.
NEWS
AUG 11 1950

Dear Ed:

I guess you noticed that recent cable from Korea about the loss of three badly needed Sherman tanks and most of their crews due to the fact there was so much snafu back of the lines that three times the delivery of vital equipment needed to make the tanks operate got all snarled up. Planes were rushed up to drop the parts by parachute and on all three trips the stuff was not what was ordered! Twice the parachute came down with the wrong fan belts. The third package, which was supposed to contain a very important mechanical replacement, contained PISTOLS!

It looks like what our fighting men at the front need is some protection from the men in the rear. It seems to me the snafu experts responsible for this ghastly triple error during battle should be run down and made an example of. Combat-line GIs have been treated plenty rough for less.

But the question I can't get out of my noggin is whether this war zone sloppiness in filling an order in the matter of mechanical parts isn't an offshoot of a slipshod mood that has become pretty routine in our whole national life. A carelessness has crept into such things all over the scene back home. Order a new carburetor for your power lawn mower and the chances are even you get back a muffler and a sparkplug. Take your car into some service stations to get the generator fixed and they tighten the steering wheel and repair a windshield wiper instead. I have had my flivver in nine times to have it fixed so the top of the trunk compartment can be closed and locked and it is still warped like the day I got it. In those nine trips the service station has checked the wheels, relined the brakes, touched up a rear fender and done six other jobs I didn't order. Ask for a new part for your icebox and see what you get back. (In fact, I recently bought a new box and the dealer sent me a different model.) If your deep freeze comes through defective and you call up the manufacturer, what do you get? A letter thanking you for calling his attention "to your radio trouble" and assuring you that the matter is being looked into by the vice president in charge of phonographs.

It is not all mechanical. The wife ordered an electric fan by mail last week and what do you think she got today? A case of electric light bulbs and a card saying the missing part for the vacuum cleaner would arrive later.

I tell you snafu has swept over America in the last few years. The old-time fellow who got things straight the first time, saw the job through and had any sense of personal responsibility is gone with the wind. Can't we get him back?

Yours curiously,
ELMER.

* * *

RACE CHART STUFF

Frozen Custard.....Soft spot.
Skin Tonic.....Capable of improvement.
Knocks Twice.....Not enough.
Blinker Light.....Unsteady.
Pigiwigi.....Penned in last time.
Tea Maker.....Godfrey up.

* * *

Mrs. Eleanor Roosevelt has taken on still another role. She has now signed up as narrator of Prokofieff's "Peter and the Wolf" to be played by the Boston Symphony under Serge Koussevitzky in the Berkshires this month. All Republicans in the area are reported fleeing from the lower Berkshires to the peaks.

* * *

In Great Neck, L. I., the other day, Christmas mail meant for 1947 was delivered. It consisted of a thousand cards, letters and gifts found in an abandoned auto. Why the surprise? Two and half years isn't long to wait for the mail these days.

COLUMBIA, S. C.
RECORD
AUG 10 1950

Dr. Serge Koussevitzky has announced that he and Leonard Bernstein will assume musical supervision of the Israel Philharmonic Orchestra in its first American tour to begin next Jan. 7 in Washington. The two will share the conducting assignments for the major part of the tour. Several other conductors will lend their services.

The tour will cover 60 concerts in the larger cities, including Boston, Chicago, Philadelphia, Cleveland, Los Angeles, Portland, San Francisco, Seattle and others.

HAGERSTOWN, MD.
HERALD
AUG 11 1950

Mrs. Eleanor Roosevelt ha taken on still another role. Sh has now signed up as narrator o Prokofieff's "Peter and the Wolf to be played by the Boston Sym phony under Serge Koussevitzky i the Berkshires this month. Al Republicans in the area are re ported fleeing from the lower Berk shires to the peaks.

"Peter and the Wolf" is primarily for children. We can see how Pete gets into it and we can apprentice the importance of the wolf but we are still puzzled as to how Mrs. Roosevelt fits in. The lady's versatility is terrific, but one of these days she is going to get all mixed up in executing her multiple assignments. We anticipate a day when she will go before the United Nations with a narration on Peter, hurry over to a "Meet The Press" session with a wolf and then panic a symphony concert with a lecture on European recovery.

Harry Bridges is in jail at last. This indicates that he may now not be considered any better than 100 per cent Americans.

In Great Neck, L. I., the other day, Christmas mail meant for 1947 was delivered. It consisted of a thousand cards, letters and gifts found in an abandoned auto. Why the surprise? Two and half years isn't long to wait for the mail these days.

NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 11 1950

Koussevitzky Directs Bach Mass Unevenly

By MILES KASTENDIEUK

TANGLEWOOD, Lenox, Mass., Aug. 11.—As the logical climax of its extended observance of the Bach anniversary at the Berkshire Music Center, Koussevitzky presented the great Mass in B Minor in the music shed last night.

The performance was divided into two parts: the Kyrie and Gloria at five p. m.; the Credo, Sanctus, and Agnes Dei at 8:15. Not all of the audience heard the whole work.

The 6,800 who made the occasion an event enjoyed picnic suppers on the lawns and watched the sunset glow over Stockbridge Bowl. Consciously or unconsciously they unified their musical experience in this interlude.

One of the towering masterpieces of musical literature, the Mass in B Minor never ceases to be a revelation. The music was singularly moving even though the performance of it last night courted constant reservations. They fused at least in expressing nobility.

Koussevitzky's way with Bach is strangely uneven. For one who is usually keenly aware of dramatic accents, he appeared quite unaware of certain ones in the Kyrie, Credo, and Sanctus particularly.

For one who is noted for generating intensity, he did not achieve the full intensity in performance that might be expected. Perhaps some arbitrary tempos and some exaggerated retards contributed to this impression.

The performance attained its quality from the singing of the Festival Chorus of 160 students of the Center and the instrumental soloists of the Boston Symphony Orchestra.

The young voices had been admirably trained by Hugh Ross. Their singing had body and style and sounded exhilerating.

Participating as soloist were Adele Addison, soprano, Eurnice Alberts, contralto, David Lloyd, tenor, and James Pease, bass. The highlight of their contribution was Lloyd's singing of the Benedictus, a beautifully voiced and deeply felt pronouncement.

Miss Addison attracted attention for vocal texture. And Miss Alberts for definite improvement over her Bach singing of several weeks ago.

HARTFORD, CONN.
COURANT
AUG 10 1950

Details Are Given For Tanglewood Program Friday

Further details on the annual Tanglewood-on-Parade program to be given at the Berkshire Music Center, Lenox, Mass., Friday, have been announced. It will be held rain or shine.

The program will begin at 6 and continue until 11 o'clock. Early events include performances by the student orchestra, scenes by the opera department, rehearsal by the chorus of the Center, and a recital of chamber music. These events will go on simultaneously.

After time out for picnic suppers, the main program will begin at 8:15 o'clock in the Shed. The major feature will be a concert by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky. Dr. Koussevitzky and the orchestra will be heard in Haydn's "Oxford" Symphony, Dvorak's "New World" Symphony, and the Prokofiev "Peter And The Wolf," for which Mrs. Eleanor Roosevelt will be narrator.

Following the concert there will be waltzing on the lawn.

"Tanglewood-on-Parade" is staged each year for the benefit of the Berkshire Music center founded by Dr. Koussevitzky and to acquaint the public further with the work there.

[102]

Mrs. FDR Wins Ovation In Tanglewood Recital

AUG 12 1950

Mrs. Eleanor Roosevelt took a place among the first ladies of music at Tanglewood in the Berkshires Friday night.

Her performance as narrator in Prokofieff's "Peter and the Wolf" with the Boston Symphony Orchestra was received so well she was applauded back to the stage of the outdoor music shed five times with one of her most enthusastic audience, Serge - Koussevitsky.

With only a single rehearsal which was recorded at the orchestra's summer home during the afternoon, Mrs. Roosevelt read the narration without any noticeable flaw in clear and beautifully inflected tones accompanied by the full orchestra, taking her cues from conductor Koussevitsky.

* * * *

THE CROWD of about 10,000 music enthusiasts who filled the shed and spread out across the whole great lawn of the Tanglewood estate under the stars broke up after her performance to watch Mrs. Roosevelt as she ducked out a side entrance of the hall and sped off in a waiting car.

Her part on the program was the high point in the benefit program billed as "Tanglewood on Parade" an open house affair in which the visitors were permitted to visit all parts of the big estate owned by the Boston Symphony.

During the early part of the evening there were operatic selections given in the concert hall, across the spacious grounds from the main music shed, and picnickers made a veritable Coney Island scene on the lawns, wandered through the landscaped gardens which look out over one of the most beautiful views in New England, and chatted with members of the orchestra before the main event of the evening began shortly after nightfall.

* * *

THE VISITORS came by the thousands some dressed formally and others in dungarees and sweaters from camps and summer homes in the Berkshire area. They spoke in many languages and accents. They all came to talk about and listen to great music, played in one of the most colorful settings anywhere by some of the world's finest musicians.

When the program was completed late in the evening the lawn was turned into a great dancefloor where the hundreds who remained late waltzed and lingered to listen.

The program itself took only a couple of hours. In included, besides the Prokofieff rendition, Haydn's Oxford Symphony, and the New World Symphony of Dvorak.

* * *

EVERY NOTE and phrase of the music could be heard clear and distinct far out in the darkness of the cool mountain evening. It was a performance well worth the trip for those who came from great distances to hear the orchestra and the versatile wife of the late President.

Tanglewood officials said that the crowd was far from a record one at the estate, but there were so many that at the concession stands the coffee ran out, at the concert hall there wasn't any standing room left and the programs were not available for the operatic scenes. When the main concert started the reserved section was more than filled up and many people with reserved stubs were left standing in the rear of the shed. No one seemed to mind too much. The music could be heard as well from almost any part of the hall or its environs.

R. H.

DAYTON, OHIO NEWS
AUG 11 1950

Personalities In The News

Mrs. FDR Makes Symphonic Debut As Fantasy Narrator

LENOX, Mass., Aug. 11.—(UP)—**Mrs. Eleanor Roosevelt** makes her symphonic debut tonight as narrator of Prokofieff's "Peter And the Wolf" at the Tanglewood music center.

Mrs. Roosevelt, who said she knows no music, will be paid by the Boston Symphony orchestra and the RCA-Victor Co., which will record the benefit performance. She directed that her fee be given to the music center and the Wiltwyck school.

* * *

ORLANDO, FLA. [illegible]-STAR
AUG 12 1950

Mrs. Roosevelt at Tanglewood

MRS. ELEANOR ROOSEVELT rehearses with the Boston Symphony Orchestra at Lenox, Mass., as Serge Koussevitsky conducts. The former first lady was the narrator for a performance of Prokofieff's "Peter and the Wolf" last night at the orchestra's Berkshire Music center annual benefit program. [AP Wirephoto]

STOCKTON, CAL. RECORD
AUG 12 1950

Mrs. Roosevelt Aids in Symphony Concert

LENOX, Mass., Aug. 12 (AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8800.

HARTFORD, CONN. TIMES
AUG 11 1950

B Minor Mass of Bach Stirs Tanglewood Audience

They practically knocked the Music Shed down at Tanglewood last night when the time came to applaud Serge Koussevitzky and Bach's magnificent B Minor Mass.

And well earned was this ovation. Not only did the venerable ruler of the Boston Symphony Orchestra weld the massive and powerful work into a scintillating and cohesive whole, but he was able last night, as he sometimes is not with Bach, to project perfectly the sublime emotional impact of this, the greatest piece of choral music ever written.

Working a split shift — the first half of the Mass at 5, the second at 8:15 p. m.—it took all the performers most of that first part to warm up. But when they did—and by the opening bars of thundering Credo they were well on their way—the result was breathtakingly magnificent.

* * *

THE CHORUS members performed as if they had been singing the Mass for most of their lives. And except for the opening "Kyrie eleison," the orchestra was kept within perfect bounds, and not once did it force the chorus into the background or into straining for volume.

The soloists—Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass — after shaky starts all outbid themselves in passing the spirit of their understanding on to the eager audience. Perhaps the outstanding pieces of work were turned in by Miss Alberts on the Agnus Dei and "Qui sedes" arias, by Mr. Lloyd on his "Benedictus," and by Mr. Pease on "Et in spiritum sanctum." These were all just done up su-

Almost a major share of the credit for this overpoweringly forceful performance must rightly go to Hugh Ross who prepared the chorus for its arduous and demanding task. You could not ask for a more successful job. At all times the chorus was in perfect balance, clear and with each part impressing its individual flavor on the listener.

* * *

HE TENOR section in particular was a delight. Feeling a weakness here, Mr. Ross brought in three members of the Bethlehem (Pa.) Bach Choir to assist and succeeded in making that section the outstanding part of a chorus of over 150 people.

Though a bit shy and uncertain at first, the chorus seemed to grow in size and stature before one's very eyes, and in the "Cum sancto spiritu," and the Santus (especially "Osanna in excelsis") they were magnificent.

Dr. Koussevitzky, obviously at home in a Bach work that did not require lightness and gay spirit but power and drama and passion, might have been Bach himself last night. He knew what he wanted and what was right. He got just what he wanted and he made a sophisticated audience stand on its feet and cheer for 10 minutes.

E. C.

KANSAS CITY, MO. STAR
AUG 12 1950

MRS. F. D. R. IS A STAR.

Tanglewood Crowd Cheers Her Narration of Symphony Story.

Lenox, Mass., Aug. 12.(AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

Howard Taubman, New York Times music critic, wrote that "Mrs. Roosevelt spoke her part simply and charmingly. She did not have the professional polish of an actor, but her unaffected approach had a special quality all its own.

"She sounded like a grandmother reading a pleasant little story to her grandchildren. She seemed to take a personal relish in the fable and she was as alert to all her musical cues as though she had always done this kind of thing."

NEW BRITAIN, CONN. HERALD
AUG 12 1950

MRS. ROOSEVELT THRILLS LENOX

Hailed After Narration of Fairy Tale at Tanglewood

Lenox, Mass., Aug. 12 (UP)—Mrs. Eleanor Roosevelt's debut as a symphony narrator was hailed as a triumph today after an enthusiastic audience of 8,800 called her back for repeated curtain calls at the end of her performance of Prokofieff's "Peter and the Wolf."

Mrs. Roosevelt, dressed in a blue silk gown and speaking in a captivating grandmotherly fashion, narrated the musical fairy tale last night as the Boston Symphony Orchestra gave the final concert of the Berkshire Music Festival at Tanglewood.

The former first lady made her initial curtain call with conductor Serge Koussevitzky, but was reluctant to come from the wings alone as the audience continued to clamor for her.

Koussevitzky walked over to her, kissed her hand in continental fashion, and then virtually dragged his guest artist front and center for the repeated curtain calls.

During the performance a number of children in the audience were so moved by the narration and the ingenious music of the old fairy tale that they darted from their seats and came to rest their chins on the edge of the stage at Mrs. Roosevelt's feet.

The performance netted $19,000 for the Berkshire Music Training Center.

WATERBURY, CONN. AMERICAN
AUG 11 1950

Mrs. Roosevelt At Tanglewood

The seventh benefit program staged at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra will be presented today and will feature the second appearance here of Mrs. Eleanor Roosevelt. The progam starts at 6 p. m. and will include Mrs. Roosevelt's narration of Prokofieff's "Peter and the Wolf."

This year's program, again known as Tanglewood on Parade, will be for the benefit of the Berkshire Music Center, of which Serge Koussevitzky is director. A recording of the performance will be made and all participants are donating a portion of the proceeds to music schools.

The concert in the Shed will begin at 8:30 and besides the performance of "Peter and the Wolf" will also include the performance of Haydn's Oxford Symphony and Dvorak's New World Symphony, both also by the orchestra under Dr. Koussevitzky. Following the concert, there will be waltzing on the lawn overlooking the lake behind the main house at Tanglewood.

[103]

Nutmeggers at Tanglewood School

AUG 12 1950

FROM left: John Adams, Hamden, French horn; Raymond Montoni, Bridgeport, viola; Daniel George, West Hartford; Richard Chute, Falls Village, choral conductor; J. Der Magerdecian, Bridgeport, string bass; Vincent Avallone, Hartford, string bass; front row, Stella Meiss, Woodbridge, chorus, Catherine Ameer, Norwalk, French horn; Polly Clark, Hamden, opera auditor.—*[Howard S. Babbitt Jr. Photo.*

Tanglewood Lenox, Mass.— [illegible] students at the Berkshire Music Center at Tanglewood were from Connecticut [illegible]. They were studying under the direction of Dr. Serge Koussevitzky, former conductor of the Boston Symphony, and with a faculty made up from among the principals of that orchestra.

The school or Music Center located in the Berkshire Hills in Western Massachusetts is supported partly by receipts from the Festival Concerts by the Boston Symphony and partly by donations. These donors, known as Friends of the Berkshire Music Center, are invited to attend the student recitals and concerts which are held almost daily throughout the summer. Some concerts draw as many as 3,000 Friends.

The students from Connecticut were studying everything from orchestral playing to the construction of scenery for operas put on by the opera department. They also attended classes in conducting, singing, opera dramatics and many other aspects of music. Open to them all were the Festival concerts of the Boston Symphony three times a week.

Not shown in the picture are Sonya Bendett, Mystic, oboe; Evelyn Fry, Greenwich, chorus; Charles Hammond, New Haven, scenic arts; Judith Thompson, Fairfield, chorus; Mac Morgan, Southport, opera dramatics.

NORTHAMPTON, MASS.
GAZETTE

AUG 11 1950

MUSIC HOUSE

RECORD REVIEW

The season at Tanglewood is almost a memory. Last night the first of the final series of three concerts was given. Or rather yesterday afternoon and last night. That was an occasion unique in the history of this well known festival. For the first time the performance straddled the dinner hour. The first half of the Bach B minor Mass was given at five o'clock and the last half at seven after an hour and a half intermission. Serge Koussevitzky conducted.

Tonight the big hullabaloo dubbed "Tanglewood on Parade" will be staged from six to eleven o'clock. Amidst a background of side shows and attractions ranging from excerpts from operas given in the theatre to portions of chamber music played in the little chamber music hall. The big attraction will be the performance in the Shed where the orchestra will play the "Oxford" symphony of Haydn the "New World" symphony of Dvorak and Prokofieff's "Peter and the Wolf" with Mrs. Eleanor Roosevelt as the narrater. This should be a show worth seeing and hearing.

Saturday night Eleazar De Carvalho will conduct the orchestra in three selections. "Harold in Italy" by Berlioz will occupy the evening up to intermission time and after that will be presented Ibert's "Escales", music for a ballet and the Brazilian composer Villa-Lobos' "Choros No. 10". On Sunday Mr. Koussevitzky will close the festival with two works, Prokofieff's Symphony number six and Brahms' Symphony number four.

SPRINGFIELD, MASS.
MORNING UNION

AUG 11 1950

MUSIC-CENTER'S STUDENT CHORUS IN BACH HONOR

Student Chorus, Orchestra and Soloists Present 'Mass in B Minor'

By WILLARD M. CLARK

Lenox, Aug. 10 — The Berkshire Music Center, here at Tanglewood paid its final tribute to Johann Sebastian Bach today, fittingly commemorating his death 200 years ago with a magnificient performance of the [illegible] in B minor." We are told that more than 60 concerts devoted to the music of Bach have been given during this summer session by students, faculty and orchestra of the center. No greater tribute could have been given the master than the definitive performance heard this afternoon and evening.

Student Chorus Assists

Serge Koussevitzky conducted the performance which embraced the services of the splendid student festival chorus, the orchestra and following soloists: Adel Addison of Springfield, soprano; Eunice Alberts, contralto; David Lloyd, tenor and James Pease, bass. These soloists have appeared several times under the baton of Dr. Koussevitzky and so a perfect accord was reached at once. The instrumental soloists, whose performances play so important a part in the whole structure of the Mass, were Richard Burgin, violin; James Stagliano, horn; Georges Laurent, flute; Louis Speyer and Jean Devergie, oboe, D'Amore; E. Power Biggs, organ and Erwin Body, harpsichord.

In such a revealing performance as we heard today it is difficult to pick out any particular individual or achievement, for the performance was so perfectly integrated that one listened to it as an entity, rather than to its component parts. Adel Addison's lovely soprano soared easily over the orchestra and her flawless enunciation of the Latin text was a model all might well emulate.

WATERTOWN, N. Y.
TIMES

AUG 12 1950

MRS. ROOSEVELT AT TANGLEWOOD—Mrs. Eleanor Roosevelt rehearsing with the Boston Symphony orchestra at Lenox, Mass., as Serge Koussevitsky conducts. The former first lady was the narrator for a performance of Prokofieff's "Peter and the Wolf" Friday night at the orchestra's Berkshire Music center annual benefit program. (AP Wirephoto)

BROCKTON, MASS.
ENTERPRISE & TIMES

AUG 12 1950

Mrs. Roosevelt Is Huge Success as Symphony Narrator

LENOX, Aug. 12.—(UP)—Mrs Eleanor Roosevelt's debut as a symphony narrator was hailed as a triumph to-day after an enthusiastic audience of 8800 called her back for repeated curtain calls at the end of her preformance of Prokofieff's "Peter and the Wolf."

Mrs. Roosevelt, dressed in a blue silk gown and speaking in a captivating grandmotherly fashion, narrated the musical-fairy tale Friday night as the Boston Symphony Orchestra gave the [illegible] the Berkshire Music Festival at Tanglewood.

The former first lady made her initial curtain call with Conductor Serge Koussevitsky, but was reluctant to come from the wings alone as the audience continued to clamor for her.

Koussevitsky walked over to her, kissed her hand in continental fashion, and then virtually dragged his guest artist front and centre for the repeater curtain calls.

During the performance a number of children in the audience were so moved by the narration and the ingenious music of the old fairy tale that they darted from their seats and came to rest their chins on the edge of the stage at Mrs. Roosevelt's feet.

The performance netted $19,000 for the Berkshire music training centre.

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WORCESTER, MASS.
TELEGRAM
AUG 1 21950

MRS. ROOSEVELT REHEARSES

Mrs. Eleanor Roosevelt rehearses with the Boston Symphony Orchestra at Lenox, yesterday as Serge Koussevitzky conducts. The former first lady was narrator for a performance of Prokofieff's "Peter and the Wolf" last night at the orchestra's Berkshire Music Center annual benefit program. (AP Photo)

4-Ring Musical 'Circus' Held at Tanglewood

By RAYMOND MORIN

LENOX, Saturday—In the past, the most popular pseudonym with which the press has dubbed "Tanglewood on Parade" is the "Four-Ring Circus." This Summer's Latin-American students at the Berkshire Music Center have another name for it—the "Carnival."

No matter what you call it, the musical adventures that started at 5 and continued to an undetermined hour would have required the services of a reporter-critic-track-star. For obvious reasons, those of us who were assigned to cover this big show found it impossible to be in four places at once.

Mrs. Roosevelt

Of course, we might have pooled our reports, but that isn't done in journalistic circles, so the obvious solution was to ambulate to each auditorium, listen fast, and lunge to the next. The whole project led up to that long-awaited moment when Eleanor Roosevelt added to her numerous activities that of Boston's Symphony narrator for "Peter and The Wolf."

Last Summer, I sifted almost indecipherable notes into a fairly coherent yarn by using a kind of diary system, so I'm going to try it again. A performance of Puccini's opera, "Gianni Schicchi" was scheduled for 4.30, but at that hour a Boston Symphony-Eleanor Roosevelt recording of "Peter" was still being waxed and it wasn't until five that an audience was admitted to the Chamber Music Hall.

Apparently the set for the opera rivals that of "Gotterdamerung" because it required an hour to strike it. It can't be said that Tanglewood isn't resourceful, and so five talented singers gave a first - rate recital with a few minutes' warning.

They were Adele Addison, Sumner Crockett, Luis Pichardo, Marni Nixon, and Ewan Harbrecht. The extemporized laurels were gathered in largest quantities by Miss Nixon with a remarkably agile and secure performance of the "Bellsong" from "Lakme."

395 Students

6.—A fanfare enticed 395 students from 40 of these United States and a dozen foreign countries to an area in front of the Shed. Aaron Copland was on hand to explain what was going on. When he finished remarking, the students gathered up their skirts and reticules and streamed off to their various havens of endeavor.

Roosevelt's diction was above reproach, although the two loud speakers that carried it, one on each side of the stage, did not have the power required, particularly in heavier orchestra passages. She read from a musical score but looked to the conductor for cues, not one of which was missed. Dr. Koussevitzky gave her admirable assistance.

Gracious Reading

There wasn't a wide range of expression in her delivery—not very ominous moments, even when "Peter" is in dire danger, but in every sense it was a gracious reading and one that required precision and a certain "savoir-faire" in which the narrator was not found wanting.

Now to get back to things orchestral, a superb performance was given of the Haydn symphony. In fact, it was some of the best playing we have heard here this Summer. The adagio was played with admirable preoccupation of its quiet beauty. The sharp change to swift motion was accomplished with typical Koussevitzky finesse. He seemed to revel in miniature speeches between instruments, directing them with minutest care.

The slow movement sang with warm tone and graceful phrasing. Although a bit on the heavy side, the minuet was endowed with rare spirit and the trio was a friendly dialogue between strings and wind instruments. The finale raced with youthful enthusiasm and vitality.

To Close Sunday

The evening closed with a performance of Dvorak's "New World Symphony," dancing on the lawn, but fireworks were omitted this year. The day's events were given for the benefit of the Berkshire Music Center, to which an audience of 8800 contributed nineteen thousand dollars.

The second concert in the final series will be tonight, Eleazar de Carvalho conducting. Dr. Koussevitzky will bring the festival to a close Sunday afternoon.

6.15—Chamber Music Hall: Faye Friedman, Carl Kaye, and Joyce Paull gave a rather inflexible reading of Beethoven's "Trio in D Major." Its best asset was a rich tone and confident delivery from Mr. Kaye's 'cello.

6.25—The orchard: Hugh Ross conducted what was presumably an informal rehearsal of Berenece Robinson's "Psalm 113," the 40 singers were obviously in need of rehearsal and when they finished singing that generally skidded from pitch, Mr. Ross acknowledged the feeble applause with — "You're very kind. It doesn't deserve any clapping."

6.35—The Shed: We passed the theater en route and the Puccini opera was finally under way. A richly nuanced performance of Debussy's "Afternoon of a Faun" by the orchestra of Department 11 was conducted by Charles Schiff. It was first-class playing in every sense.

Receives Ovation

8.15—The Shed—Eleanor Roosevelt received an ovation for which we can think of no precedent here at Tanglewood.

When she made her entrance, after a performance of Haydn's "Oxford Symphony," the audience was bid to stand by Dr. Koussevitzky. While the first ovation was in process, the conductor led the orchestra and audience in a lusty rendition of the National Anthem.

At its conclusion, the audience's soto voce remarks had to be silenced before the program's main feature could be gotten under way. The former First Lady appeared to be slightly nervous, and it was also clear that she took her task very seriously indeed.

It can't be said that the exploits of "Peter" were the chief subject of interest to any great extent. As a matter of fact, last night's "Peter" was a Bostonian hero. It goes without saying that Mrs.

HARTFORD, CONN.
TIMES
AUG 1 21950

People

Cosmopolitan Spirit Part of Tanglewood

By BARBARA GRAY

THOSE HARTFORDITES who enjoy symphonic music most when they are in a beautiful natural setting have been going north this summer to the Berkshire Hills, the home of Dr. Serge Koussevitzky's Tanglewood and the Berkshire Music Festival. The spacious grounds of the music school there are high and overlook a lovely lake. Before and after operas, concerts and rehearsals, visitors stroll through the formal gardens and the wooded areas surrounding the central group of buildings.

But it's more than natural beauty and perfection in music that gives Tanglewood the attraction it holds for music lovers. As Mrs. C. Arthur Hackney of Walbridge Rd., West Hartford, puts it, "The cosmopolitan crowd speaking many languages and a glorious spirit of the thing is so interesting to Hartfordites." Mr. and Mrs. Hackney have been staying at the Red Lion Inn in Stockbridge for a month.

* * *

MRS. ELEANOR ROOSEVELT'S narration of "Peter and the Wolf" by Prokofieff highlighted "Tanglewood on Parade" presented last night. Her day was a busy one. She arrived by plane in Pittsfield, Mass., yesterday morning and was driven to Tanglewood. After luncheon with Dr. Koussevitzky and three of the trustees of the Berkshire Music Center, she recorded "Peter and the Wolf" with the Boston Symphony Orchestra. Before the evening performance, Mrs. Roosevelt was the dinner guest of Dr. Koussevitzky at his home.

Tanglewood on Parade also featured a lawn party and picnic supper which preceded the concert. After the program given in the large shed, people waltzed on the lawn accompanied by an orchestra composed of some of the 395 students at the school.

Gov. Paul A. Dever of Massachusetts and his staff were on hand for the events this weekend. Dr. and Mrs. B. J. Buck of Lasalle Rd., West Hartford, will attend tomorrow's concert as will Mr. and Mrs. William Haine, Mr. and Mrs. Vernon T. Dow, all of Whiting Lane, West Hartford, and Mr. and Mrs. Francis G. Leserer of Ridgewood Rd., West Hartford.

* * *

MRS. PHILIP CHENEY of Manchester was there last weekend. Mr. and Mrs. Charles A. Spoerl of North Beacon St. have been spending most of the summer in Tyringham, Mass., and have attended a great many of the concerts. Mrs. Russell J. Clinchy and Dr. Daniel F. Harvey, both of North Beacon St., have also been at Tanglewood this season.

Friends of the Berkshire Music Center from this vicinity include Mrs. Philip Cheney, Max Adelson of Windsor, Mrs. Clarence F. Bennett of New Britain, Bruce E. Bidwell, son of Mr. and Mrs. Eliot N. Bidwell of Montclair Dr., West Hartford, Dr. and Mrs. B. J. Buck, Mrs. James E. Cooper of New Britain, Roslyn Coplan of Asylum Ave., West Hartford, Miss Susan Dannreuther, daughter of Mr. and Mrs. Martin T. Dannreuther of the Boulevard, West Hartford, Victor F. DeNezzo of Branford St., William D. Goldstein of Colebrook St., Joseph D. Hurwitz of Pembroke St., Rosemary Jones of Kensington, Robert F. Kopelman of Westbourne Pkwy., and Dr. Herbert Levine of Middletown.

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MR. AND MRS. DANIEL L. NYE of Ellsworth Rd., West Hartford; Mr. and Mrs. Philip G. Quinn of Farmington Ave., West Hartford; Mr. and Mrs. Wilbur Randall of Staple Pl., West Hartford; Mrs. William Mather Lewis of Colebrook; Prudence Merritt of Litchfield; Miss Iva M. Murphy of South Main St., West Hartford; Miss Helen R. McGinnis of New Britain; Miss Nathalye Newton of Middletown, and Mrs. Ruth C. North of New Britain are also included.

Others are Mr. and Mrs. Emerson E. White of North Beacon St., Miss Anne Stafford of Elizabeth St., Miss Frances Warren of Middletown, Thomas R. Bodine of Lewis St., Mr. and Mrs. Howard W. Bodwell of Myrtle St., Dr. D. N. Shulman of Farmington Ave., Mr. and Mrs. Charles A. Spoerl of North Beacon St., and Mr. and Mrs. C. Arthur Hackney of Walbridge Rd., West Hartford.

* * *

THE WAR'S OUTBREAK and the calling of the 43d National Guard Division have caused many young Hartford couples to push ahead their wedding dates. An example of this was the marriage of Miss Nancy K. Murray, daughter of Mrs. William A. Murray of Prospect Ave., West Hartford, and George T. LaBonne Jr. of Waterbury which took place this morning. The preparation time was just 10 days.

When Nancy's fiance, a member of the 43d, was alerted she advanced her bridal date from Oct. 7 to today. Mrs. Murray remarked that it was possible to have a formal wedding only through the help of her five daughters and her neighbors and the foresight of Nancy. "We all laughed a little at Nancy when she bought her wedding gown in June," she said, "but now we realize what a wise move it was." The Murrays sacrificed nothing except a large reception at a nearby country club and engraved invitations which couldn't be printed on such short notice.

EAST LIVERPOOL, O.
REVIEW
AUG 1 2 1950

Once Over

By H. I. Phillips

Letters For Special Delivery

Dear Ed:

I GUESS YOU noticed that recent cable from Korea about the loss of three badly-needed Sherman tanks and most of their crews due to the fact there was so much snafu back of the lines that three times the delivery of vital equipment needed to make the tanks operate got all snarled up. Planes were rushed up to drop the parts by parachute and on all three trips the stuff was not what was ordered! Twice the parachute came down with the wrong fan belts. The third package, which was supposed to contain a very important mechanical replacement, contained pistols!

It looks like what our fighting men at the front need is some protection from the men in the rear. It seems to me the snafu experts responsible for this ghastly triple error during battle should be run down and made an example of. Combat-line G.I.'s have been treated plenty rough for less.

—:—

BUT THE question I can't get out of my noggin is whether this war zone sloppiness in filling an order in the matter of mechanical parts isn't an offshoot of a slipshod mood that has become pretty routine in our whole national life. A carelessness has crept into such things all over the scene back home. Order a new carburetor for your power lawn mower and the chances are even you get back a muffler and a spark plug.

* * *

Take your car into some service stations to get the generator fixed and they tighten the steering wheel and repair a windshield wiper instead. I have had my flivver in nine times to have it fixed so the top of the trunk compartment can be closed and locked and it is still warped like the day I got it. In those nine trips the service station has checked the wheels, relined the brakes, touched up a rear fender and done six other jobs I didn't order. Ask for a new part for your icebox and see what you get back. In fact, I recently bought a new box and the dealer sent me a different model. If your deep freeze comes through defective and you call up the manufacturer what do you get? A letter thanking you for calling his attention "to your radio trouble" and assuring you that the matter is being looked into by the vice-president in charge of phonographs.

* * *

IT IS not all mechanical. The wife ordered an electric fan by mail last week and what do you think she got today? A case of electric light bulbs and a card saying the missing part for the vacuum cleaner would arrive later.

* * *

I tell you snafu has swept over America in the last few years. The oldtime fellow who got things straight the first time, saw the job through and had any sense of personal responsibility is gone with the wind. Can't we get him back?

Yours curiously,
Elmer

RACE CHART STUFF

Frozen Custard. . . . Soft spot.
Skin Tonic. . . . Capable of improvement.
Knocks Twice. . . . Not enough.
Blinker Light. . . . Unsteady.
Pigiwigi. . . . Penned in last time.
Tea Maker. . . . Godfrey up.

Mrs. Eleanor Roosevelt has taken on still another role. She has now signed up as narrator of Prokofieff's Peter And The Wolf to be played by the Boston Symphony under Serge Koussevitzky in the Berkshires this month. All Republicans in the area are reported fleeing from the lower Berkshires to the peaks.

* * *

Peter And The Wolf is primarily for children. We can see how Peter gets into it and we can appreciate the importance of the wolf, but we are still puzzled as to how Mrs. Roosevelt fits in. The lady's versatility is terrific, but one of these days she is going to get all mixed up in executing her multiple assignments. We anticipate a day when she will go before the United Nations with a narration on Peter, hurry over to a Meet The Press session with a wolf and then panic a symphony concert with a lecture on European recovery.

Harry Bridges is in jail at last. This indicates that he may now not be considered any better than 100 per cent Americans.

(By The Associated Newspapers)

CHATTANOOGA, TENN.
TIMES
AUG 1 21950

Koussevitzky Lauds Musical Advances

BY DR. WERNER WOLF

NEW YORK—The first remark made to me by Mr. Koussevitzky during the intermission of the concert in Tanglewood gave full proof of his rather astonishing power of memory. He recalled my playing on the piano for him some fascinating passages from Bruckner's Ninth Symphony in my mother's home not less than 40 years ago. To this Fritz Kreisler added:

"And do you remember, Werner, where and when I saw you last? It was 20 years ago when you conducted Bruckner's 'Tedeum' in the Berlin Philharmonic." (I wish Chattanooga would have the opportunity to hear this glorious piece of sacred music in the near future.)

These recollections of the two prominent men made me think of the amount of time that had elapsed since those days and of all the things that have happened to the world ever since. Our conversation turned then to the Bruckner Symphony just finished under the baton of Koussevitzky. I tried to express my admiration to the maestro for the beautiful rendition of the score, but with his natural modesty he declined any sort of compliments and wanted rather critical remarks from me.

* * *

As a matter of course we musicians are much more anxious to learn from our colleagues what they disapprove of and why than to earn general and unspecified appraisal. Politeness may be a nice thing, but it does not help us on our upward winding road. In this specific case it was not quite easy for me to find anything in the conductor's interpretation that could not be called perfect. The discipline of the orchestra the beauty of its tone and preciseness of rhythm testified to the high rank of its past and present conductors.

All three of us were happy to see the audience of habitual concert-goers pleased with the symphony to an unexpected degree. Was it to be the beginning of higher appreciation for Bruckner's music?

* * *

The second half of the program was dedicated exclusively to compositions Claude Debussy, "Two Nocturnes," "Clouds and Festivals" and the familiar "La Mer." I had anticipated that after the "heavy food" such as offered by the symphony this French dish might be too light to make any deeper impression on the audience.

But the program turned out to be the best possible compilation of contrasting masterworks. Contrast in the program is by far more impressive than a choice made from the angle of related styles or historical order as was customary in times gone by. Debussy was one of the greatest painters in music. His compositions when played on the piano never reveal the inexhaustible riches of colors to the same extent as if performed by an orchestra with its multiple shades of difference in tone quality.

Again I felt the significance of the French master for the development of music. He was a real innovator and founder of a new school that took strong influence upon a whole generation of prominent composers, such as Ravel, Busoni, Puccini and Richard Strauss, all of them being indebted to him for the inspirations they were given by his towering genius.

* * *

The next morning when I rang the bell at Koussevitzky's home the maestro himself opened the door, and this time the topic of our conversation was the musical life of Chattanooga and more specifically the operatic events there. I explained the nature of our work to him and had the satisfaction to see him growing more and more delighted with the developments in our town.

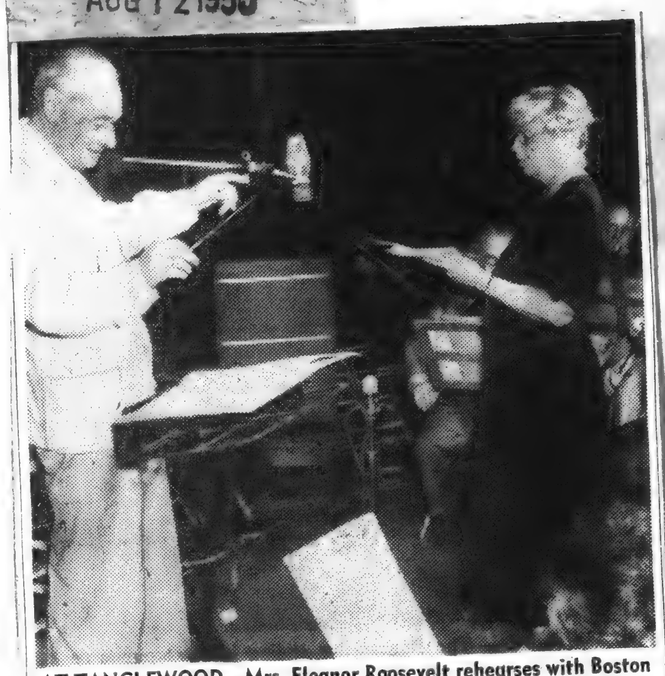
"Believe me," he said to me, "what you are doing there in the South is of far greater importance for the cultural progress of the entire country than what can be accomplished in many a big city where the audience has no right to behave as pretentious and sophisticated as they often do."

Raising his hand, he went on:

"Men of our age, such as you and I, should consider it their noblest task to pass on the talent God has bestowed on us as a heavenly gift. Let us never stop spreading musical culture throughout America. To realize this will always be the greatest reward we can expect from our artistic activities."

With these words ringing in my ears, I took leave from the prominent musician, the wonderful man and good friend of mine, Serge Koussevitzky.

HARTFORD, CONN.
TIMES
AUG 1 21950



AT TANGLEWOOD—Mrs. Eleanor Roosevelt rehearses with Boston Symphony Orchestra at Lenox, Mass., as Serge Koussevitzky conducts. Former first lady was narrator at performance of Prokofieff's "Peter and the Wolf" last night at Tanglewood Music Center.—[AP (Concert review, Page 17)

Tanglewood Bach Concert

Tanglewood, Lenox, Mass.

A fifth and last Bach chamber concert was given here on Wednesday evening through the generosity of Mrs. Elizabeth Sprague Coolidge and her foundation in the Library of Congress. The program of unusual interest was directed by Alexander Schneider, violinist, and attracted a full house to the Theatre-Concert Hall. Mrs. Coolidge personally congratulated the group of artists, composed mostly of players from the Boston Symphony Orchestra.

To open the program Mr. Schneider played the Partita in E minor with Erwin Bodky at the harpsichord and Alfred Zighera on the cello providing the continuo accompaniment. Georges Laurent joined Mr. Schneider in the second number for a performance of the flute and violin Sonata in G major with the same continuo combination.

The second portion of the concert consisted of almost all of the "Musical Offering," constructed on a theme given Bach by Frederick the Great, himself a musician. The story goes that Bach first extemporized on the theme and later wrote out this set of masterly contrapuntal movements which he offered the king in gratitude for patronage.

The harpischord gave out the first fugal movement, based on the royal theme, which is syncopated and has at its center a group of descending half steps. A Trio Sonata in four movements for flute, violin, and continuo is also built on this theme. Other contrapuntal groups are similar to portions of the "Art of Fugue," in which Bach employs all the known devices to present a set of de facto musical instructions.

Some of these incomparable gems employed as many as eight players for their execution. There were two violins, two violas, two cellos, a flute, and the harpsichord. A varying number of these instruments were used for the different short movements. The last fugal variation was the exact counterpart played by the instruments of the first harpsichord movement.

The players obviously discharged their task with great enjoyment and an awareness that they were performing music of unexcelled dignity and craftsmanship. Each of the players is an artist in his own right; the "Musical Offering" gave them an opportunity to make their instruments servants to the music. Here was no display of virtuosity for its own sake, no beautifully sensuous line to enthrall the ear, but absolute music combining intelligence and sensibility in a manner unsurpassed.

The rapt audience burst into prolonged applause. This music is not often heard or played with such faultless execution and deep understanding of style and musical import.

P.G.

John Carradine to Star

John Carradine will star in "Twentieth Century" at the Brattleboro Summer Theater, Town Hall, Brattleboro, Vt., Wednesday evening through Saturday evening, Aug. 16 through 19.

TORONTO, CANADA
STAR
AUG 12 1950

Big Crowd of Children Charmed As Eleanor Recites Fairy Tale

Lenox, Mass., Aug. 12 — (UP) — Mrs. Eleanor Roosevelt charmed children in the Berkshire music festival audience right out of their seats last night with her narration of Prokofieff's "Peter and the Wolf."

A score of young music-lovers slipped down the aisles of the Tanglewood music shed to rest their chins on the edge of the stage as the former first lady recited the fairy tale to the accompaniment of the Boston Symphony orchestra. An audience of 8,800 filled the shed and overflowed to the lawn.

Conductor Serge Koussevitsky struck up "The Star Spangled Banner" as Mrs. Roosevelt took her place on the stage, and she joined the audience in singing the anthem. Mrs. Roosevelt took her first curtain call with Koussevitsky but the audience called her back again and again with applause.

The appearance marked Mrs. Roosevelt's first professional experience as a performer. Her narration was recorded by R.C.A.-Victor during an afternoon rehearsal. The recording took more than three hours.

[106]

AMSTERDAM, N. Y.
RECORDER
AUG 12 1950

Mrs. Eleanor Roosevelt has taken on still another role. She has now signed up as narrator of Prokofieff's "Peter and the Wolf" to be played by the Boston Symphony under Serge Koussevitzky in the Berkshires this month. All Republicans in the area are reported fleeing from the lower Berkshires to the peaks.

WATERTOWN, N. Y.
TIMES
AUG 12 1950

MRS. ROOSEVELT TAKES BOWS FOR "PETER AND THE WOLF"

Lenox, Mass., Aug. 12. (AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

CATSKILL, N. Y.
MAIL
AUG 12 1950

Chit Chat

Among Catskillians attending the Berkshire Music Festival at Tanglewood, Lenox, Mass. on Thursday were Miss Judith Young, Clarence Warrington, Jr., Dr. A. G. Augustine, Dr. and Mrs. E. B. Van Deusen and Mrs. Frederick Fiero. They heard Bach's B Minor Mass which marked the culmination of the Berkshire Festival's observance of the 200th anniversary of the death of Bach this year. Dr. Serge Koussevitzky, who lead the enormous work in two sections before a crowd of thousands, announced a change for Sunday's program from Prokofiev's sixth to his fifth Symphony.

BIDDEFORD, ME.
JOURNAL
AUG 1 21950

Mrs. Roosevelt Shares Bows At Tanglewood

Lenox, Mass., Aug. 12.—(AP)—Mrs. Franklin R. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concern o fthe Berkshire music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

CANANDAIGUA, N. Y.
MESSENGER
AUG 12 1950

Eleanor Roosevelt Narrates at Festival

LENOX, (AP)— Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky last night at the final concert of the Berkshire Music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the World."

AUBURN, N. Y.
CITIZEN-ADVERTISER
AUG 12 1950

Mrs. F. D. R. As Narrator

Lenox, Mass., Aug. 12—(AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the World."

LANCASTER, PA.
NEW ERA
AUG 12 1950

Mrs. F.D.R. Shares Honors at Music Festival

LENOX, Mass., Aug. 12 —(AP)— Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky last night at the final concert of the Berkshire Music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the Wolf." With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

JAMAICA, N. Y.
LONG ISLAND PRESS
AUG 12 1950

Eleanor Roosevelt Charms the Kids

LENOX, Mass. (UP) Mrs. Eleanor Roosevelt charmed children in the Berkshire music festival audience right out of their seats last night with her narration of Prokofieff's "Peter and the Wolf."

A score of young music-lovers slipped down the aisles of the Tanglewood music shed to rest their chins on the edge of the stage as the former First Lady recited the fairy tale to the accompaniment of the Boston Symphony Orchestra. An audience of 8,800 filled the shed and overflowed to the lawn.

Conductor Serge Koussevitsky struck up "The Star Spangled Banner" as Mrs. Roosevelt took her place on the stage, and she joined the audience in singing the anthem. Mrs. Roosevelt took her first curtain call with Koussevitsky but the audience called her back again and again with applause.

FLINT, MICH.
JOURNAL
AUG 12 1950

Mrs. F. D. R. Applauded As Concert Narrator

Lenox, Mass. — AP — Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky Friday night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt was narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

SARATOGA SPRINGS, N. Y.
SARATOGIAN
AUG 12 1950

Mrs. F.D.R. Shares Bows with Conductor

Lenox, Mass. (AP)—Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the World."

ATHOL, MASS.
NEWS
AUG 1 21950

SHARES BOWS

Lenox, Aug. 2 (AP)—Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

MARION, OHIO
STAR
AUG 1 21950

MRS. ELEANOR ROOSEVELT has taken on still another role. She has now signed up as narrator of Prokofieff's "Peter and the Wolf" to be played by the Boston Symphony under Serge Koussevitzky in the Berkshires this month. All Republicans in the area are reported fleeing from the lower Berkshires to the peaks.

• • •

STEUBENVILLE, OHIO
HERALD-STAR
AUG 12 1950

Mrs. Eleanor Roosevelt has taken on still another role. She now has signed up as narrator of Prokofieff's "Peter and the Wolf" to be played by the Boston Symphony under Serge Koussevitzky in the Berkshires this month. All Republicans in the area are reported fleeing from the lower Berkshires to the peaks.

"Peter and the Wolf" is primarily for children. We can see how Peter gets into it and we can appreciate the importance of the wolf but we are still puzzled as to how Mrs. Roosevelt fits in. The lady's versatility is terrific, but one of these days she is going to get all mixed up in executing her multiple assignments. We anticipate a day when she will go before the United Nations with a narration on Peter, hurry over to a "Meet The Press" session with a wolf and then panic a symphony concert with a lecture on European recovery.

* * *

ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 1 21950

Mrs. FDR Scores As Concert Narrator

Lenox, Mass. — (AP) — Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire Musical Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

NEW YORK, N. Y.
NEWS
AUG 12 1950

Eleanor Heard With Orchestra

By ROBERT WAHLS

Lenox, Mass., Aug. 11—Mrs. Eleanor Roosevelt made her debut as a concert artist at the Berkshire festival here tonight. She appeared with Serge Koussevitzky and the 100-man Boston Symphony Orchestra in a performance of Prokofieff's "Peter and the Wolf."

The former First Lady, wearing a three-quarter length black lace net gown, was led to the stage by oussevitzky. Her appearance elicted a standing ovation from 9,000 music lovers, shivering in the brisk Berkshire air.

"Peter" is Soviet composer Prokofieff's fairy tale for orchestra and spoken voice. Various instruments characterize animals and humans. The bassoon, for example, is grandfather; the big, bad wolf is a French horn trio and the cat is in the low registers of the clarinet.

Mrs. Roosevelt was the narrator, a role assumed in the past by, among others, Basil Rathbone.

Her interpretation won audience approval and her appearance netted $19,000 for the Berkshire Music Center.

PORTLAND, ME.
EXPRESS
AUG 1 21950

Mrs. FDR Shares Concert Honors

Lenox, Mass., Aug. 12. (AP)—Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky Friday night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's Peter And The Wolf.

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

MONTPELIER, VT.
ARGUS
AUG 12 1950

Mrs. FDR Shares Bows With Serge

Lenox, Mass., Aug. 12 -(AP)- Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

GLOVERSVILLE, N. Y.
LEADER-REPUBLICAN
AUG 12 1950

Mrs. FDR Takes Bow

LENOX, Mass.—(AP)—Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

GREENVILLE, S. C.
PIEDMONT
AUG 12 1950

Kids Charmed By Eleanor

LENOX, Mass. —(U.P.)—Mrs. Eleanor Roosevelt charmed children in the Berkshire Music Festival audience right out of their seats last night with her narration of Prokofieff's "Peter and the Wolf."

MRS. ROOSEVELT

A score of young music-lovers slipped down the aisles of the Tanglewood music shed to rest their chins on the edge of the stage as the former first lady recited the fairy tale to the accompaniment of the Boston Symphony Orchestra. An audience of 8,800 filled the shed and overflowed to the lawn.

Conductor Serge Koussevitsky struck up "The Star Spangled Banner" as Mrs. Roosevelt took her place on the stage, and she joined the audience in singing the anthem. Mrs. Roosevelt took her first curtain call with Koussevitsky but the audience called her back again and again with applause.

The appearance marked Mrs. Roosevelt's first professional experience as a performer.

The performance netted $19,000 for the Berkshire Music Training Center. Mrs. Roosevelt donated half the money paid her to the center and the remainder to the Wiltwyck School for Boys.

FLINT, MICH.
JOURNAL
AUG 1 21950

Mrs. FDR Shares Bows

LENOX, Mass. — (AP) — Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire music festival at Tanglewood. Mrs. Roosevelt acted as narrator with the Boston symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

GENEVA, N. Y.
TIMES
AUG 12 1950

Mrs. FDR Narrator

Lenox, Mass., Aug. 12—(AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the World."

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BARRE, VT.
TIMES
AUG 12 1950

MRS. F. D. R. SHARES BOWS

owd Also Honors Conductor Serge Koussevitsky

Lenox, Mass., Aug. 12 (AP)—Mrs. ranklin D. Roosevelt shared bows ith Conductor Serge Koussevit- y last night at the final concert the Berkshire Music Festival at anglewood.

Mrs. Roosevelt acted as narrator ith the Boston Symphony orches- a's performance of Prokofieff's Peter and the Wolf."

With Dr. Koussevitsky, she was ecalled several times for bows by n enthusiastic crowd of 8,800.

ATLANTIC CITY, N. J.
UNION
AUG 1 21950

Mrs. F.D.R. Acclaimed At Concert Appearance

LENOX, Mass., Aug. 12 (AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

Howard Taubman, New York Times music critic, wrote that "Mrs. Roosevelt spoke her part simply and charmingly. She did not have the professional polish of an actor, but her unaffected approach had a special quality all its own."

CONCORD, N. H.
MONITOR & N. H. PATRIOT
AUG 12 1950

Mrs. Roosevelt Gets Bows At Tanglewood

LENOX, Mass., Aug. 12 (AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

Bridgeport Conn.
Post
AUG 1 21950

My Day

—By Eleanor Roosevelt

LENOX, Mass., Friday—Yesterday I motored to Kingston, N. Y., to speak for the Kiwanis club on European impressions and United Nations experiences. Then I went to Grossinger, N. Y., to speak in the evening. Early this morning I came to Tanglewood where I am having a busy day, rehearsing this morning with Dr. Serge Koussevitsky my small part of recitation in "Peter and the World". After lunch we do the recording and in the evening comes the regular performance.

I am really very nervous about this performance with Dr. Koussevitsky. I realize my lack of musical knowledge and how trying it may be to him. He very kindly asked me to lunch with him, and for supper my family will be coming up. We are all to have the pleasure of meeting another member of our family, Mrs. Kermit Roosevelt, who will arrive from New York City to be here for the night. We will go home after the performance because on Saturday morning I expect my son, James, to be in from California for a few days.

I had a most interesting letter the other day from which I want to quote. It was written by a woman whose home is in Ceylon. She says: "I have a Portuguese name because we were once ruled by them. Many of our ancestors became Roman Catholics and then adopted names given by the conquerors. From that time our families have been Roman Catholics and thus our foreign name."

The interesting thing about this letter is the warm feeling expressed for the American people, which seems to have come about because we have been fortunate enough in Ceylon to have representatives, both in government and in business, who have made friends. There is no feeling in this letter that these people have been exploited by an imperialist nation. There is a feeling quite evidently that they have been helped by a people with certain qualities which are less developed in the people of Ceylon. Now I will let her letter speak for itself.

"I am a young Sinhalese woman, am married and have a son 15 years old, and his name is Toni. My husband Elston is a motor engineer and has been closely associated with the American motor industry for the past 30 years. . . I married in 1932 when I was about 17. From that time some of my closest friends have been Americans—especially after the war we are having greater contact with the American people. The Sinhalese are beginning to appreciate American methods of business and the boundless vision your country holds out to us especially in every branch of business and industry. For us who have the slow-motion of the East in our blood, the vital quality of American thought has had an electrifying effect upon us. It is doing us good. We are beginning to see horizons beyond the shores of our little island. Achievement, not in terms of island-wide fame but international recognition. Many of our children wish to complete their studies in American universities, and some have been fortunate enough to secure scholarships that enable them to get there."

SCHENECTADY, N. Y.
GAZETTE
AUG 1 21950

Bach Mass Pleases at Tanglewood

By D. E. RITZ

A performance of the J. S. Bach "Mass in B Minor" in its entirety is a rare event and the performance at Taglewood on Thursday evening under the direction of Serge Koussevitzky qualifies as the outstanding offering of this year's Berkshire Music Festival. One is left with the feeling that any review would be completely inadequate. Given as part of the tribute being paid to the great contrapuntalist on the occasion of the 200th anniversary of his death, the performance marked the climax of Bach events at the summer home of the Boston Symphony.

Festival Chorus

The huge festival chorus, composed of students at the Berkshire Music Center, was prepared by Hugh Ross. The Boston Orchestra was reduced to conform to the requirements of a Bache performance. Soloists for the occasion were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass; Richard Burgin, violin; James Stagliano, horn; Georges Laurent, flute; Louis Speyer and Jean Devergie, oboi d'amore; E. Power Biggs, organ, and Erwin Bodky, harpsichord.

The performance opened with the "Kyrie" and "Gloria in Excelsis" in the late afternoon, followed by a two-hour intermission for supper. The evening performance included the "Credo," "Sanctus" and "Agnus Dei." The mass, according to program notes prepared by John N. Burk, was never performed in its entirety during the lifetime of the composer. The first complete performance was given at Berlin in 1861, 106 years after J. S. Bach's death.

Note Instruments

Among the vivid memories remaining from the Thursday performance are the sudden realization of the presence of the harpsichord with its characteristic "tinny" tone, the brass in the swift-paced 'Gloria," Concert-master Burgin's duet with the alto in the 'Laudamus te," the flute solo with the soprano and tenor duet in the "Domine Deus" and the usually "reedy" quality of the tone of the oboe d'amore.

A dramatic downpour during "The Crucifixus" drove the overflow lawn audience into the shed for shelter and the rain itself drowned out some of the quieter portions of the music. The elation of the music of "Et resurrexit" carried above the rain.

The audience held all applause until the ends of the afternoon and evening portions of the mass, but then demonstrated its approval with an overwhelming ovation. One "bravo" marred the performance, even though well-earned by Burgin and Miss Alberts.

Impressive Score

Whether the auditor was most impressed by the musical or the religious aspect of the performance would undoubtedly be conditioned by his or her background. However we came away most impressed by the physical impossibility of anyone ever hearing in full the many intricate beauties of the score.

The festival will conclude with programs this evening and tomorrow afternoon. Tonight's program, to be conducted by Eleazar de Carvalho, will include Berlioz' "Harold in Italy" with Joseph de Pasquale as the viola soloist; Escales, Ibert; and Choros 10, Villa-Lobos. Dr. Koussevitzky will conduct tomorrow's program including the Prokofieff Symphony 6 and the Brahms Symphony 1.

ANN ARBOR, MICH.
NEWS
AUG 1 21950

Mrs. Roosevelt Applauded For Berkshire Concert Act

LENOX, Mass. —(AP)— Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter And The Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

ESTHERVILLE, IOWA
NEWS
AUG 12

Eleanor Shares Bows With Koussevitsky

Lenox, Mass., Aug. 12 (AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

WOONSOCKET, R. I.
CALL
AUG 12 1950

Mrs. Roosevelt Shares Bows With Koussevitzky

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Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

PROVIDENCE, R. I.
BULLETIN
AUG 1 21950

8800 'Drag' Mrs. FDR Out To Curtain Calls

Lenox, Mass., Aug. 12.—(UP)—Mrs. Eleanor Roosevelt's debut as a symphony narrator was hailed as a triumph today after an enthusiastic audience of 8800 called her back for repeated curtain calls at the end of her performance of Prokofieff's "Peter and The Wolf."

Mrs. Roosevelt, dressed in a blue silk gown and speaking in a captivating grandmotherly fashion, narrated the musical fairy tale last night as the Boston Symphony Orchestra gave the [redacted] of the Berkshire Music Festival at Tanglewood.

The former first lady made her initial curtain call with conductor Serge Koussevitzky, but was reluctant to come from the wings alone as the audience continued to clamor for her.

Koussevitzky walked over to her, kissed her hand in continental fashion, and then virtually dragged his guest artist front and center for the repeated curtain calls.

During the performance a number of children in the audience were so moved by the narration and the ingenious music of the old fairy tale that they darted from their seats and came to rest their chins on the edge of the stage at Mrs. Roosevelt's feet.

The performance netted $19,000 for the Berkshire music training center.

KEENE, N. H.
SENTINEL
AUG 1 21950

ACTS AS NARRATOR

Lenox, Mass., Aug. 12 (AP)—Mrs. Franklin D. Roosevelt shared bows with conductor [redacted] last night at the final concert of the Berkshire music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an esthusiastic crowd of 8,800.

LAWRENCE, MASS.
TRIBUNE
AUG 1 21950

Mrs. F.D.R. Shares Bows With Serge Koussevitsky

LENOX, Aug. 12 (AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

VICKSBURG, MISS.
POST
AUG 12 1950

ELEANOR IS NARRATOR

LENOX, Mass., Aug. 12 —(AP)— Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter And The Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

ELIZABETH, N. J.
JOURNAL
AUG 1 21950

Mrs. Roosevelt Applauded As Symphony Narrator

LENOX, Mass., Aug. 12 (AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

COVINGTON, VA.
VIRGINIAN
AUG 1 21950

Eleanor Shares Bows With Koussevitzky

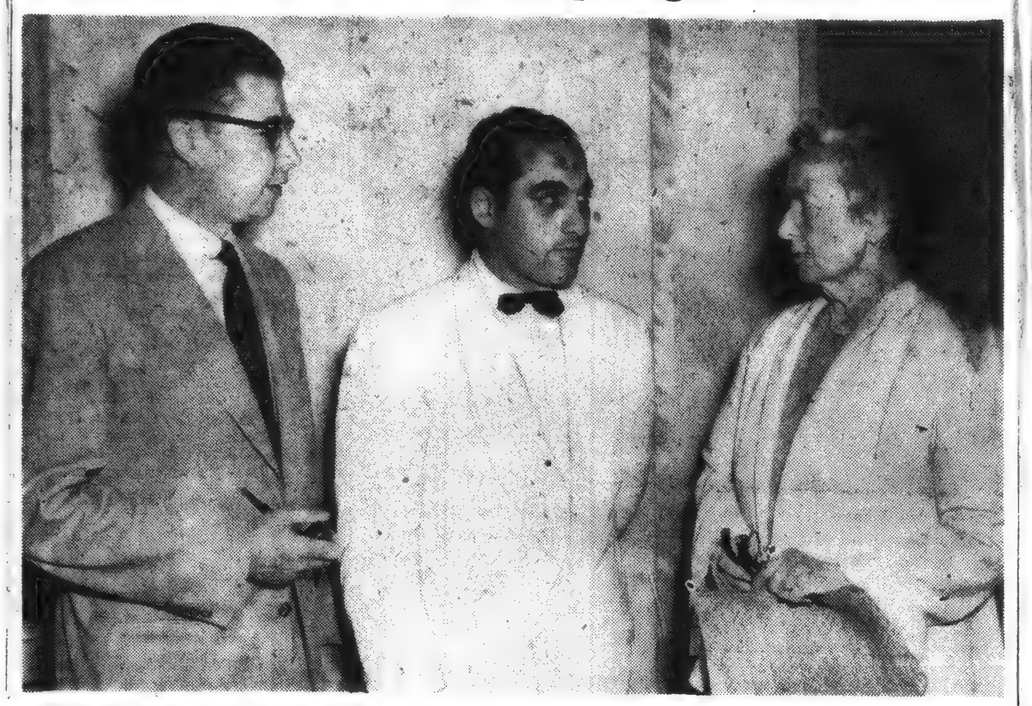
LENOX, Mass., Aug. 12—(AP)—Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky last night at the final [redacted] of the Berkshire music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

SPRINGFIELD, MASS.
UNION-REPUBLICAN
AUG 13 1950

Tanglewood Trio of Springfield Interest



Alexander Leslie, left, Springfield Symphony Orchestra director, and Mrs. Douglas V. Wallace, symphony association leader, were at Tanglewood last night to hear Joseph de Pasquale, first violist of the Boston Symphony, play Hector Berlioz' "Harold in Italy" with the orchestra, directed by Eleazar de Carvalho.

De Pasquale, a leading viola player, will appear next winter with the Springfield Symphony Orchestra at the Auditorium, playing the Berlioz work. This will be at the third concert of the 1950-51 season, Jan. 31. It will be a first performance of "Harold in Italy" in the city.

To Play at Boston

Also during the winter de Pasquale will be soloist at Symphony Hall, Boston, with the Boston Symphony directed by Charles Muench.

Other soloists for the regular concert series of the Springfield Symphony will be announced soon, as the Springfield Symphony Orchestra Association prepares for its seventh season.

WORCESTER, MASS.
TELEGRAM
AUG 13 1950

Tanglewood Features Young Composers

By RAYMOND MORIN

LENOX, Sunday—Last night's concert at Tanglewood consisted of music written by composers in their thirties. This next to last concert of the Berkshire Music Festival was attended by 9500. An impressive figure in view of the fact that it was chilly enough for topcoats, something out of the ordinary for Tanglewood.

Eleazar De Carvalho was the conductor and Joseph De Pasquale the soloist. The Boston Symphony played Berlioz' Symphony in four movements, "Harold in Italy"; Jacques Ibert's "Ports of Call" ("Escales"); and Villa Lobos' "Chorus No. 10" ("Rend My Heart"). The Festival Chorus participated in the last.

Tanglewood Affair

The evening was close to Tanglewood. Carvalho is a student of Serge Koussevitzky, and a foremost authority on the music of Villa Lobos. De Pasquale is first violist with the Boston Symphony, and, incidentally, a nephew-by-marriage of Dr. Koussevitzky. Mr. Ibert has been a faculty member of the Berkshire Music Center this Summer. These can hardly be called irrelevant factors.

As with so many of Berlioz' Symphony, you either like it or you don't. It is the kind of music that makes it easy to decide your taste for it. Personally, I find it shallow, noisy, and naively emotional. At the same time, it makes for good listening. But that's beside the point.

Series of Scenes

It consists of a series of scenes that tell poetic recollections left the composer by his wanderings in the Abruzzi. The person of Harold is represented by the viola which constantly preserves his ndividuality. The work's dramatic concepts have a wide range as they encompass conditions of joy, melancholy, incidents of romance and even a wild orgy of brigands. The problem, therefore, is to relate these sequences so that the chain of events is unbroken, or psychologically associated. Each of the four movements is a tone poem by itself and the relationship between them must be equally close.

This long preamble is to point out that although many young conductors here at Tanglewood are obsessed with interpretive methods with a strong leaning toward the bravado, Mr. Carvalho gave the refreshing experience of viewing a conductor who was primarily concerned with the music—and not his theatrical appearance.

There is fire in the young Brazilian's conducting and he employs certain maneuvers that are rather awesome to watch, but they are clearly impelled by interpretive exigencies.

Thorough Director

Mr. Carvalho is a showman who doesn't "put on a show." He is certainly thorough in his directives, an excellent feat last night as he conducted from memory. It is a rare conductor, among the young, who can elicit poetry and tenderness without appearing to be overcome by it—and who can extract stirring drama from an orchestra without being dominated by it. Such a conductor is Carvalho.

Mr. De Pasquale gave a superb performance of the solo viola score, one that rivalled that by William Primrose here four Summers ago. Employing a steady bow, he derived evenly sustained tones of rich quality, some of them closely related to the depth of the cello; others similar to the violin's for the crystalline beauty.

Brilliant Technique

Even in his numerous cadenzas, Mr. De Pasquale did not seek to emulate the viola virtuoso, yet his technique was deft to a point of brilliance.

It was with genuine regret that we had to leave the hall and report to the press room before the Ibert and Villa-Lobos scores were played. We were particularly interested in the last because a similar work by the same composer—"Mandu Carara"—is to be performed at the Worcester festival in October.

Dr. Koussevitsky will bring the Festival to a close this afternoon. There is a change in program. In place of Prokofieff's Sixth Symphony, his Symphony No. 5 will be played. The other work will be Brahms' First Symphony.

PHOENIX, ARIZ.
REPUBLIC
AUG 13 1950

Koussevitzky's Music School Holds Friends

TANGLEWOOD, Lenox, Mass., Aug. 12—This summer marks the fifth year during which Friends of the Berkshire Music Center have supported Serge Koussevitzky's music school.

By the end of the current season, the Friends of the Center will have attended nearly 40 musical events performed by musicians whose study their contributions have made possible.

Like the Berkshire Music Center itself, this group is an unusual organization, composed of persons who contribute financial support to maintain Koussevitzky's school, and serve also as the students' audience.

Among outstanding performances to be heard this year will be the American premiere of a modern European opera, Le Roi d'Yvetot, by Jacques Ibert.

FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
AUG 13 1950

ORGANIST BIGGS, HERE LAST SEASON, TO PLAY IN LONDON

E. Power Biggs, organist, who played in Fort Worth last season on the TCU organ on the American Guild of Organists concert course, will perform in Royal Albert Hall, London, Aug. 23, with Sir Malcolm Sargent. He will play an American work for organ and orchestra, the "Concerto in C Major" by Leo Sowerby. He also will play "Concerto No. 10" by Handel, which he played with Charles Munch in opening the recent season of the Boston Symphony Orchestra. The concerto also was the first to be heard in Symphony Hall in 1900. Biggs will play an all-Bach recital in Westminster Abbey.

E. POWER BIGGS.

Joseph Szigeti, violinist, know to the Fort Worth audience, will play in September on a festival series at Besancon in the Jura Mountains of France. Other programs will be given by the ballet corps of Opera Comique and the orchestras of the Society of Conservatory Concerts and Concerts of Colonne of Paris.

An event of last week was the first performance in America of Ibert's comic opera, "The King of Yvetot," at the Berkshire Music Center. The composer, on his first trip to America, is teaching composition at the center during the summer.

Igor Stravinsky conducted the Denver Symphony Orchestra in two concerts at the Aspen Institute in the mountains of Colorado.

The famous Central City (Colorado) opera season is being followed by the production, with eight performances each week Aug. 5 to 26, of Bernard Shaw's "The Devil's Disciple," starring Maurice Evans.

There is now available a miniature electric reed organ which weighs four pounds, and is of the size of a table radio. It has a range of two full chromatic octaves, from bass C to high C. The keys are large enough to be played by an adult.

VALLEJO, CALIF.
MORNING TIMES-HERALD
AUG 13 1950

Allen Features Chas. Laughton

An unique event — the dramatic reading of portions of the Bible by actor Charles Laughton, with a background of sacred music provided by the sweet young voices of the Vienna Boys' Choir—will be one of the attractions on this season's concert series of Larry Allen, Inc., at the War Memorial Opera House. This exceptional program, which is being presented in San Francisco for the first time anywhere, is scheduled for February 11, 1951.

Other concerts of the series, according to managing director Dorothy Granville, include pianist Artur Rubinstein for the opening performance on November 14, tenor Jan Peerce December 1, and pianist Vladimir Horowitz December 6.

Gregor Piatigorsky, acclaimed by Serge Koussevitzky as the greatest cellist of our day, will present a concert on January 9. Italian tenor Ferruccio Tagliavini, who is being hailed by the critics in this country, will sing on February 2. Charles Laughton and the Vienna Choir Boys will present their program on February 11, and contralto Marian Anderson closes the series with a concert on March 9.

Season tickets to the concert series may be had at a considerable savings over single admission. For full information write Larry Allen, Inc., at 79 Post street, San Francisco 4, or contact the Larry Allen Box Office at Sherman Clay.

* * *

The San Francisco Ballet, under the direction of William Christensen, will present a concert at Sigmund Stern Grove at two o'clock this afternoon.

SIDNEY, OHIO
NEWS
AUG 14 1950

Wins Success As Dramatic Narrator

Lenox, Mass., August 14—Mrs. Eleanor Roosevelt, versatile widow of the late president, is being hailed for her success in yet one more field—dramatic narration.

The former first lady—mother, writer, world traveler and diplomat—provided the narration Friday night for the Boston Symphony orchestra's presentation of Prokofieff's "Peter and the Wolf" at the Tanglewood music festival.

Mrs. Roosevelt received four curtain calls from an audience of 8,800 which included Gov. Paul A. Dever of Massachusetts and Thomas E. Dewey of New York.

Serge Koussevitsky, conductor of the orchestra, was visibly impressed by Mrs. Roosevelt's rendition, setting his seal of approval of her efforts by kissing her hand on the stage.

The conductor also brought Mrs. Roosevelt back to the center of the stage twice to acknowledge the applause and sent her out from the wings for the other two curtain calls.

LOUISVILLE, KY.
COURIER-JOURNAL
AUG 13 1950

Koussevitzky, Monteux To Conduct In Boston

Boston, Aug. 12 (AP)—Two former conductors of the Boston Symphony Orchestra will replace Conductor Charles Munch during his midwinter vacation, Henry B. Cabot, president of the board of trustees, said today.

Dr. Serge Koussevitzky, who retired in 1949 after 25 years as leader, and Pierre Monteux, conductor of the San Francisco Orchestra, have accepted invitations, Cabot said.

HIGH POINT, N. C.
ENTERPRISE
AUG 13 1950

Mrs. Roosevelt Takes Bow With Conductor

LENOX, Mass., Aug. 12 (AP)—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Koussevitzky last night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

FORT COLLINS, COLO.
COLORADOAN
AUG 13 1950

Mrs. Roosevelt Gets New Artistic Honors

LENOX, Mass., Aug. 12—(AP)—Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky last night at the final concert of the Berkshire music festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

SOUTH BEND, IND.
TRIBUNE
AUG 13 1950

MRS. ROOSEVELT REHEARSES FOR NARRATOR ROLE.

Mrs. Eleanor Roosevelt rehearses with the Boston Symphony orchestra at Lenox, Mass., in her role of narrator for Saturday night's performance of Prokofieff's "Peter and the Wolf." The performance, with Serge Koussevitzky as conductor, was the orchestra's annual Berkshire Music center benefit.

—Associated Press Wirephoto.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 13 1950

BERKSHIRE FESTIVAL

* * *

Special to the Herald Tribune

TANGLEWOOD, LENOX, Mass., Aug. 11.—Climax of the "Tanglewood on Parade" program Friday night was the appearance of Mrs. Franklin D. Roosevelt with the Boston Symphony Orchestra, as narrator of Prokofieff's symphonic tale, "Peter and the Wolf." Dr. Serge Koussevitzky directed the orchestra and cued Mrs. Roosevelt on the dialogue interludes.

Among the audience of 8,800 that filled the Music Shed and part of the lawn outside were Mrs. Roosevelt's niece, Mrs. Edward Elliot, Mrs. Franklin D. Roosevelt jr. and Mrs. Kermit Roosevelt. When Mrs. Roosevelt appeared on the stage Dr. Koussevitzky led the orchestra and audience in "The Star-Spangled Banner." To insure every one in the one and one-half acre shed hearing her narration, a pencil microphone was mounted on the music stand which held Mrs. Roosevelt's script.

Mrs. Roosevelt flew from the Catskills to the Pittsfield airport Friday morning and rehearsed her role with the orchestra. In the afternoon a recording was made by RCA-Victor. Immediately after the evening performance Mrs. Roosevelt returned to Hyde Park.

"Tanglewood on Parade" was started in 1940 by Dr. Koussevitzky as a European war relief project, and the following year Mrs. Roosevelt appeared on a speaking program for the benefit of Britain and the U. S. O. Friday night's program started at 6 o'clock, with demonstrations by students simultaneously in the music shed, the theater concert hall, the chamber music hall and a chorus in the orchard music shell. Programs were informal and many patrons picnicked on the lawn preceding the main concert by the Boston orchestra in the shed at 8:30.

Proceeds from the event totaled $19,000, which goes to provide scholarships for students in the Berkshire music center which was founded by Dr. Koussevitzky ten years ago.

ST. PETERSBURG, FLA.
TIMES
AUG 13 1950

Mrs. F. D. R. Is Success

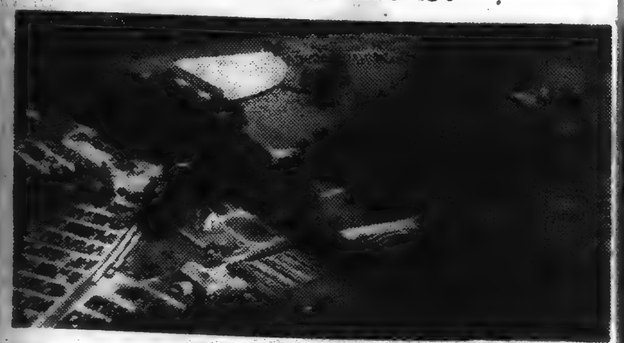
LENOX, Mass. — (AP) — Mrs. Franklin D. Roosevelt shared bows with conductor Serge Koussevitzky Friday night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 13 1950

Syracuse Symphony Plans Under Way for 1950-51 Season in Central H. S.



Gene Mitchell

The grounds of Tanglewood, in Lenox, Mass., as seen from the air. Berkshire Music Center, a school for near-professional musicians, and the Berkshire Festival, with concerts now in progress, exist side by side on these grounds, the one complementing the other.

By E. V. W.

SAN FRANCISCO, CAL.
CHRONICLE
AUG 13 1950

Today, all eyes are turned to Tanglewood in Western Massachusetts, as Mrs. Franklin D. Roosevelt will be the narrator for *"Peter and the Wolf"* when Serge Koussevitsky makes his final appearance of the season at the 13th annual Berkshire Music Festival

Meanwhile, Boston interest is centered in the notable wedding on August 5 of Caroline Wilson, daughter of the Rev. Charles C. Wilson of St. Stephen's Church at Cohasset on the South Shore. For her marriage to Charles E. Rogerson II of Brookline, she had Mary Pruett of San Francisco as a bridesmaid.

SPRINGFIELD, MASS.
UNION-REPUBLICAN
AUG 13 1950

Midsummer Beaux Arts Ball to Take Place at Berkshire Museum On 25th

Novelty Will Be First Large Event of Its Kind Held There; French Theme to Be Used in Decorations

Special to The Sunday Republican

Berkshire Hills, Aug. 12—Pittsfield is to have the novelty of a mid-summer beaux arts ball at the Berkshire Museum Friday, the 25th, as a museum benefit. Cosponsors are Samuel G. Colt, Jr., and Frederick T. Francis, Jr., who for several years have made the three winter assemblies at the Sheraton Hotel, Pittsfield successful society events. Dancers are expected to appear in costume "from the neck up."

First Event of Kind

The ball will be the first large event of the kind ever held at the museum, the second floor of which will be decorated in a French theme. There is a long list of patrons from Central and Southern Berkshire including many summer colonists. Committee chairmen include Miss Mabel Choate, Mrs. Peter Van Santvoord Rice, Mrs. Gardner S. Morse, Mrs. Michael L. Eisner, Mrs. D. Crosby Greene, Mrs. Bruce Alexander.

Proceeds will be used for the educational fund of the museum, which provides money for free work in art and natural history among Berkshire children. The museum was founded in 1902 by Mr. Colt's maternal grandfather, the late Zenas Crane, paper manufacturer and philanthropist of Dalton.

Elm Tree Talks

History will be repeated with a series of Elm Tree talks in the gardens at Elm Court, Lenox, starting Sunday, the 20th, at 3.30 p. m. The initial speaker will be Dr. John M. Chang, Korean ambassador at Washington, who is also official Korean observer to the United Nations. Another speaker at the first meeting will be Dr. E. A. J. Johnson, director of ECA for Korea. The other meetings are listed for the 27th and Sept. 3. These talks are to be a Red Cross scholarship benefit for Korean boys in American colleges.

When Elm Court was owned by the late Mrs. Henry White her husband, one time ambassador to France, entertained there men of international distinction. The coming talks are to be conducted on the general subject of "The crisis in the world today." The locus is a giant elm a few feet south of the mansion for which the estate was named. The tree is said to be the largest of the species in America.

Wyantenuck Club Meeting

Wyantenuck Country club, Great Barrington, organized in 1896, held its annual meeting today at the clubhouse. F. Barnard O'Connor, New York and Sheffield, is the 14th president. The first was Col. William L. Brown, at whose home, Locustwood, the initial meeting was held. The late John H. C. Church was twice president for a total of 23 years. John L. E. Pell, the first treasurer, is the only living incorporator. The others were Benjamin D. Ticknor, one time landlord of Berkshire Inn; Charles M. Gibbs, E. S. Hollister and L. L. Jenkins. Milton C. Rose is chairman of the nominating committee. Wyantenuck is an Indian word meaning "bend in the river."

Mr. and Mrs. Edward A. Taft of Walnut St., Cambridge, are back from Paris and have joined the Lenox Club arrivals for the closing Tanglewood concerts, the last of which will be given tomorrow afternoon.

Others at the club include Dr. and Mrs. Curtis Prout (Daphne Brooks) of Dover, Mr. and Mrs. Howell Forbes, Mrs. Francis B. Crowninshield, Mr. and Mrs. Royal Little and Miss Augusta Little, Mrs. Thomas N. Metcalf of Mount Vernon St., Boston, Mrs. Harry S. Hall and Countess de Lusse.

The Thursday night dinners at the club have averaged 60 patrons all summer. Newcomers this week were Mr. and Mrs. William McMillan Adams, Canaan, N. Y.

Mrs. John Templeton Coolidge of Spruce St., Boston, and Mrs. Lester Harding, New York, are with Mrs. William Norton Bullard at Highwood, Lenox, for the final Tanglewood series.

Mr. and Mrs. William Ellery Channing's mother, Mrs. Hayden Channing ning, Toronto, have joined Mr. Chan- at Valley Head, Lenox.

Visitors From Oxford, Eng.

Noticed at today's picnic luncheon at Mahkeenac Boat Club were Mr. and Mrs. Anthony Elliot of Oxford, Eng., and Harry Von Saldern, of Tuxedo Park, N. Y., who are with Mr. and Mrs. Henry Howard at Corby Lodge, West Stockbridge. Mrs. Alexandre Hoppin is chairman of a committee arranging a children's picnic at Mahkeenac on Tuesday, the 22d.

Mrs. Roger S. Baldwin (Mary C. Vail) of Greenwich, Conn., and Mr. and Mrs. Cyrus P. Fields, New Haven, Conn., were in the Tanglewood box of Mr. and Mrs. Thomas C. Blodgett tonight.

Mr. and Mrs. William Felton Barrett had in their box Mrs. H. M. Dingley of Auburn, Me., and Francis Hackett of Bethel, Me., also Sir John and Lady Mildred Fitzgerald of London, Countess Giovanni Cardelli of Chicago, who was with Mr. and Mrs. Barrett for a fortnight, is now with Mr. and Mrs. Albert Spalding at Aston Magna, Great Barrington.

Mrs. Eleanor Roosevelt had a suite at Curtis Hotel, Lenox, for her brief week end visit at Tanglewood.

Village Inn arrivals at Lenox include Mr. and Mrs. Robert C. Robertson, New York; Mr. and Mrs. John B. Baxter, Garden City, L. I.; Mr. and Mrs. Frederick Curtis, Kew Gardens; Mr. and Mrs. R. G. Wickham, Rockville Center, L. I.

Judge Leary at Berkshire Inn

Judge George F. Leary of the Superior Court, and Mrs. Leary, Maple St., Springfield, are at Berkshire Inn, Great Barrington, for the Tanglewood series. Lowell Thomas has joined Mrs. Thomas at the inn after a summer trip abroad. In response to the request of many patrons, Landlord James J. Joyce has decided to keep the inn open well into November.

Parties in advance of the wedding of Miss Barbara T. Gould and Samuel Riker Davis at Trinity Episcopal Church, Lenox, Sunday, the 27th, include a dinner at Mahkeenac Farm, the home of the prospective bride's parents, Mr. and Mrs. John H. P. Gould, the 26th, also a luncheon that day by Mrs. George K. Livermore at Lakeside, and a cocktail party earlier in the week by Mrs. Leland Stanford Briggs at The Dormers, Lenox.

Mr. and Mrs. Shaun Kelly, Jr., of Woodberry Forest Va., left Glen Crannie Farm, the Richmond home of his parents, today for a visit with Mr. and Mrs. Douglas Crocker, North Haven, Me.

Dr. and Mrs. Serge Koussevitsky will be honored [illegible] which the faculty of the Tanglewood Music Center will give tomorrow night at Curtis Hotel, Lenox.

Mr. and Mrs. Henry B. Jackson of Milton have bought a place at Wianno adjoining that of Mr. and Mrs. Winthrop M. Crane, III, Dalton. Mrs. Jackson is the former Mary A. Field, a sister of Mrs. Helm George Wilde, Lenox.

Mrs. Laura L. W. Scales of Smith College was a visitor this week at Berkshire Garden Center, Stockbridge. Among others noticed there were Mr. and Mrs. Roy D. Harris, Geenfield; Mr. and Mrs. James B. Hobbs, Newton Highlands; Mrs. Guy Warren Walker, Greenwich, Conn.; Mr. and Mrs. John E. Lockwood, Bedford, N. Y.; Mr. and Mrs. Sanford Stoddard, Fairfield Farms, Canaan, Conn.; Mr. and Mrs. S. W. Richardson Lyeth, Greenwich, Conn.

Sheffield Church Antique Show

The Candé Homestead, Under Mountain Rd., Sheffield, is to exhibit an 18th century inlaid curly maple grandfather clock at the annual antique show in the old Parish Church parlors next Friday and Saturday, the 18th and 19th, from 11 a. m. to 9 p. m. Dealers from five states will display a wide variety of articles.

Arrivals at Heaton Hall, Stockbridge, include Mr. and Mrs. Frank P. Howard, Mrs. George Sloan, New York, Mr. and Mrs. Paul Richards, Mr. and Mrs. Edwin Moore, Boston.

KANSAS CITY, MO.
STAR
AUG 13 1950

[illegible] SUMMER MUSIC COURSE.

Ten From Missouri Enrolled at the Berkshire Center.

Tanglewood, Lenox, Mass., Aug. 12.—Ten students from Missouri, including two from Kansas City, are enrolled in the Berkshire Music center here this summer. They are studying under the direction of Dr. Serge Koussevitsky, former conductor of the Boston Symphony orchestra, and with a faculty partly drawn from the orchestra.

The Missouri students are Gertrude Benjamin, 809 West Fifty-second street terrace, and Stanley Hoffman, 3711 the Paseo, Kansas City; Leontone Meyer, Annette Nahmensen, Alfred Schneider and Suzanne Wilmers, of St. Louis; Dorothy Millar, Webster Groves; John Patterson, Carthage, and Gene Yenni, St. Joseph.

TELEPHONE your Want Ad to The Star Call HA. 1200, ask for an Ad Taker.

[110]

NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 14 1950

Koussevitzky At Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 14. — Koussevitzky rounded out the 13th Berkshire Festival with the Boston Symphony Orchestra yesterday afternoon. The weather, the place, and the program proved so inviting that a record crowd of 12,600 people turned out.

Under such favorable circumstances, the event had its memorable aspects.

Two Koussevitzky war-horses comprise the program. Both works would be called standard fare: Prokofieff's Fifth Symphony, already accepted as a contemporary "classic" and Brahms' First Symphony. They were wonderfully contrasted with the grim foreboding quality of the Prokofieff balanced by the secure, majestic quality of the Brahms.

The performance of the Prokofieff vibrated with tremendous feeling. Its tragic power has perhaps never been so powerfully communicated. Not only did the music convey how much the times are out of joint but the virtuoso performance of the orchestra admirably sustained the fateful outpouring.

The Symphony sounded unified emotionally as I have never heard it before. It was magnificently sinister and exceptionally moving. Koussevitzky outdid himself and the orchestra gave him everything it had. The Brahms came as something of a benediction after a fiery pronouncement of disillusionment.

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Eleazar de Carvalho conducted the Saturday night concert attended by 9,500 people. A lineup

DALLAS, TEX.
NEWS
AUG 13 1950

SERGE KOUSSEVITZKY will conduct the Boston Symphony Orchestra in the final Berkshire Festival concert of 1950 Sunday afternoon. The program will consist of Brahms' First Symphony and Prokofievs Fifth Symphony. . . . "The Funnies" by Frederick Piket will get its world premiere performance by the Chautauqua Symphony Orchestra under Franco Autori Sunday afternoon. The Suite is based on five famous comic strip characters, Superman, The Gumps, Little Orphan Annie, Gasoline Alley, Silly Milly. Piket, who was born and educated in Vienna, has had works played by the New York Philharmonic-Symphony Orchestra and by the Minneapolis Symphony Orchestra under Dimitri Mitropoulos.

THE ORIANA A Cappella Choir of Chicago is offering a cash award of fifty dollars for an original unpublished composition for unaccompanied mixed chorus, suitable for concert performance. The winning work will be published by the H. T. FitzSimons Company in Chicago and will be given its first performance by the Oriana Choir conducted by Paul Vernon. Further information is available from Marjorie Edwards, Secretary Oriana A Cappella Choir, 631 North Central Avenue, Chicago 44, Ill.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 14 1950

BERKSHIRE FESTIVAL

* * *

Berkshire Festival Ends

Special to the Herald Tribune

TANGLEWOOD, Lenox, Mass., Aug. 13.—Dr. Serge Koussevitzky and the Boston Symphony Orchestra brought the thirteenth Berkshire Festival to a close here today, playing before an audience of 12,600, a record for the season.

The final concert was comprised of Prokofieff's Symphony No. 5, Op. 11 and Brahms' Symphony No. 1 in C Minor, Op. 68. At the conclusion, the seventy-six-year-old director was recalled by a cheering audience for seven bows.

The two week-end concerts attracted a total of more than 22,000 persons; 9,500 atteending the Saturday night program directed by Eleazar de Carvalho, with Joseph de Pasquale, Boston Orchestra first viola, as soloist. Mr. de Carvalho is a former student of the Berkshire Music Center, and was a student conductor before his selection by Dr. Koussevitzky as a guest conductor two years ago.

Total Tanglewood attendance this year was 178,700, a slight drop from last year's 181,350. Ticket sales grossed $243,100, however, an increase over last year's total of $235,300. This was brought about by increasing the number of Bach-Mozart concerts in the theater-concert hall from four to six. Most of the attendance drop occurred in special programs by students given for the friends of the music center. A slight decline in the main-shed concerts also was seen, attributed by Tanglewood officials to threatening weather for five of the nine programs.

Since the shed was built in 1938, the attendance trend, however, has been increasing; starting with an initial season total of 38,000. Tanglewood figures show that some 500,000 persons have attended Boston Symphony concerts in the twelve years to date. In addition, the students of the music center present some forty choral, opera and chamber music events during a season.

ALBANY, N. Y.
TIMES-UNION
AUG 13 1950

MRS. FDR SCORES—Mrs. Franklin D. Roosevelt shares platform honors with Conductor Serge Koussevitzky, on podium, at the final concert of the Berkshire Music Festival at Tanglewood, Lenox, Mass. Mrs. Roosevelt is shown as she acted as narrator for the Boston Symphony Orchestra's performance of Prokofieff's "Peter and the Wolf."

Will Plouffe Photo

NEW YORK, N. Y.
NEWS
AUG 14 1950

'Koussy' Won't Play Double Bill With Movies at Lenox

By ROBERT WAHLS

Lenox, Mass., Aug. 13.—Serge Koussevitzky, the 76-year-old Pooh-Bah of the Berkshire Music Festival at Tanglewood, dropped his baton on the final concert of the 1950 series this afternoon. About 175,000 music lovers shelled out between $1 and $5 to attend during the three-week season.

For pure showmanship, Koussevitzky has no close rival with the possible exception of Leopold Stokowski. He rules the festival with an iron hand. Earlier this season the trustees engaged Victor de Sabata, flashy Italian conductor, as a guest, Koussy hit the ceiling of his 6,000-seat music shed.

(By Acme)

Mrs. Eleanor Roosevelt
Challenging the "Wolf."

When it was suggested that movies follow the concerts so as to break up the mass departure and reduce snarls in getaway traffic, the director threatened to leave Lenox flat. He'd move Tanglewood to some point where the local cops could handle their highways while he handled his musicians.

Door Prizes.

While he hasn't succumbed to movies, Koussy isn't above the door prize. Arriving at Friday night's, Tanglewood on Parade," this reporter was startled by the gateman who said, "hold on to your ticket stub. You may win a grand piano or a package of Victor records."

Perhaps the greatest coup of the season was the conductor's persuasive ways which induced Mrs. Eleanor Roosevelt to take over as narrator while he conducted the Boston Symphony Orchestra in a performance of Prokofieff's "Peter and the Wolf." Her appearance was the climax of Tanglewood on Parade, a five-hour program of student works topped by an evening concert.

Although an annual benefit for the Music Center, the program has never drawn well. The former first lady and current U. S. delegate to the United Nations General Assembly brought 9,000 flocking. The take for the evening was a cool $19,000.

Mrs. Roosevelt had been briefed for her debut by Ralph Berkowitz, pianist, composer and Koussevitzky's assistant, who drove down earlier in the week to deliver the script. When Mrs. Roosevelt arrived Friday morning she went through a rehearsal and then an afternoon session during which she recorded her effort for RCA Victor.

There followed a dinner with Koussy which those who should know tell us is almost as arduous as a full scale rehearsal. The evening performance over, Mrs. Roosevelt drove quickly from the grounds, almost before the applause for her had died away.

The Berkshire Inn at nearby Great Barrington is an excellent base of operations for Tanglewood, the Jacob's Pillow Dance Festival at Lee and the Berkshire Playhouse at Stockbridge. James L. Joyce, former ski champ who has run the inn for 12 years, tells us that businessmen of the area wish Koussevitzky would stretch the season over the Summer.

Three weeks isn't long enough, Joyce says. He thinks the Tanglewood facilities should be used for other purposes. In fact he thinks a championship fight would be just fine. He would also like a barbershop quartet competition, or something of the kind.

"But," says Joyce, "I don't know that Koussevitzky would go for it."

AUG 13 1950

Mrs. Roosevelt Shares Bows With Conductor

LENOX, Mass., Aug. 12 (AP).—Mrs. Franklin D. Roosevelt shared bows with Conductor Serge Kous sevitzky Friday night at the final concert of the Berkshire Music Festival at Tanglewood.

Mrs. Roosevelt acted as narrator with the Boston Symphony Orchestra's performance of Pro kofieff's "Peter and the Wolf."

With Dr. Koussevitzky, she was recalled several times for bows by an enthusiastic crowd of 8,800.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 14 1950

Tanglewood Closes Its 13th Festival, 12,600 In Audience

As they closed the 13th annual music festival at Tanglewood Sunday afternoon Dr. Serge Koussevitzky and the Boston Symphony were given a spirited farewell by an audience of 12,600. The final program included Prokofieff's Fifth Symphony and the First Sympsony of Brahms.

The Brazilian conductor, Eleazar De Carvalho received warm applause Saturday night for a program which included "Harold in Italy," by Berlioz Jacques Ibert's "Escales," and Villa-Lobos' Chorous No. 10 for chorus and orchestra.

An estimated 178,700 people paid a total $243,100 for the Tanglewood concerts this season. Last season the total attendance was 181,350.

The Bach-Mozart series attracted 23,500 music lovers, while 88,500 attended the regular orchestral series in the large shed. Mrs Eleanor Roosevelt's narration of "Peter and the Wolf" brough 8800 to the Tanglewood-on-Parade program Friday night. Orchestra rehearsals for the benefit of the pension fund were heard by 6000.

Bach's music was heard more often this season, with 60 concerts devoted to the 200th anniversary of the composer's death.

HARTFORD, CONN.
TIMES
AUG 1 41950

Tanglewood Concludes Successful 1950 Season

Special to The Hartford Times

Lenox, Mass. — Tanglewood has closed another season—unique like all the others in that here summer music out-of-doors does not imply cotton candy programs superficially prepared.

The greatest masterpieces, such as Bach's B minor Mass, are given performances on the festival level. As on Saturday evening, neglected symphonies of panoramic proportions—Berlioz' "Harold in Italy," for instance—are matched with an exotic Villa-Lobos Choros No. 10, a work of symphonic-choral dimensions. Where else on the summer concert stage will you find two symphonies like the First of Brahms and the Fifth of Prokofieff programed together as Koussevitzky did Sunday afternoon?

The Berkshire Festival has become what it is by reason of definitive utterance of the greatest music.

* * *

ELEAZAR DE CARVALHO, Brazilian protege of Koussevitzky was most cordially received Saturday night. He conducts without score and without baton. He is poised but expressive; explicit but not acrobatic; intent upon a fine interpretation, but without tension. Like many Latin artists, he looks deceptively like a business man.

His best re-creation was the Choros of his countryman, Villa-Lobos, after which the large body of singers acclaimed him as clamorously as the team and fans holler for the coach.

Choros No. 10 is a rhythmic conception. Even the voices are used percussively in a drum-like ostinato. A melody burgeons and takes dominance in the climax but the over-all impression was of a jungle Indian scene, a celebration. It was joyously received and its impact may be judged by the fact that I heard a departing victim humming the chief motif—not often the case with any modern, to say nothing of Villa-Lobos.

* * *

MELODY IS, of course, somewhat a matter of period and fashion for we sing today what our forebears would have taken for some kind of lyrical delirium. But there is a universal and timeless melos, too, and at the moment I can think of nothing more durably beautiful than the second movement of Berlioz' "Harold," the "March of the Pilgrims Singing Their Evening Hymn." It was so breathlessly played that it was impossible to separate the enchantment of the music from the Tanglewood nocturne itself.

De Carvalho presented three master painters of symphony — Berlioz, Jasques Ibert (who was present to acknowledge, if rather modestly, a wild demonstration after his three orchestral pictures, "Ports of Call") and finally Villa-Lobos.

And, although Berlioz was the first of them, the passage of more than a century has only brightened his renown as a colorist. His orchestral pigments are superbly luminous, exquisitely defined. Something depends upon the conductor too, and if Berlioz never wrote a muddy measure, neither did de Carvalho permit any but the most transparent instrumental play.

He related Ibert's Escales rather to Ravel than Debussy. This was scarcely impressionistic but a frankly scenic canvas — Palermo, Tunis-Nefta and Valencia—and I must say that de Carvalho came nearest to the Iberian spirit of the last piece.

Villa-Lobos would have sounded better following Brahms or Piston or Robert Schumann or some other composer too intent upon substance to worry greatly about technical refinements. He splashes about in sound, wasting it prodigally. Even with a skillful conductor you hear only half the notes he writes, instead of each one of them in full value as with Berlioz and Ibert.

* * *

THIS BUSINESS of covering other instrumental voices reminds me of the Sunday morning performance of Schubert's F major Octet which I heard in the Theater-Concert Hall performed by Berkshire Music Center students.

They were all deft performers—the string quartet, bass, clarinet, bassoon and horn—for attendance at this Tanglewood course presupposes extraordinary talent. It is a graduate school of American music study.

There was an excellent hornist but he played solo throughout. Even the merest accessory notes, meant to fill in a harmony, were voiced as though they comprised the main theme. Result was that I never once heard either the bassoon or the cellist and little enough of the clarinet.

Previously another set of ensemblists gave a journeyman account of Prokofieff's "Overture on Hebrew Themes."

* * *

EVEN THE prospect of hearing Koussevitzky conduct two symphonies was not sufficient to keep your reviewer away from the most novel song recital announced in a long while.

You don't often get the following names all on one program. Harold Laudenslager, Paul Chancellor, Charles Ives, Darius Milhaud, Hugo Weisgall, Paul Bowles and Virgil Thomson.

This was at Cummington, Mass., where the Cummington School of the Arts has been doing this sort of thing all summer.

It was Dorothy Goodman who subjected a most beguiling and expertly managed mezzo-soprano voice to the rigors of an hour and a half of modernism. She is a black-haired girl with charming dimples and seemed to enjoy tremendously what she was doing—especially such things as Paul Chancellor's "Cousin Nancy," "Aunt Helen" and "The Boston Evening Transcript."

The composer was there to take a bow and so was Mr. Weisgall whose settings of two Adelaide Crapsey verses and a couple of 'Soldier Songs" were largely atonal or might as well have been. "Oh lady, let the sad tears fall" was musically poetic, even on first hearing.

By and large the program was composed of cynical verse set to music which depended upon involved and outre piano accompaniment for commentary. That extends to Milhaud's six song "Dreams on anonymous twentieth century texts" and he is perhaps the most articulate of the composers represented. Five Ives songs dating from 1899 to 192 were uneven as you would expect them to be. Virgil Thomson's setting of Gertrude Stein's Susi Asado is—as to words and music—sophisticated bebop.

Joel Spiegelman had a busy afternoon of it at the piano. He and Miss Goodman are expert. They earned all of the vehement applause they received. More too but much modern music, like virtue, must be its own reward.

—C. E. L.

NEW YORK, N. Y.
TIMES
AUG 14 1950

FESTIVAL DRAWS 12,600 AT FINALE

Tanglewood Total Attendance Is 178,700—Koussevitzky Leads Closing Program

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 13—The Berkshire festival ended this afternoon with a concert that drew 12,600, the largest audience of the season. Serge Koussevitzky and the Boston Symphony Orchestra made it a memorable occasion with stirring performances of two large-voiced symphonies — Serge Prokofieff's Fifth and Brahms' First.

At last night's concert there was an audience of 9,500 which heard Eleazar de Carvalho, Brazilian conductor and one of Mr. Koussevitzky's proteges, lead an absorbing program consisting of Berlioz' "Harold in Italy," Ibert's "Escales" and Villa-Lobos' Choros No. 10, "Rasga O. Caracao," for chorus and orchestra.

With the figures in for this thirteenth annual festival, it was made clear once again that music in the Berkshires is here to stay. The season's total attendance at Tanglewood was 178,700, and the receipts for all the festival concerts amounted to $243,100, about $8,000 more than last year's record-breaking returns.

Center Strongly Supported

The Berkshire Music Center, which is so distinctive an adjunct of the festival, received encouraging support on its own. The friends of the center, an organization of people who contribute varying sums each year and are admitted, in return, to the students' events, raised $27,000, and another $18,800 was earned for the center by last Friday night's "Tanglewood on Parade" program.

The figures tell a success story, and they are supported by the quality of the performances that have been heard here. Mr. Koussevitsky and his orchestra this afternoon showed that summer concerts need not depend entirely on the beauty of the landscape for their appeal. Here was music-making of a high order—devoted, dignified and concerned with expression momentous for the hearts of men.

Consider Prokofieff's Fifth. This is a major symphony. It is the lofty and searching outpouring of one of the great composers of our time. This symphony was written in 1944, at the height of the Russians' struggle with the Germans, and it said things for all of us. The slow movement is tragic and moving without a shred of sentimentality or self-pity. There is strength in the music—and pain. And all these things were eloquently projected today.

The Brahms First, his grandest score in this form, needs no comment at this date, save that the orchestra and conductor gave it a spacious, ennobling performance.

Saturday Night's Program

Mr. de Carvalho's program last night was well suited to his talents as a conductor. He knows how to keep music moving, how to build dramatic effects, how to project vivid, jagged rhythms. Each work gave him and the orchestra an opportunity to show their virtuosity.

In the Berlioz score, which employs the orchestra with a boldness that still seems daring today, Joseph di Pasquale, the orchestra's first viola player, was the soloist. He handled his assignment intelligently and mellifluously. But it was the drive and passion of the orchestra in the last movement that made the dominant impression.

Jacques Ibert, guest teacher at the Center this summer, was in the audience to acknowledge the applause of the audience for his sparkling and vivacious "Escales," and it was played with immense relish.

In the Villa-Lobos Mr. de Carvalho really let himself go and the authentic Brazilian rhythms brought the audience to its feet, shouting and applauding. The festival chorus sang the choral part in this piece with savor; one had the feeling that the several hundred young men and women would break out into a spontaneous conga line at any moment, and if they had, some 9,000 in the audience might have been tempted to join.

of Berlioz's "Harold in Italy" Symphony, Ibert's "Escales" and Villa-Lobos' Chorus No. 10 made an attractive program. The music was the more satisfying element, for the performances lacked the finesse and dramatic quality the scores demanded.

Even the Villa-Lobos, which came off most successfully from an audience point of view, lacked some of the color and vitality the score has. Carvalho beat time and gave cues well enough throughout the evening, but for all his motions, he did not succeed in projecting the music. He achieved effectiveness at times without benefit of logical or emotional build-up.

His conducting carried more weight with the Boston Symphony than it did earlier this season with the Philharmonic-Symphony, therefore the concert was far more satisfactory; he is nevertheless a problematic conductor.

* * *

Mrs. Roosevelt Stars

Eleanor Roosevelt was the star of "Tanglewood on Parade" on Friday night. Her role was that of narrator in Prokofieff's "Peter and the Wolf." She won her audience with the simplicity and charm of her story-telling and it followed her every word intently. Koussevitzky also conducted Haydn's "Oxford" Symphony and Dvorak's New York Symphony.

Overall attendance at all events of the Berkshire Music Center this year totaled 178,700 people. The largest single audience attended yesterday's concert. "Tanglewood on Parade" drew 8,800, some 3,000 more than last year. Undoubtedly Mrs. Roosevelt's appearance was a contributing factor. It happens that her "unique" performance was recorded and will be available for a still larger audience later in the year.

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WATERBURY, CONN.
REPUBLICAN
AUG 1 41950

Season Closes At Tanglewood

Lenox, Mass., Aug. 13—(INS)—The 1950 Berkshire Music Festival at Tanglewood was brought to a close today by Dr. Serge Koussevitsky and the Boston Symphony Orchestra before a crowd of 12,600 music lovers.

Ticket receipts for the entire season, which opened July 8, totaled $243,100. Total attendance was 178,000.

NORTH ADAMS, MASS.
TRANSCRIPT
AUG 14 1950

Tanglewood Season Ends; Total Attendance 178,700

The 13th annual Berkshire Music festival at Tanglewood came to a close yesterday afternoon when 12,600 persons attended the final concert. Serge Koussevitzky and the Boston Symphony orchestra played Prokofieff's Symphony No. 6, and the Symphony No. 1 of Brahms.

Attendance Slightly Lower

Saturday night, 8,350 heard the orchestra, conducted by Eleazar de Carvalho, guest conductor, in Berlioz' "Harold in Italy," with Joseph de Pasquale, 'cellist, as soloist; Ibert's "Escales;" and the "Choros 10" of Villa-Lobos.

Total attendance this year was 178,700, slightly less than last year's 181,350. Admissions this year, however, brought in $243,100, a little more than last year.

Of the total attendance, 23,500 attended the six concerts in the Bach-Mozart series while 88,500 persons attended the nine orchestral concerts in the music shed. Friday night's "Tanglewood on Parade" program drew 8,000, and 6,000 attended the orchestra rehearsals.

Guest conductors this year have included Victor de Sabata, Leonard Bernstein, who formerly conducted a boys' camp orchestra near Pittsfield, and Eleazar de Carvalho.

Three Operas Given

In the opera department under Dr. Jan Popper, three new works to Tanglewood were given during the season, including the Mozart "The Make-Believe Gardener;" Lukas Foss' "The Jumping Frog;" and Ibert's "Le Roi d'Yvetat." Puccini's "Gianni Sheecci" also was given. All operas given were sung in English.

Dr. Koussevitzky, who was 76 years old July 26, was said by concert-goers to have been at his best all season. He no longer is the regular conductor of the Boston Symphony, but continues to conduct for the Tanglewood series. It has been announced, however, that he has been invited to conduct the orchestra during the mid-winter vacation of the conductor, Charles Munch.

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AMERICAN
AUG 1 41950

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[112]

THE ROVING EYE

By RUDOLPH ELIE

Eleanor Roosevelt And the Record Session

It is very strange how, no matter what your private opinion of a very famous personage may be, a personal encounter produces a sense of awe verging on paralysis. An encounter with Eleanor Roosevelt, for instance.

Although I have always held her in the highest regard as one of the foremost women in the world today, and perhaps one of the great women of history, I have always somehow considered her accomplishments with that benevolent smile attained by all men reflecting on a woman's political or semi-political activities. Then, all of a sudden, there we were, face to face.

Everyone Awed

That is to say I was face to face with her; she didn't even see me as, with Serge Koussevitzky on one side and a couple of Victor recording technicians on the other, she walked across the lawn of Tanglewood to the opera theater to begin the recording of Prokofieff's "Peter and the Wolf." But the instant I saw her, her name, her fame and her person produced that peculiar sense of deference. Somebody asked me if I'd like to meet her. I said no; since it was not a working interview on a specific issue, what was there to say? The fact was she frightened me.

I trailed unobtrusively along with the party. There weren't many people around as the recording session was to be decidedly private and the public had been excluded, but what few there were seemed equally awed. They moved as close as they dared and stared at her with expressions of mingled curiosity and genuine interest. They also seemed to sense that whatever their attitude to her politics, her activities, her ideas and ideals, she was history, as indeed she is.

Although her appearance is as familiar to me as the nearest newsreel could make it these 18 years or so, she seemed somehow different in person. She was very tall and very pale and there was about her face an expression of intense pre-occupation. Her hair was faintly blonde, touched only here and there with gray, and she walked with her head cast down.

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NEW YORK, N. Y.
POST HOME NEWS
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Joe Benjamin, the ex-lightweight who once took on Jack Dempsey in a hotel-room free-for-all, was at the bar of Toots Shor's last night. Jackie Gleason, the comic, and a lady were at the adjoining stools. "Jackie," said the lady, "don't you take umbrage at what Mr. Benjamin is saying?" Gleason replied: "Honey, I only take umbrage when I'm positive I can lick the guy" . . . Rocky Graziano is suffering from a virus infection. His fight this month will be postponed . . . Anglo-American film negotiations still are unsettled. J. Arthur Rank suggested: "Maybe they should be handled by the Kennel club"—because "Dimple," an Anglo-American setter out of an English female and an American male given him by Eric Johnston just won the United Kingdom championship.

Robert Rossen, who won a number of Academy Awards for his "All The King's Men," has just completed the filming of "The Brave Bulls." For the bull fight sequences he hired men who, with 16 mm. cameras strapped to their chests, clicked the machine with one hand and operated the cape with the other . . . Rossen bought newsreels showing scenes of a bull goring a matador. He picked the four best goring scenes, then re-enacted the preliminaries, with Mel Ferrer, the star, wearing the costumes worn by the matadors in the newsreels . . . The A.S.P.C.A.'s objections to the bandilleros in the bull were overcome when Rossen had blow-ups made of the old movie, "Blood & Sand," showing the bandilleros in the bull.

Caroline Burke, the NBC-TV producer, needed a boy for the program starring Betty Field. She asked Miss Field's husband, playwright Elmer Rice, about their son, John. Rice ruled against it: "One actor in the family is enough" . . . Jan Garber, now celebrating his 33d year as a bandleader, has laid off less than a month during that period . . . The "Stork Club" television show is the No. 1 program—for CBS' technicians. They covet the assignment because Billingsley gives them caviar, champagne and pheasant meals during rehearsals . . . The GI song in South Korea is: "The Dhow, The Gizo and Rhee, What Do They Want From Me? My Heart Is in Tucson, My Feet Are in Pusan, You Can't Get a Kiss From a Flea."

Myron McCormick of "South Pacific" was persuaded by Jose Ferrer to exercise by learning to play squash at the Princeton Club, to which they both belong. McCormick bought a racquet, took a lesson from the pro, and went to the squash court to practice. McCormick hit the ball once, then gave away the racquet: "I want no part of a sport where, if I'm alone in the room and hit the ball, it bounces against the walls eight times and then hits me."

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Gloria Swanson and Fleur & Gardner Cowles will be among the winners of the Neiman-Marcus Fashion Awards . . . The newspapers erred in reporting that Ray Robinson's purse, donated to the Runyon Fund, was 30% of the gross, in his fight with Charley Fusari last week. It's 40%—the champ's end . . . Robinson, incidentally, told his wife after the fight: "Go home and say your prayers—that you're grateful to be the wife of the welterweight champion of the world. That should cover us both" . . . A member of the American delegation to the U.N. said: "I'd call Jacob Malik a match even for Tallulah Bankhead."

Eleanor Roosevelt was so impressed with Perle Mesta's talent in her diplomatic post in Luxembourg that she's reported on this to the White House, and is writing an article about Mrs. Mesta for Look magazine . . . The Yugoslav delegate to the U.N. asked Mrs. Roosevelt about the measures taken for her protection. She assured him that she has no bodyguards assigned to her. "But what about the people who might be in disagreement with you?" asked the Yugoslav . . . "I talk to them," said Mrs. Roosevelt. "In fact, on my way out here I talked to the cab driver" . . . "What about?" asked the Yugoslav. Mrs. Roosevelt told him: "Politics, of course."

Joe Benjamin, the ex-lightweight who once took on Jack Dempsey in a hotel-room free-for-all, was at the bar of Toots Shor's last night. Jackie Gleason, the comic, and a lady were at the adjoining stools. "Jackie," said the lady, "don't you take umbrage at what Mr. Benjamin is saying?" Gleason replied: "Honey, I only take umbrage when I'm positive I can lick the guy" . . . Rocky Graziano is suffering from a virus infection. His fight this month will be postponed . . . Anglo-American film negotiations still are unsettled. J. Arthur Rank suggested: "Maybe they should be handled by the Kennel club"—because "Dimple," an Anglo-American setter out of an English female and an American male given him by Eric Johnston just won the United Kingdom championship.

Robert Rossen, who won a number of Academy Awards for his "All The King's Men," has just completed the filming of "The Brave Bulls." For the bull fight sequences he hired men who, with 16 mm. cameras strapped to their chests, clicked the machine with one hand and operated the cape with the other . . . Rossen bought newsreels showing scenes of a bull goring a matador. He picked the four best goring scenes, then re-enacted the preliminaries, with Mel Ferrer, the star, wearing the costumes worn by the matadors in the newsreels . . . The A.S.P.C.A.'s objections to the bandilleros in the bull were overcome when Rossen had blow-ups made of the old movie, "Blood & Sand," showing the bandilleros in the bull.

Caroline Burke, the NBC-TV producer, needed a boy for the program starring Betty Field. She asked Miss Field's husband, playwright Elmer Rice, about their son, John. Rice ruled against it: "One actor in the family is enough" . . . Jan Garber, now celebrating his 33d year as a bandleader, has laid off less than a month during that period . . . The "Stork Club" television show is the No. 1 program—for CBS' technicians. They covet the assignment because Billingsley gives them caviar, champagne and pheasant meals during rehearsals . . . The GI song in South Korea is: "The Dhow, The Gizo and Rhee, What Do They Want From Me? My Heart Is in Tucson, My Feet Are in Pusan, You Can't Get a Kiss From a Flea."

Myron McCormick of "South Pacific" was persuaded by Jose Ferrer to exercise by learning to play squash at the Princeton Club, to which they both belong. McCormick bought a racquet, took a lesson from the pro, and went to the squash court to practice. McCormick hit the ball once, then gave away the racquet: "I want no part of a sport where, if I'm alone in the room and hit the ball, it bounces against the walls eight times and then hits me."

OIL CITY, PA.
DERRICK
AUG 1 41950

The Once Over

By H. I. PHILLIPS

Letters for Special Delivery

I guess you noticed that recent cable from Korea about the loss of three badly needed Sherman tanks and most of their crews due to the fact there was so much snafu back of the lines that three times the delivery of vital equipment needed to make the tanks operate got all snarled up. Planes were rushed up to drop the parts by parachute and on all three trips the stuff was not what was ordered! Twice the parachute came down with the wrong fan belts. The third package, which was supposed to contain a very important mechanical replacement, contained PISTOLS!

H. I. PHILLIPS

* * *

It looks like what our fighting men at the front need is some protection from the men in the rear. It seems to me the snafu experts responsible for this ghastly triple error during battle should be run down and made an example of. Combat-line G. I.s have been treated plenty rough for less.

* * *

But the question I can't get out of my noggin is whether this war zone sloppiness in filling an order in the matter of mechanical parts isn't an offshoot of a slipshod mood that has become pretty routine in our whole national life. A carelessness has crept into such things all over the scene back home. Order a new carburetor for your power lawn mower and the chances are even you get back a muffler and a spark plug. Take your car into some service stations to get the generator fixed and they tighten the steering wheel and repair a windshield wiper instead. I have had my flivver in nine times to have it fixed so the top of the trunk compartment can be closed and locked and it is still warped like the day I got it. In those nine trips the service station has checked the wheels, relined the brakes, touched up a rear fender and done six other jobs I didn't order. Ask for a new part for your icebox and see what you get back. (In fact, I recently bought a new box and the dealer sent me a different model.) If your deep freeze comes through defective and you call up the manufacturer what do you get? A letter thanking you for calling his attention "to your trouble" and assuring you that the matter is being looked into by the vice-president in charge of phonographs.

* * *

It is not all mechanical. The wife ordered an electric fan by mail last week and what do you think she got today. A case of electric light bulbs and a card saying the missing part for the vacuum cleaner would arrive later.

* * *

I tell you snafu has swept over America in the last few years. The old-time fellow who got things straight the first time, saw the job through and had any sense of personal responsibility is gone with the wind. Can't we get him back?

Yours curiously,
Elmer

Race Chart Stuff

Frozen Custard .....Soft spot.
Skin Tonic ..Capable of improvement.
Knocks Twice .....Not enough.
Blinker Light .....Unsteady.
Pigiwigi ..Penned in last time.
Tea maker .....Godfrey up.

Mrs. Eleanor Roosevelt has taken on still another role. She has now signed up as narrator of Prokofieff's "Peter and the Wolf" to be played by the Boston Symphony under Serge Koussevitzky in the Berkshires this month. All Republicans in the area are reported fleeing from the lower Berkshires to the peaks.

"Peter and the Wolf" is primarily for children. We can see how Peter gets into it and we can appreciate the importance of the wolf but we are still puzzled as to how Mrs. Roosevelt fits in. The lady's versatility is terrific, but one of these days she is going to get all mixed up in executing her multiple assignments. We anticipate a day when she will go before the United Nations with a narration on Peter, hurry over to a "Meet The Press" session with a wolf and then panic a symphony concert with a lecture on European recovery.

Harry Bridges is in jail at last. This indicates that he may now not be considered any better than 100 per cent. Americans.

In Great Neck, L. I., the other day, Christmas mail meant for 1947 was delivered. It consisted of a thousand cards, letters, and gifts, found in an abandoned auto. Why the surprise? Two and half years isn't long to wait for the mail these days.

Again and again they listened to the play-backs of the takes recorded; again and again they did them over. In the first of the play-back sessions the men of the orchestra crowded around Mrs. Roosevelt and Koussevitzky as they listened and took candid photos. She never once noticed, or looked up from her score; her ability to concentrate seemed endless. Only once, in the nerve-wracking and exhausting process of capturing a perfect performance on records, was the error hers. It was the only time she smiled, or seemed aware of the circumstances. "Oh, dear," she said, "I can't imagine why I should ever confuse a bass drum with a 'bahse.' That's a fish, isn't it?" The men laughed.

"My dear children," she began again, "all the characters in the story are represented by instruments of the orchestra . . ." Three hours later they had the voice of Mrs. Roosevelt and the music of Koussevitzky and the Boston Symphony Orchestra on record for history's grandchildren. She was the only one, figuratively speaking, still on her feet.

THE BOSTON HERALD
TUESDAY, AUGUST 15, 1950

WORCESTER, MASS.
GAZETTE & POST
AUG 1 41950

Koussevitzky Scores Hit In Final Concert

(Special to The Evening Gazette)

LENOX, Aug. 14 — As if to affirm Serge Koussevitzky's status at the Berkshire Music Festival, an audience of 12,600 brought him back to the stage for eight curtain calls, following the performance of Brahms' First Symphony yesterday afternoon, in the festival's final concert.

The Brahms' was given a heroic reading, exploiting to the fullest the conductor's deep concern over its long vistas' grave meditations, and majestic sweeps of sound.

The most spectacular performance of the afternoon, however, was Prokofieff's "Symphony No. 5." Here the conductor determined to expose fully its brazen vindictiveness, murkiness, and sharp dissonance. The first movement was incisive and intense, declaring itself with harshness and energy.

Undercurrent of Tension

The chattering Scherzo-like second movement fairly stampeded with hammer-like beats, building to great climaxes and relenting its drive briefly as if for respite. The slow movement indulged in melodic coherence, but beneath its disarming statement ran a deep undercurrent of tragic tension. Referring to brutal warfare, the final movement reached the zenith of its ominous message.

By and large this was the best playing of the entire festival, and it is significant that Koussevitzky chose these two stress-impacted works with which to close six weeks of activity.

Income Exceeds Last Year's

The festival box-office took in $243,100 this Summer as compared with $235,300 last year. Friends of the Berkshire Music Center contributed $27,000. Total attendance for the 16 concerts by the Boston Symphony Orchestra and the 37 events of the center was 178,700—or 2650 less than last Summer. The increased revenue is attributed to greater purchase of more expensive seats.

Last weekend was heavy-laden with music. Thursday night, Koussevitzky led the Boston Symphony and festival chorus of 160 voices in Bach's "Mass in B Minor." The stupendous work was given proportions of nobility and grandeur.

A slight feeling of apprehension was conveyed by the chorus, mainly attributable to concentration on the printed text. This may be explained, in part at least, to late revisions made by Koussevitzky of instructions issued by Hugh Ross, who prepared the singers.

Adel Addision, Eunice Alberts, David Lloyd and James Pease sang the solo roles with uneven merit. Miss Addison and Mr. Lloyd gave the most satisfactory performances. The difficult contralto assignment appeared to tax Miss Albert's capacities, although her tones were, for the most part, rich and well articulated. Mr. Peace sang the florid passages with rhythmic security, but his intonation was less reliable.

Mrs. Roosevelt Acclaimed

Eleanor Roosevelt received a resounding welcome on Friday night (five curtain calls) for her narration of "Peter and the Wolf" at the "Tanglewood on Parade" jamboree.

A rapid and prolific number of events, beginning at five in the afternoon and lasting until nearly midnight, gave the various departments of the center opportunities to reveal the fruits of their studies to their patrons.

At the theater, the opera department, headed by Jan Popper, highlighted several scenes with Puccini's one-act opera, "Gianni Schicchi," directed by Sarah Caldwell.

In the chamber music hall, Robert Parris played a piano sonata by Wilding-White (student of Jacques Ibert) and a piano-violin duo by Druckman (student of Aaron Copland) featured Zvi Zeitlin and Jurriaan Andriessen.

Andriessen, an unusually gifted young Dutch composer, had previously conducted the orchestra from Department 88 at The Shed in the first of his "Berkshire Symphonies." The playing of Brahms' "Concerto for Violin" by Robert Gerle was difficult to judge because of a noisy and shifting audience.

On the rehearsal stage in the orchard, Hugh Ross attempted an informal rehearsal that was too rudimentary to be classed with the other demonstrations. Applause was as feeble as was interest.

Brazilian Well Received

At Saturday night's concert Eleazar de Carvalho was properly rewarded by heavy applauded for lucid, controlled, undemonstrative, and musicianly conducting of scores by Berlioz Ibert and Villa-Lobos. The young Brazilian set an excellent example of individuality, having retained the basic fundamentals of his training with Koussevitzky but showing a cultivated personality and stylistic flair of his own.

Joseph DePasquale played the solo viola part for Berlioz' "Harold in Italy" with great beauty of tone, sterile technique, and dignified, engaging manner.

A final word about this Summer's audiences. There have been occasions when concerts were interrupted by showers and it is naturally impossible for several hundred persons to silently seek shelter in such emergencies.

Audiences Not Well Behaved

However, every conductor this Summer has had reason to feel resentment against audiences that have persistently refused to remain quiet between movements of symphonies.

Every one of these conductors has been compelled to raise a protesting hand several times before the loud mutterings were silenced. On one occasion it appeared likely that Koussevitzky would leave the stage in a warranted huff, and on another Leonard Bernstein actually did.

It is a curious thing that these same audiences have extravagantly applauded every performance at every opportunity.

It is the policy at Tanglewood to exhibit no signs, but for the comfort and consideration of its conductors, it would seem that what's needed isn't a course in appreciation, but one in audience deportment.

[114]

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SPRINGFIELD, MASS.
MORNING UNION
AUG 15 1950

NATHANSONS GIVE FAREWELL PARTY FOR DE CARVALHO

About 150 Musicians and Concert Goers Honor Brazilian Conductor

By ED TOOLE

Stockbridge, Aug. 14—The unique Paddock Club here was the scene tonight of a triumphant farewell party given the Brazilian conductor, Eleazar de Carvalho, by Mr. and Mrs. Alexander Nathanson of Springfield.

About 150 Present

It was attended by some 150 musicians, arts and concert goers following de Carvalho's final and greatest performance with the Boston Symphony Orchestra this festival season. Following the repast the guests enjoyed dancing to South American tango music.

Seen at the party was Joseph De Pasquale, viola soloist who was featured in De Carvalho's programs; James Stagliano, principal horn player of the BSO; Richard Burgin, concertmaster of the Boston Symphony Orchestra and his charming wife, noted pianist; Harry Shapiro, violin and his wife, a former ballerina.

Brazilian Ambassador There

A surprise attendant was the Brazilian ambassador to the United States Francisco Gomes Cardim and Bhering of the embassy staff who attended the final series of the Berkshire Symphonic Festival. They attended with Dr. and Mrs. Edward Forsley of Lenox, personal physician of Dr. Serge Koussevitzky. From Great Barrington, as a guest, was Miss Cathy Baker.

During the course of the party the guests were treated to a piano recital by De Carvalho, who later played while Margo Stagliano, a concert singer, entertained.

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LOS ANGELES, CAL.
TIMES
AUG 15 1950

'VAGABOND' TO OPEN BOWL RUN TONIGHT

Hollywood Bowl tonight opens its sixth week of Symphonies under the Stars with the Rudolf Friml musical play, "The Vagabond King," produced for the Hollywood Bowl Association by James A. Doolittle.

The musical will be given every night this week through Sunday and will have a cast of 300 headed by Nadine Conner of the Metropolitan Opera Co., Lucille Norman, Leif Erickson, Don Wilson, Francis X. Bushman and others. Kenneth Burton is stage director and James Guthrie will conduct the Hollywood Bowl Orchestra. Hugo Strelitzer is conductor of the large chorus and lighting and artistic effects were designed by Rita Glover.

Five hundred members of 12 Kiwanis Clubs in the Los Angeles area will attend the opening performance of the musical tonight.

Final two weeks of the Bowl season will start Aug. 22, with Jose Iturbi scheduled to appear as piano soloist and conductor on the 22nd and conductor on the 24th.

In the final two weeks, Vladimir Horowitz, Jasha Heifetz, Isaac Stern, Serge Koussevitzky and a Rodgers and Hammerstein program are planned.

Cir. (D 93,055)
This Clipping From
INDIANAPOLIS, IND.
TIMES
AUG 15 1950

My Day—

'Peter and the Wolf' Music Recorded at Tanglewood

By ELEANOR ROOSEVELT

HYDE PARK, Aug. 15—We got back from Tanglewood at a fairly reasonable hour Friday night. I will frankly say it was a surprise to me to find how much interest there seemed to be in the playing of "Peter and the Wolf."

It is charming music, however, and I enjoyed reciting the words and listening to the wonderful performance of the orchestra, led by Dr. Koussevitzky. I have never recorded anything with an orchestra before and did not realize how difficult it is to get so many human beings to perform correctly.

But it was finally achieved, and I hope the record will bring pleasure to a great many young people in the years to come.

Yesterday morning I went to the Roosevelt School here in Hyde Park, where during the summer session many high school students are taking their college board exams. They come not only from many different states, but from many different countries.

I enjoyed being with them and trying to answer their questions. Afterward I went to look at their pool, which is the only steel pool I know of anywhere around here. I must say it looked marvelous. The water was clear and sparkling and I felt anyone would enjoy swimming in it.

Tanglewood on Parade

Mrs. Roosevelt Wins Ovation As Narrator

By Paul Giuliana
Tanglewood, Lenox, Mass.

"Tanglewood on Parade" is an established tradition here. It is held on the last Friday of the Berkshire Music Center's six-week session, and its purpose is twofold—to raise money and to give a public exhibition of the curriculum. The ticket holder is entitled to a kind of whirlwind inspection of the five departments of the school.

On Friday the program opened with a trumpet fanfare composed by Aaron Copland. While a holiday atmosphere prevailed, many thousands wandered in and out of activities held simultaneously by the two student orchestras, the chamber music group, the chorus, and the opera department. For those who wished to see and hear a complete opera, there was a performance of Puccini's delightful one-act comedy, "Gianni Schicchi." A friendly spirit of rivalry existed between the various departments to capture the attention of the largest audience. Many of the spectators preferred to sit in small groups, enjoying a picnic on the beautiful grounds while in earshot of a madrigal group or the not-too-distant strains of a student symphony orchestra.

But the greatest interest was focused on a kind of Pops concert held in the evening by the Boston Symphony Orchestra with Serge Koussevitzky conducting. The important attraction was the presence of Mrs. Eleanor Roosevelt as narrator in Prokofiev's symphonic story, "Peter and the Wolf."

After Dr. Koussevitzky opened with Haydn's "Oxford" Symphony, Mrs. Roosevelt appeared and was given a tumultuous ovation. Dr. Koussevitzky brought the great audience to its feet with a down beat for "The Star-Spangled Banner." The singing of the National Anthem by the 9,000 present was most impressive.

Mrs. Roosevelt's first words (about Peter who captures the wolf with the aid of a bird and a rope) were not too clear, largely owing to the fact that she seemed deeply moved by the reception given her. As the story progressed her tone took on the ingratiating naiveté of a grandmother delighting the children with a favorite story. In several places the audience was moved to mass amusement by the charm of her delivery and her pointed vocal emphasis. Many children were in the audience, including her own young grandson, David, son of Elliot Roosevelt. The conductor shared the demonstration of approval with Mrs. Roosevelt.

The program closed with a fine performance of Dvořák's "New World" Symphony, after which Dr. Koussevitzky further heightened the excitement by conducting Sousa's "Stars and Stripes Forever" as an encore.

Afterward there was waltzing on the lawn to the two-piano music of Lukas Foss and Irving Fine of the faculty.

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WESTERLY, R. I.
SUN
AUG 15 1950

Orchestra Conductor Plans Full Season

Pittsfield, Mass., August 15 (AP)—Retired Boston Symphony Orchestra Conductor Serge Koussevitzky, 76, today mapped out a crowded season that will take him from coast to coast and twice to Europe.

The founder-director of the Berkshire Music Center in nearby Lenox also told the Berkshire Eagle of plans to invite the famed French conductor, Nadia Boulanger, as guest faculty member next year.

She was reputedly the first woman to conduct the Boston Symphony as Koussevitzky's guest in the 1938 season.

The sprightly ageless "Koussy" planned to set off August 23 for Los Angeles to conduct four concerts at the Hollywood Bowl, starting August 29.

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DALLAS, TEX.
NEWS
AUG 15 1950

Boston Symphony Engaes 2 Full-Ins

BOSTON, Mass., Aug. 14 (AP).—Two former conductors of the Boston Symphony Orchestra have been engaged to replace Conductor Charles Munch during his mid-winter vacation, Henry B. Cabot, president of the board of trustees, has announced.

Serge Koussevitzky, who retired in 1949 after twenty-five years as leader, and Pierre Monteux, conductor of the San Francisco orchestra, have accepted invitations, Cabot said.

Monteux conducted the Boston Symphony for five years, 1919 through 1924, and was succeeded by Koussevitzky.

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NORTH ATTLEBORO, MASS.
CHRONICLE
AUG 15 1950

BUSY SEASON AHEAD FOR KOUSSEVITZKY

To Cross Continent, Visit Europe Twice

Retired Boston Symphony orchestra Conductor Serge Koussevitzky, 76, today [illegible] a crowded season that will take him from coast to coast and twice to Europe.

The founder-director of the Berkshire Music center at Tanglewood, Lenox, also told of plans to invite the famed French conductor, Nadia Boulanger, as guest faculty member next year.

She was reputedly the first woman to conduct the Boston symphony as Koussevitzky's guest in the 1938 season.

The sprightly ageless "Koussy" planned to set off Aug. 23 for Los Angeles to conduct four concerts at the Hollywood bowl starting Aug. 29.

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SAN DIEGO, CAL.
TRIBUNE SUN
AUG 1 1950

AS IT SOUNDS

To Bruno — *Ussher*

Mrs. Roosevelt Goes Wolf-Hunting: Once or twice each year, the Berkshire Music Center at Tanglewood, Mass., entertains the summer music festival audiences with a concert followed by a party. The Center and the internationally famous summer festival series of the Boston in the "shed" were established by Kouusse-Vitzky who still conducts a good deal and supervises the classes at the Center. Last week another "Tanglewood On Parade" program was offered the public. The chief attraction of the concert was Mrs. Eleanor Roosevelt as narrator in "Peter and the Wolf," Koussevitzky conducting the Boston Symphony in the Prokofieff score. After the concert, (Haydn's "Oxford," Dvorak's "New World") listeners participated in a lawn party, picnic supper and waltzing on the grass. And ladies received door prizes. Incidentally, Mrs. Roosevelt's wolf-hunt will soon appear on an R C-Victor Disk.

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CLEVELAND, OHIO
PRESS
AUG 15 1950

Mrs. Roosevelt Scores Again

Mrs. Franklin D. Roosevelt appeared last Friday night with Serge Koussevitzky and the great Boston Symphony Orchestra at Tanglewood, famous summer music retreat in Massachusetts. She was the narrator of Prokofieff's "Peter and the Wolf." Earlier she had recorded the work with the same artists. The old as well as the young enjoyed this fine old children's tale in music.

Now that Mrs. Roosevelt has shown her ability in yet another medium, perhaps she can next do "Red Riding Hood" or "The Goose That Laid the Golden Egg" or even return to another Russian author, and do "War and Peace" by Tolstoy and send a recording to the Kremlin.

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NEW YORK, N. Y.
HERALD TRIBUNE
AUG 15 1950

BERKSHIRE FESTIVAL

* * *

Berkshire Festival Ends

Special to the Herald Tribune

TANGLEWOOD, Lenox, Mass., Aug. 13.—Dr. Serge Koussevitzky and the Boston Symphony Orchestra brought the thirteenth Berkshire Festival to a close here Sunday, playing before an audience of 12,600, a record for the season.

The final concert was comprised of Prokofieff's Symphony No. 5, Op. 11 and Brahms' Symphony No. 1 in C Minor, Op. 68. At the conclusion, the seventy-six-year-old director was recalled by a cheering audience for seven bows.

The two week-end concerts attracted a total of more than 22,000 persons; 9,500 atteending the Saturday night program directed by Eleazar de Carvalho, with Joseph de Pasquale, Boston Orchestra first viola, as soloist. Mr. de Carvalho is a former student of the Berkshire Music Center, and was a student conductor before his selection by Dr. Koussevitzky as a guest conductor two years ago.

Total Tanglewood attendance this year was 178,700, a slight drop from last year's 181,350. Ticket sales grossed $243,100, however, an increase over last year's total of $235,300. This was brought about by increasing the number of Bach-Mozart concerts in the theater-concert hall from four to six. Most of the attendance drop occurred in special programs by students given for the friends of the music center. A slight decline in the main-shed concerts also was seen, attributed by Tanglewood officials to threatening weather for five of the nine programs.

Since the shed was built in 1938, the attendance trend, however, has been increasing; starting with an initial season total of 38,000. Tanglewood figures show that some 500,000 persons have attended Boston Symphony concerts in the twelve years to date. In addition, the students of the music center present some forty choral, opera and chamber music events during a season.

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ALBANY, N. Y.
TIMES-UNION
AUG 15 1950

KOUSSEVITZKY GIVEN OVATION

By EDGAR S. VAN OLINDA

The 1950 festival of music ended in a blaze of glory, Sunday afternoon at Tanglewood as Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, was recalled to the podium repeatedly to acknowledge the ovation he received after his playing of the Brahms' "First" symphony. Staid New Englanders so far forgot their decorum as to cheer, whistle and wave their programs at the maestro in an almost hysterical outburst of enthusiasm. Sunday's concert was the finale of tht very successful season.

PERHAPS THE applause was the result of the melodic beauty of Brahms, set against the rhythmic dissonances of Prokofieff's Symphony, No. 5, the work which preceded it. The Russian composer's work was a tour de force of the resources of the orchestra-exciting music but which was thoroughly whitewashed by the performance of the German composer's monumental, mighty "First." Dr. Koussevitzky was using good psychology for next year's box office in programming Brahms as the composer whose final work of the season will be remembered long after Prokofieff's work is gathering dust in the orchestra's library.

Saturday night's program was directed by Eleazer de Carhalho, the brilliant South American conductor, who played the interesting "Harold in Italy" symphony, in which the first violist of the orchestra, Joseph de Pasquale, scored as soloist: Ibert's "Escales" was the second work, with the composer receiving just acclaim from his seat in the auditorium.

THE FINAL WORK on Saturday night's program was Villa-Lobos' "CHOROS, No. 10" at which time the orchestra was augmented by a 200-voice mixed chorus. It is, technically, a very difficult work, but Mr. de Carvalho, conducting entirely without score, kept the vocalists and instrumentalists under perfect control, no mean accomplishment in any music league. But in the last analysis, it was the Brahms' "Second" symphony which brought the three-weeks' incomparable music festival to a dynamic and utterly satisfying conclusion.

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NEWPORT, R. I.
NEWS
AUG 15 1950

KOUSSEVITSKI MAPS PLANS

PITTSFIELD, Mass., Aug. 15 (AP)—Retired Boston Symphony Orchestra conductor Serge Koussevitzky, 76, today mapped out a crowded season that will take him from coast to coast and twice to Europe.

The founder-director of the Berkshire Music Center in nearby Lenox also told the Berkshire Eagel of plans to invite the famed French conductor Nadia Boulanger as guest faculty member next year.

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WALTHAM, MASS.
NEWS-TRIBUNE
AUG 15 1950

Noted Woman Composer Due At Tanglewood

LENOX, Aug. 15 (U.P.)—Nadia Boulanger, French woman composed and conductor, will be next year's guest faculty member at the Berkshire Music Center, Director Serge Koussevitzky announced today.

Miss Boulanger, teacher at the Paris Conservatory of Music, was the first woman to conduct the Boston Symphony Orchestra when she appeared at Symphony Hall in Boston in 1938.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 14 1950

Babb

FAREWELL: Dr. Serge Koussevitzky, founder and director of the Berkshire Music Center, bi[ds] farewell to a group of his students as the 1950 season came to a close at Tanglewood over the week en[d]. The group gathered in the Tanglewood garden to listen to their leader.

[116]

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HOUSTON, TEX.
POST
AUG 15 1950

Boston Orchestra Appeals For Gifts To Meet Deficit

BOSTON, Aug 14—The Boston Symphony Orchestra is asking season ticket holders for its 1950-51 concert series to donate 20 per cent over the price of their tickets in order to avoid an increase in its box office prices.

The orchestra is without available funds to meet deficits.

Henry B. Cabot, president of the board of trustees, sent a letter to subscribers last week, calling attention to the fact that the orchestra will lose an expected $165,000 of income which would have been the result of tax exemption. The proposed tax-relief measure has been ruled out by the national emergency.

Instead of raising the price of tickets, Cabot has asked those who renew their subscriptions to add 20 per cent as a voluntary gift, to make up the amount which had been hoped for through tax repeal.

Charles Munch, conductor of the orchestra, has invited Serge Koussevitzky and Pierre Monteux to conduct concerts in Boston and other cities during the weeks of his midseason vacation this winter.

Koussevitzky will conduct the orchestra in its own city for the first time since his retirement as its leader in the spring of 1949. Pierre Monteux, who was the conductor of this orchestra for five years (1919-24), will return after many years of distinguished service in his present post as conductor of the San Francisco orchestra.

Munch is now resting at his country home in Alsace, after a notable season of concerts in France and Belgium. He will return to this country next month to open the orchestra's 70th season in Symphony Hall on Oct 6, beginning his second season as its conductor.

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WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
AUG 15 1950

Music

KOUSSEVITZKY, MONTEUX WILL BE CONDUCTORS

Charles Munch, the conductor of the Boston Symphony Orchestra, has invited Serge Koussevitzky and Pierre Monteux to conduct the concerts in Boston and other cities during the weeks of his mid-season vacation, according to a letter just sent to each season subscriber by Henry B. Cabot, the president of the board of trustees. Dr. Koussevitzky will conduct the orchestra in its own city for the first time since his retirement as its leader in the spring of 1949. Pierre Monteux, who was the conductor of this orchestra for five years (1919-24), will return after many years of distinguished service in his present post as the conductor of the San Francisco Orchestra.

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In his letter to the season ticket holders, Mr. Cabot drew attention to the fact that the Boston Orchestra will lose an expected $165,000 of additional income which would have been the result of tax exemption — the proposed federal measure ruled out by the national emergency. The orchestra is without available funds to meet its deficits. Instead of raising the price of tickets, Cabot has asked those who renew their subscriptions to add 20 per cent as a voluntary gift, to make up the amount which had been hoped for through tax repeal.

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 16 1950

BUSY SEASON MAPPED OUT BY KOUSSEVITZKY

PITTSFIELD, Mass.—Retired Boston symphony orchestra conductor Serge Koussevitzky, 76, today mapped out a crowded season that will take him from coast to coast and twice to Europe.

The founder-director of the Berkshire Music Center in nearby Lenox also told the Berkshire Eagle of plans to invite the famed French conductor Nadia Boulanger as guest faculty member next year.

She was reputedly the first woman to conduct the Boston Symphony as Koussevitzky's guest in the 1938 season.

The sprighty ageless "Koussy" planned to set off Aug. 23 for Los Angeles to conduct four concerts at the Hollywood Bowl starting Aug. 29.

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QUINCY, MASS.
PATRIOT LEDGER
AUG 17 1950

RCA-Victor will release an album of Eleanor Roosevelt narrating "Peter and The Wolf," with Koussevitzky and the Boston Symphony accompanying her. It was recorded at Tanglewood . . . The album of songs which Margaret Truman will record won't be operatic or classical pieces. They'll be early American songs, mainly those of the 18th Century. . . . The President's new Mobilization committee will meet in Washington this week . . . The President may see Elliott Roosevelt this week about a new type of ship invented by a group with which he is associated. Their claim is that it can cross the ocean in three days.

LYONS

Jim Hearn, the Giants star pitcher, who was acquired from the Cards, had a contract with St. Louis which provided that he would receive a $500 bonus if the team played to over a million customers. This contract was assigned to the Giants. For the first time, therefore, a big league ball club will pay an employe a bonus based on the attendance at a rival park . . . Stuart Symington's son, Jim, is following in the footsteps of his mother, Eve Symington, the first of New York's society singers. He's taking voice lessons in N. Y. . . . Peter Pirogov, the Soviet flyer who escaped to the U. S. Zone, now is a civilian employe of the Air Forces. His job is to tour the bases, giving instruction in Soviet flying tac-

LEONARD LYONS
The LYONS DEN

RCA-Victor will release an album of Eleanor Roosevelt narrating "Peter and The Wolf," with Koussevitzky and the Boston Symphony accompanying her. It was recorded last Friday, at Tanglewood . . . The album of songs which Margaret Truman will record won't be operatic or classical pieces. They'll be early American songs, mainly those of the 18th Century . . . The President's new Mobilization Committee will meet in Washington this week . . . The President may see Elliott Roosevelt this week, about a new type of ship invented by a group with which he is associated. Their claim is that it can cross the ocean in three days.

☆ ☆ ☆

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 17 1950

Mrs. F.D.R. 'Terrified' Before Appearance At Tanglewood

Mrs. Eleanor Roosevelt was "terrified" before her performance as narrator for "Peter and the Wolf," with Dr. Serge Koussevitzky and the Boston Symphony Orchestra at Tanglewood last Friday, but she credited both the conductor and orchestra for putting her at ease.

In her United Feature syndicated column today Mrs. Roosevelt, writing on her day at Tanglewood, said in part:

"Dr. Koussevitzky was so kind to me that I really enjoyed every minute of my day in Tanglewood. I had been terrified beforehand but he guided me so well and was so patient when I made mistakes that I got through the whole performance with a heart full of gratitude to both the leader of the orchestra and orchestra itself. They must have been worn and weary because they first consented to rehearse and record and then had an evening performance which they played magnificently."

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Martins Ferry-Bellaire, Ohio
TIMES-LEADER
AUG 17 1950

Eleanor Scores Again

MRS. FRANKLIN D. Roosevelt appeared last Friday night with Serge Koussevitzky and the great Boston Symphony Orchestra at Tanglewood, famous summer music retreat in Massachusetts. She was the narrator of Prokofieff's "Peter and the Wolf." Earlier she had recorded the work with the same artists. The old as well as the young enjoyed this fine old children's tale in music.

Now that Mrs. Roosevelt has shown her ability in yet another medium, perhaps she can next do "Red Riding Hood" or "The Goose That Laid the Golden Egg" or even return to another Russian author, and do "War and Peace" by Tolstoy and send a recording to the Kremlin.

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PORTLAND, ORE.
OREGONIAN
AUG 17 1950

In and Out of the Lyons Den

NEW YORK, Aug. 16—RCA-Victor will release an album of Eleanor Roosevelt narrating "Peter and The Wolf," with Koussevitzky and the Boston Symphony accompanying her. It was recorded last Friday at Tanglewood . . . The album of songs which Margaret Truman will record won't be operatic or classical pieces. They'll be early American songs, mainly those of the 18th century.

The president's new mobilization committee will meet in Washington this week . . . The president may see Elliott Roosevent soon about a new type of ship invented by a group with which he is associated. Their claim is that it can cross the ocean in three days.

Jim Hearn, the Giants' star pitcher, who was acquired from the Cards, had a contract with St. Louis which provided that he would receive a $500 bonus if the team played to over a million customers. This contract was assigned to the Giants. For the first time, therefore, a big league ball club will pay an employe a bonus based on the attendance at a rival park.

Paul Porter, the ex-OPA administrator, was asked for advice about the ideal man to put in charge of rationing now. "They ought to get some one with no experience," said the Washington battle-scared Porter, "a man who thinks it's manageable and can be achieved without hardships or injustices."

A biography of Dr. Charles A. Beard, the historian, is being written, and it will include his story of the New England town in which he lived, where the old postmaster once asked him: "What kind of a doctor are you?" Dr. Beard said he was a doctor of philisophy, and the postmaster said: "Don't seem to recollect we ever had a case of that here."

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VARIETY
NEW YORK, N. Y.
AUG 16 1950

Berkshire Festival, 'U.S. Salzburg,' In Record $243,100 Take For 6-Wk. Season

Lenox, Mass., Aug. 15.

The Berkshire Festival, at Tanglewood, near here, closed its 13th season Sunday (13) with a record take of $243,100 for its six weekends of concerts and some added lustre to its tag as the "Salzburg of America." Take was about $8,000 more than last year's previous record-breaker. Largest crowd of the season—12,600—attended Sunday's final concert, which Serge Koussevitzky conducted. Attendance for the six-week season was 178,700, with top longhairs mingling with tourists from widespread areas at what has now become the leading summer music attraction in America.

Festival this year was interesting for several sidelights to the regular draw of concerts by the ace Boston Symphony Orchestra. Setup consisted of three pairs of Bach-Mozart concerts in the 1,160-seater theatre-concert hall the first three weekends, and nine concerts the last three weekends in the 6,060-seater Shed. At some concerts there was more overflow audience on the lawn than in the Shed.

Koussevitzky, who quit the Boston symph a year ago after 25 years' service, but who retained directorship of the Festival (and its school, or Music Center) which he founded, was back after a year for two of the final three weekends, and received a boisterous welcome. His protest at the hiring of Victor de Sabata for a pair of concerts on grounds of the latter being an "outsider" also stirred things up a bit.

Mrs. FDR's $18,800 Draw

Engagement of Mrs. Eleanor Roosevelt to narrate Prokofieff's "Peter and the Wolf" with the orch on its special "Tanglewood on Parade" day (to raise funds for the Center), and subsequently record the work with the orch for Victor, proved a 10-strike. The special "Parade" concert drew 8,800 people (as against last year's 5,000), with $18,800 taken in for the Center. (Mrs. FDR donated her services for "Parade" day. She also split her recording fees, half going to the Center, half to the Wiltwyck School for Boys.)

The Festival, with its nine concerts, made a profit, but due to the expenses of the Music Center, or school, which is run for six weeks in conjunction with the Festival concerts, the overall season ends in a deficit. Same was true this season. This year the Center's students numbered 395, but 156 of these were on scholarship.

The Center, in addition to tuition of about $135 from the paying students, and the $18,800 from "Parade" day, also received about $27,000 from Friends of the Berkshire Music Center, these being voluntary contributions from music-lovers for the privilege of attending the many varied student concerts. Attendance at these events (which is different from the Festival series of paid concerts) totaled 50,000.

The Bach-Mozart series presented in the 1,160-seater theatre (with sometimes 3,000 more on the outside lawn), set a new record this year with a 23,500 attendance. Breakdown of the Festival's $243,100 receipts is: Bach-Mozart series, $41,100; Shed series, $177,000; "Parade," $18,800, and Pension Fund rehearsals, $6,200. Top for the Shed Concerts was $3 (with $6 for boxes), and $4 for the theatre (Bach-Mozart) series. General admission to the grounds was $2, with $1 charge for the Festival rehearsals.

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HARRISBURG, ILL.
REGISTER
AUG 17 1950

★ IN HOLLYWOOD ★

Old Platter and Lanza Patter Work Successful Record Ruse

By ERSKINE JOHNSON
NEA Staff Correspondent

HOLLYWOOD—(NEA)—Not in the Script:

Dennis O'Keefe tells about the time his agent tried to sell him to a producer for a $1 million production.

"Dennis is perfect for the role," said the agent. "He's never made a picture that's lost money. His last four are still mopping up."

The producer shrugged, sat back in his chair and said:

"That's the trouble. His pictures make money. I'm not interested in little pictures that make money. I'd give the role to Dennis O'Keefe in one minute if he had just appeared in one lousy prestige stinker."

A RECORD TRY

M-G-M has writers working on a screen play based on the life of Mario Lanza.

One incident that Mario will disclose is the truth about how he got to Hollywood. It happened when Mario was stationed in Texas during the war. His throat was badly inflamed from dust when a USO troupe looking for GI talent came through.

Mario couldn't sing—but he had a Caruso record in his locker. He cut out some phony labels, pasted them over the Caruso tags and wrote on them that they were audition records made by Mario Lanza with the Boston Symphony orchestra.

Next day he played the records for Peter Lind Hayes — and was promptly assigned to the troupe, which wound up in Hollywood.

* * *

Lou Costello felt anything but funny at the London Palladium after reading this wire:

"Resent your use of my special brand of cigars in your act. Unless you desist at once I shall turn the matter over to Scotland Yard. (Signed) W. Churchill."

Lou was just on the verge of trying to contract Churchill with an apology when Bud Abbott confessed he had sent the wire.

* * *

Jerry Lewis blew a fuse on the "At War With the Army" set when an assistant director tried to eject a group of visitors.

"But this is a closed set," pleaded the director.

"Closed set, nothing," howled Jerry. "You know I can work better when lots of people are around. Go out on the street and bring in some more."

* * *

Overheard at the Mocambo:

"She's wearing one of those dresses that keeps everybody warm but her."

* * *

Robert Ryan was telling the family that he had just been cast in a movie titled "Best of the Badmen."

His four-year-old sony, Timmy, looked obviously worried. Finally Timmy said:

"Best of the Badmen"?

"Yes," said Bob, "that's the title of the picture."

"You're going to be the best, aren't you, Daddy?" frowned Tiimmy.

High in the hills above Hollywood and Vine on a 45-degree slope, John Lucas reports a small home is a-building. A narrow-gauge track runs up the hill from the road to the front door. On the track sits a little open-air cable car with its name, written in chalk: "DESIRE."

KING OF THE LINES

Andrea King gives it a you-all Southern drawl for her role in "The Lemon Drop Kid." When Bob Hope asked her if she knew her dialog, she ricocheted with a neat:

"You mean my Mason and Dixon lines?"

* * *

John Wayne's explanation of his nickname, Duke:

"I think it has something to do with the fact that my real name is Marion Michael Morrison."

* * *

Harry Redman, Jr., the Hollywood explosion genius and special effects expert, worked with army engineers on the battle scenes for the movie, "G. I. Joe." One big scene required two cases of nitro starch and a case and a half of 60 per cent dynamite. The army engineers were all for planting even more high explosives until Redman pleaded:

"Look, boys. This is only a motion picture. We're just blowing up the set—not Hollywood."

* * *

Binnie Barnes, talking about a Hollywood hero:

"He's the kind of a bore who's here today and here tomorrow."

THE ORIGINAL
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NEW HAVEN, CONN.
REGISTER
AUG 18 1950

Whimsey

Some worry over the H-bomb, some over the soaring cost of existence, and a post card to a western answers man asks "What's Acheson dean of?"

Always, war brings strange new facts to light, and we never dreamed millinery could be funnier till we saw the Korean.

A big shakeup is announced in the R.F.C., that recently cut itself in on a Nevada gambling joint, and any rattling sound you hear could be dice.

The myth that totalitarians are more efficient has been many times exploded, as when it was found that the Duce's trains that arrived on time were yesterday's.

"The true boa constrictor is found only in the new world." But to even it up, only in the old world do they have Russia.

Bringing Turkey into an Atlantic Pact will be by far the biggest thing in that line since Hitler proposed the Japs for membership in the Aryan Race, Far Eastern sun-tan division.

The great symphony conductor, Koussevitsky, says the Russians are making a play for time—this evidently being one of those dreamy large movements, that precede the big roof-raising finale con brio.

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HARRISBURG, PA.
NEWS
AUG 18 1950

Tea Table Topics

Return From Tanglewood

AFTER a six weeks' study course in music and costuming at Tanglewood at Lenox, Mass., the Misses Mary and Suzanne Denison are at the home of their parents, Dr. and Mrs. Robert Denison, of Wildwood Lake. They motored here with their parents, who were in Lenox for a week.

The Misses Denison sang in the chorus at a presentation last week of the Bach B Minor Mass by the Boston Symphony Orchestra, Dr. Hugh Ross, English choral director, is in charge of the chorus, which comprises 200 young women and men, who are students at Tanglewood, the Summer home of the Boston Symphony Orchestra. Tangle[redacted]tion of Dr. Serge Koussivitsky.

A highlight of last week's concert by the Orchestra was the rendition of "Peter and the Wolf" for which Mrs. Franklin D. Roosevelt was narrator.

* * *

THE ORIGINAL
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This Clipping From
DAYTON, OHIO
NEWS
AUG 20 1950

Koussevitzky, Monteux Will Guest-Lead In Boston

BOSTON, Aug. 19. — Charles Munch, the conductor of the Boston Symphony orchestra, has invited Serge Koussevitzky and Pierre Monteux to conduct the concerts in Boston and other cities during the weeks of his mid-season vacation, according to a letter just sent to each season subscriber by Henry B. Cabot, president of the board of trustees. Dr. Koussevitzky will conduct the orchestra in its own city for the first time since his retirement as its leader in the spring of 1949. Pierre Monteux, who was conductor of this orchestra for five years (1919-24), will return after many years of distinguished service in his present post as the conductor of the San Francisco orchestra.

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In his letter to the season ticket holders, Cabot drew attention to the fact that the Boston orchestra will lose an expected $165,000 of additional income, which would have been the result of tax exemption—the proposed Federal measure ruled out by the national emergency. The orchestra is without available funds to meet its deficits. Instead of raising the price of tickets, he has asked those who renew their season tickets to add 20 per cent as a voluntary gift to their checks to make up the amount which had been hoped for through tax repeal.

THE ORIGINAL
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PROVIDENCE, R. I.
JOURNAL
AUG 22 1950

DR. KOUSSEVITSKY AGAIN TO CONDUCT

Will Direct Boston Symphony During Charles Munch's Coming Holidays

At the invitation of Charles Munch his successor. Dr. Serge Koussevitsky will conduct the Boston Symphony Orchestra when the former's holiday occurs during the coming season, and this return of the celebrated conductor will include the second concert of the Providence series.

This announcement to subscribers has been made by H. B. Cabot, president, in a letter which contains, in addition, an appeal for co-operation in a unique plan for coping with the orchestra's financial difficulties.

The orchestra is requesting a voluntary gift amounting to 20 per cent of the cost of season ticket, exclusive of federal tax, and this amount has been added to the bills accompanying Cabot's letter.

He explains that last spring there was confident expectation that the federal ticket tax would be repealed, resulting in additional revenue to meet the orchestra's greatly increased expenses.

"The national emergency has ruled out tax relief," he continues. "Therefore we must immediately seek added revenue, for we have expended all available funds to meet the deficits of recent years." The 20 per cent voluntary gift is therefore proposed.

Cabot says further, however, that even if there is a unanimously favorable response to the request, the orchestra will still be obliged to ask subscribers to join the Friends of the Boston Symphony Orchestra, from whom funds with which to finance operating deficits are solicited annually.

THE ORIGINAL
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PROVIDENCE, R. I.
BULLETIN
AUG 21 1950

Koussevitsky To Be Guest

Will Conduct Boston Symphony During Munch's Holidays

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PAWTUCKET, R. I.
TIMES
AUG 19 1950

JOHN R. PANDOLFI

Pandolfi To Play At Band Concert

Manville Clarinetist, Scholarship Winner, To Present Solos

John Pandolfi, outstanding young clarinetist, will perform with the Pawtucket and Central Falls veterans band at tomorrow afternoon's concert at Slater Park.

Mr. Pandolfi, 20, resides at 129 Church street, Manville. He began his musical studies at Mount St. Charles' Academy, Woonsocket, and is a student at the New England Conservatory of Music under Professor Rosario Mazzeo, base clarinetist with the Boston Symphony Orchestra. He was awarded a summer scholarship to the Berkshire Music Festival at Tanglewood last year, and won the $500 American Federation of Music Clubs award this year. He is solo clarinetist with the Rhode Island Philharmonic Orchestra.

Tomorrow, Mr. Pandolfi will offer Offenbach's "Orpheus In Der Unterwelt" and Rossini's "Barber of Seville." Other pieces include two marches, "Boston Commandery" and "Up The Street."

The complete program:

Second Connecticut March, Reeves; Barber of Seville, overture, Rossini; Dolores, waltz, Waldteufel; March From Tannhauser, selection, Wagner; Up The Street, march, Morse; Cowboy's Wedding, overture, Hegal; Humoresque, sketch, Dvorak; Them Basses, march, Huffine; intermission; Black Horse Troop, march, Sousa; Orpheus In Der Underwelt, overture, Offenbach; Trombone Special, march, Keller; Hunting Scene, descriptive sketch, Bucalacci; Boston Commandery, march, Evans, and Star Spangled Banner.

THE ROVING EYE

By RUDOLPH ELIE

The Never-Never Land Beyond the Berkshires

If anybody in this end of Massachusetts has been wondering where, if anywhere, there is virgin territory to be explored, I think I know just the place. It is (now hold your breath and close your eyes) none other than Berkshire County.

It is all conjecture, of course, but something tells me that the vast majority of Massachusettensians living on this side of the Connecticut river have little idea what a jewel they have on the other side of the Berkshire hills. It wouldn't surprise me in the least to learn that only a handful of Greater Bostonians have ever even been in Berkshire County, for the summer exodus is north to Cape Ann, New Hampshire and the Maine seaboard; south to the Cape and the Islands. Even the casual Sunday or weekend traveler seems to head north or south; the idea of going west seldom occurs to him.

Yet, little more than a hundred miles from Boston, there begins to unfold along the three main passes over the mountains a world of bright green countryside, of open rolling meadows, of enchanting villages, of beautiful colonial houses and of well-kept grounds and lawns. It is a world free of the hideous roadside billboards that despoil the face of America (for, as in Portugal, they are prohibited); it is a world where polluted rivers are rapidly becoming a thing of the past (though the Housatonic is still pretty foul), and it is a world where most of householders seem to take fierce pride in keeping their houses more newly painted than their neighbors.

No Grand Canyon

The natural wonders are certainly not the most exciting. There is no Grand Canyon of the Colorado to take the breath away, but Bish Bash falls in Egremont is by no means an insignificant sight. There's a legend about a love-sick Indian girl leaping to her death into the pool below to go with it, too. Another love-sick Indian girl is supposed to have jumped off Monument Mountain nearby. Indeed, there are so many places where love-sick Indians are supposed to have jumped off cliffs in New England it would seem that race suicide accounted for more of them than rum ever did.

Wahconah falls (also involving a love-sick Indian girl) in Dalton is very handsome, and there's a 100-foot cascade in Savoy that is supposed to be quite spectacular; I've never visited it myself. There are any number of state forests, such as the October Mountain State Forest in Washington, the Beartown State Forest in Monterey, Swann Forest with its preserve for wild game and the Pittsfield State Forest, containing the largest concentration of azaleas in New England.

Then there are any number of private reservations, all open to the public for visiting and picnicking. Among them are the Pleasant Valley Sanctuary in Lenox, with its beaver dams and its fine nature museum, and Bartholomew's Cobble in Sheffield, an interesting natural rock garden. But the scenery, which differs considerably from that of the eastern counties, is consistently beautiful.

Many Fabulous Estates

Besides the music festival of Tanglewood, which this year attracted nearly 180,000 people (practically none of them from this area), the county is the home of Mrs. Coolidge's chamber music festival at South Mountain, Ted Shawn's dance festival at Jacob's Pillow, the summer art school of the Boston Museum of Fine Arts, the Berkshire Playhouse in Stockbridge and a good many other affairs. It is also the location of such fabulous estates (many of them now schools open to visitors) as the former mansions of the Stokes, the Carnegies, the Fosters, the Westinghouses and the Stanleys. At the turn of the century, in fact, Lenox all but out-Newported that Rhode Island seaport.

As for its literary associations, few places could boast a more brilliant collection of names. For besides Hawthorne, whose cottage still stands on the grounds of Tanglewood, it was the sometime home of Melville, Longfellow, Holmes, Henry James, Edith Wharton, William Cullen Bryant, Mark Twain, Henry Adams and John Burroughs. Many of their homes and haunts may still be seen; most of them are marked.

As for its historical background, they'll have you know, sir, that the first armed resistance to British rule in America took place in Great Barrington, and that a couple of Sheffield men, Col. John Ashley and Theodore Sedgwick, wrote a Declaration of Independence three years before John Hancock put his signature on the one that got the reputation. The Philadelphia job was practically plagiarism, too.

And so is this, come to think of it. For some of the material came from Ruth Noble's exceedingly literate little guidebook to the Berkshires, but if it will induce more people from this area to take a good look at their unknown western frontier, maybe she'll let me get away with it.

[119]

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REGISTER
AUG 20 1950

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By GORDON E. ARMSTRONG

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After the concert, a visit to The Little Red House, where Nathaniel Hawthorne lived in the 1850's was a must for this listener. This lies just in the rear of the Festival grounds on Hawthorne Street, across from the box-holder's entrance to Tanglewood. As a Bowdoin alumnus, I am inordinately proud of this greater American writer, who with another American literary figure, Henry Longfellow, was of the Bowdoin class of 1825.

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Sokolsky's THESE DAYS:

Not All the Great Live in Big Cities

By GEORGE E. SOKOLSKY

SOMETIMES, I am asked why I like to wander away from great topics in the news to the simplicities of life in the Berkshires, where the pine and maple blend with oak, birch and wild cherry to make an atmosphere.

Reporters, like motion picture actors, are typed in the minds of readers. If a peep-hole columnist writes a serious thought, he is sometimes charged with stepping out of his role. If what Pegler calls a double-dome wanders into the by-paths of human interest, he is accused sometimes of deserting his post.

GEORGE E. SOKOLSKY

Life is not a mosaic of big events, which look little, almost microscopic, in history, nor is it the tale of great men who, for a moment only, bestride the pages of newspapers to disappear forever in their obituary columns.

To popularize a Vice-President for a few seconds of eternity, they called him a Veep, but most of our Vice-Presidents, no matter what their ponderosity, are forgotten even in their own generation.

Historic life is a continuous story of a whole people, of simple people as well as those who clamor in the spotlight often of their own devising. I feel that so strongly each Summer as I work in these Berkshire Hills, reading the books, pamphlets and monographs that have accumulated over the season when perhaps the legs move more often than the mind.

AND here, too, there has been the leisure, in the midst of a war, to listen to an enormous quantity of Bach, done as only Koussevitzky and the Boston Symphony can do it at Tanglewood. It is so difficult to listen to music in a hall, in a big city, after having heard Bach's B Minor Mass, with a chorus trained by Hugh Ross, at Tanglewood.

The mountains do something to music, and listening without pressure and leaving the place, without street noises and street smells, gives the listener a chance to recall and to remember not only the music but his emotional responses.

Up here, the folks are simple, too. The other day, my friend, Edward S. Rogers, died at the age of 86. He had, for decades, been the treasurer of the mutual Savings Bank in Lee.

He did not change the world nor leave his impress on the map of nations, but he helped folks when they could not meet their mortgages or when they had to send a better-than-ordinary child to school, or when the husband died and the widow knew nothing about handling her small savings.

That was his job in life and he developed a personality to meet his social responsibilities.

In this very small town, he was a very big man, but that hardly mattered. For his was one of those prodigious memories that knew not about literature and history, but the very essence of our culture.

He could recite most of the best poetry and I have often suspected that some that he quoted to make a point was of his own composition. He was more than acquainted with Beethoven, Brahms, Bach and Mozart. He was one of the founders of Tanglewood.

HE also could recount the genealogy and history of every family in these parts and trusted men by their character rather than by a bank statement. Big city bankers can hardly do that these days, because bank examiners know nothing about character but only read reports. Yet, many a man who failed, and therefore needed help, eventually contributed brilliantly: I cite Thomas Edison as one example.

So Edward Rogers is dead and a new generation steps in with adding machines and even mechanical brains to aid them, but with less of the softness, gentleness and, at the same time, tough common sense that produced the old New England that, it seems centuries ago, built Ohio and Michigan and so much else of America.

One who deals with mighty events needs this respite, or else the perspective is gone and everything seems so important and everybody so colossal.

Perhaps it is because so few of those of us who dwell and toil in cities leave them, as though on retreat, that humility has disappeared from our lives, particularly among our rulers. They strut their little stages, forgetting that as compared with one mountain peak, we are all pigmies in time and space.

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Only the Journal-American brings you George E. Sokolsky's brilliant critiques on world affairs. Enjoying them? Stay with them!

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10 Top Soloists, Ensembles Booked for Concert Season

Ten of the top soloists and ensembles now appearing on European and American concert stages will be featured in the 1950-51 Eastman Theater Concert Series A and B, Art hur M. See, executive director of the Rochester Civic Music Association, announced yesterday.

Highlighting the Artists' Series will be a concert presentation of Puccini's "La Boheme" with Erich Leinsdorf, conductor of the Rochester Philharmonic, as musical director. It will be Leinsdorf's first appearance in this series and will also mark his return to the local scene in that role from which, as principal conductor of the Wagnerian wing of the Metropolitan Opera, he gained fame.

Featured with Leinsdorf in the same performance of "La Boheme," which he directed in the Summer series at Chicago's Grant Park, will be the original stars of that production, Rudolf Petrak as Rodofolo and Nancy Carr as Mimi.

Sang Bach Here

Petrak, who was last heard as tenor soloist with the Rochester Philharmonic in Bach's "St. Matthew's Passion," also has appeared with the Baltimore Symphony, Philadelphia La Scala Opera Company and the Pittsburgh Opera Company. Miss Carr, a young radio and concert stage star, who will be making her Rochester debut, is rapidly attaining national fame through her regular appearances on the "Chicago Theater of the Air."

In addition to such returning favorites as the Boston Symphony, Artur Rubinstein, the Ballet Theater, Joseph Szigeti and Marian Anderson, See announced that four artists and ensembles will appear before Eastman audiences for the first time. The Philharmonic Piano Quartet, a group of talented young artists whose wide range of music from the classic repertory to contemporary works has captivated audiences throughout the United States and Canada, will be heard on Nov. 10.

Spanish Troupe Booked

Ann Maria's Spanish Ballet, led by one of Spain's foremost dancers and widely acclaimed while on tour in Central and South America for its brilliant performance of its native flamenco dances, is coming on Dec. 6. Elena Nikoladi, the Greek contralto who won countless laurels in Europe as a star of the Vienna Opera, will appear on Oct. 12, and Tossy Spivakovsky, the young violinist who has been hailed as technically the equal of Paganini and Joachim, is scheduled to be heard on Feb. 23.

See also called attention to the fact that four of the 10 Series Concerts will be heard on nights other than Friday. The complete schedules for both series follow:

Series A

Elena Nikoladi, Thursday, Oct. 12.
Joseph Szigeti, Friday, Nov. 24.
La Boheme, Friday, Jan. 19.
Ballet Theater, Friday, Mar. 9.
Artur Rubinstein, Thursday, Mar. 29.

Series B

Boston Symphony, Thursday, Oct. 19.
Philharmonic Piano Quartet, Friday, Nov. 10.
Ana Maria's Spanish Ballet, Wednesday, Dec. 6.
Marian Anderson, Friday, Feb. 2.
Tossy Spivakovsky, Friday, Feb. 23.

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NEWS
AUG 23 1950

43

Social

Alfred Weiss Completes Season at Tanglewood

Alfred Weiss, Eastside High School faculty member, has returned home recently after spending the Summer season at Tanglewood, scene of the Berkshire Musical Festival, in Massachusetts.

During his six weeks stay at Tanglewood, Mr. Weiss was assigned as the librettist for Jacques Ibet's opera, "Le Roi D'Yvetot". The King of Yvetot, which had its American premiere at the festival. He also had a speaking role as one of the four elders in the presentation of "The King."

The translation of Moussourghsky's "Songs and Dances of Death" and the writing of program notes also were part of Mr. Weiss's work at Tanglewood.

Mr. Weiss reported that the most thrilling experience at Tanglewood was his association with some of the world's most famous artists. He was directly affiliated with Ibet while doing the opera translation and wrote under the supervision of Dr. John Popper, acting head of the opera department at Tanglewood.

Admission to Tanglewood as an active participant demands not only talent, but the ability to apply oneself laboriously to one's assignment. Difficult to obtain, entrance to the workshop is gained only after the applicant has had samples of his material accepted by a board of review and is interviewed by experts in his particular field. Participants are restricted to approximately 395, and this year's group represented 40 States and many foreign nations.

Weiss' work samples were reviewed by Arnold Sungaard, advisor to the librettists, and he was interviewed by Boris Godovsky, radio program director for the Metropolitan Opera Company.

During his six-weeks' stay at the seat of the famous festival Weiss met three Paterson teachers who attended programs there including Harry Levin, Fred Coyle and Ethel Berman. He also reported that one of the administrators of the festival is Miss Gloria Gray, a former Patersonian.

Weiss, who resides with his sister, Mrs. Carl Berkowitz, 395 E. 28th St., is a graduate of New York City College, where he received his B.A. in liberal arts, and Columbia University, where he received an M.A. in English. Born in New York City, he has resided locally for the past five years. His major interests are theater, creative English, ballet and music.

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HERALD
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Seeking Light Reading? Mrs. F.D.R. Much Amused By 'Noah And His Ark'

By ELEANOR ROOSEVELT

HYDE PARK—If, on these summer days, you want a book which will entertain your children of various ages and one which will you will enjoy too, read "Noah And His Ark" by George Holt. I think the drawings will amuse you as much as the story itself. The animals are a joy though they do not always behave as you might expect.

When I was up at Tanglewood I was given another book which I enjoyed very much — "An Eye For Music" by the artist, Martha Burnham Humphrey. Both the drawings and text are by her.

It is a story of the Boston Symphony Orchestra. One of the drawings I like best is that of Dr. Serge Koussevitsky rehearsing.

The author has certainly paid Dr. Koussevitsky a delightful tribute at the end: "By thy art, thou called forth concourses of sweet sound to succor those whose life's aim is to comfort and to cure; and so do we, humble disciples of the healing art, acclaim thee as master of us all."

Much of the book, of course, contains sketches of people who have played with the Boston Symphony Orchestra.

I took a personal interest in them after having recorded "Peter And The Wolf" with the orchestra at Tanglewood recently under the direction of Dr. Koussevitsky. It is charming music and I enjoyed reciting the words. I hope the record will bring pleasure to a great many young people.

Dr. Koussevitsky was so kind to me that I really enjoyed every minute of my day in Tanglewood. I had been terrified beforehand but he guided me so well and was so patient when I made mistakes that I got through the whole performance with a heart full of gratitude to both the leader of the orchestra and the orchestra itself.

They must have been worn and weary because they first consented to rehearse and record and then had an evening performance which they played magnificently.

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REGISTER
AUG 20 1950

Berkshire Festival Unique In Beauty Of Surroundings

By GORDON E. ARMSTRONG

Another Berkshire Music Festival is over. The writer had the pleasure of attending the final program last Sunday afternoon when 12,600 music lovers were in attendance to give Serge Koussevitzky a rousing "send off." While this was not a record crowd, it was by far the largest gathering at any of this season's Festival events. The overall attendance figures for this year were 178,700, just slightly below last year's record attendance of 181,000 people. Despite, that fact, the receipts from ticket sales were around $8,000 more this season than last.

One could hardly ask for a more beautiful natural setting than the festival grounds. The Music Shed, to the left of the main gate and set on the high point of the estate, looks down over a beautiful lake with picturesque hills in the background. The main building, where are centered the activities of the school, the Berkshire Music Center is in the center of the grounds, with the Concert Hall over to the right. Amidst the famed beauty of the Berkshires, certainly the setting of the Festival grounds is unrivaled.

Though I have seen many pictures of crowds lounging on the lawns outside the open air Music Shed, I must confess that I was somewhat unprepared for the informality in attire of many at last Sunday's concert. Every conceivable kind of a rig was in evidence, even something that looked like a gay nineties bathing suit, without the stockings and shoes. Informal attire is understandable and, in fact, desirable when you consider that thousands have to sit in the sun and want to be as comfortable as possible under the circumstances. Many bring blankets and camp chairs and of course many bring picnic lunches. To thread your way through the sprawling throng without stepping on somebody or something is quite a feat. If you want to take your shoes and stockings off—many do—that's quite alright, too. I've always advocated informality at musical programs and this is IT!

The fact that thousands can hear the music from the lawns surrounding the Music Shed is a tribute to its remarkable acoustical properties. Eliel Saarinen, Finnish architect, designed the building and Professor Richard D. Fay of the Massachusetts Institute of Technology devised the acoustics. The orchestra plays in a shell somewhat like the one used in the Yale Bowl for the "Pop" concerts and the resonance is increased by the wooden roof. During the intermission at last Sunday's concert, I enquired from listeners who were sitting on the lawn at a considerable distance from the Shed and was informed that they could hear the music perfectly.

SHED ACOUSTICS NEAR PERFECT

Inside the Shed, of course, it became increasingly apparent as the opening work, Prokofieff's Fifth Symphony, progressed, that the sound properties of the Shed were well nigh perfect. The slightest pianissimo came through beautifully and though one never had to strain to hear the Koussevitzy brasses here, they at no time overpowered the strings but rather assumed their rightful volume to make tonal balances according to the score's demands. This was my first hearing of the symphony which has its moments of terrifying grandeur, reminiscent of characteristic Shostakovich brutalities in harmonic thrusts. I was particularly taken with the Scherzo, which is perhaps the most inspired movement of the work in a melodic sense and in many ways the most interesting.

It is hardly necessary to say that Brahms' First Symphony, the other work in the program, offered a decided contrast to the Prokofieff Symphony. While the performance of a work which is an outstanding representative of the classic symphony was invested with all the usual Koussevitzkian genius in interpretation, the performance was somewhat tempered from the usual "fireworks" brand of projection for which the conductor is famous. Withal, the performance was as completely satisfying as any that might be called more spirited, for there was a mellowness and a serenity to the music that more than compensated for previous and expected liberties in tempos. The "grand old man of music" received a lengthy and heart-warming ovation at the conclusion of the work, which also signalled the close of this year's festival. The applause was richly deserved.

After the concert, a visit to The Little Red House, where Nathaniel Hawthorne lived in the 1850's was a must for this listener. This lies just in the rear of the Festival grounds on Hawthorne Street, across from the box-holder's entrance to Tanglewood. As a Bowdoin alumnus, I am inordinately proud of this greater American writer, who with another American literary figure, Henry Longfellow, was of the Bowdoin class of 1825.

STUDENTS USE HAWTHORNE COTTAGE

The "Hawthorne Cottage," where the author planned "Tanglewood Tales," wrote the "Wonder Book" and assembled the material for "The House of Seven Gables," was destroyed by fire on June 22, 1890. A replica of the Little Red House was built through the courtesy of the National Federation of Music Clubs and presented to the Boston Symphony Orchestra in 1948. The building is now used for studies by students of the Berkshire Music Center. Possibly some budding composer may find the inspiration there to write a great musical masterpiece even as Hawthorne received the call to write there some of his literary gems.

Today's Berkshire Festival is a far cry from the original three concert series in 1934. These first concerts were given on the Dan Hanna estate at Interlaken in the nearby Township of Stockbridge. Here a wooden shell was erected and benches with a seating capacity of 2,000 were installed. Henry Hadley conducted an orchestra composed of 65 players from the New York Philharmonic Society. The total attendance for this first festival was about 5,000. The Berkshire Symphonic Festival was incorporated late in that year as a non-profit organization.

After a second series of three concerts the following Summer, this time with the protection of a rented tent (it rained at the concluding concert), the Festival Committee invited Serge Koussevitzky and the Boston Symphony Orchestra to take over the three concerts for the 1936 season. This year, the three concerts were given on the estate of Mrs. Margaret Emerson in Stockbridge (with tent and shell) and drew 15,000 listeners.

In 1937, the site of the Festival was shifted to its present location through the gift to the orchestra of the "Tanglewood" estate by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan. Six concerts were given that year but a downpour at the fourth program interrupted the performance and prompted the Festival Committee to take steps for erecting a permanent auditorium. 80,000 dollars were raised by subscription and the present Shed was built and in readiness for the 1938 series of six concerts. Incidentally, the Shed has a seating accommodation for a little over 6,000 people.

[120]

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JOURNAL AMERICAN
AUG 22 1950

Sokolsky's THESE DAYS:

Not All the Great Live in Big Cities

By GEORGE E. SOKOLSKY

SOMETIMES, I am asked why I like to wander away from great topics in the news to the simplicities of life in the Berkshires, where the pine and maple blend with oak, birch and wild cherry to make an atmosphere.

Reporters, like motion picture actors, are typed in the minds of readers. If a peep-hole columnist writes a serious thought, he is sometimes charged with stepping out of his role. If what Pegler calls a double-dome wanders into the by-paths of human interest, he is accused sometimes of deserting his post.

GEORGE E. SOKOLSKY

Life is not a mosaic of big events, which look little, almost microscopic, in history, nor is it the tale of great men who, for a moment only, bestride the pages of newspapers to disappear forever in their obituary columns.

To popularize a Vice-President for a few seconds of eternity, they called him a Veep, but most of our Vice-Presidents, no matter what their ponderosity, are forgotten even in their own generation.

Historic life is a continuous story of a whole people, of simple people as well as those who clamor in the spotlight often of their own devising. I feel that so strongly each Summer as I work in these Berkshire Hills, reading the books, pamphlets and monographs that have accumulated over the season when perhaps the legs move more often than the mind.

AND here, too, there has been the leisure, in the midst of a war, to listen to an enormous quantity of Bach, done as only Koussevitzky and the Boston Symphony can do it at Tanglewood. It is so difficult to listen to music in a hall, in a big city, after having heard Bach's B Minor Mass, with a chorus trained by Hugh Ross, at Tanglewood.

The mountains do something to music, and listening without pressure and leaving the place, without street noises and street smells, gives the listener a chance to recall and to remember not only the music but his emotional responses.

Up here, the folks are simple, too. The other day, my friend, Edward S. Rogers, died at the age of 86. He had, for decades, been the treasurer of the mutual Savings Bank in Lee.

He did not change the world nor leave his impress on the map of nations, but he helped folks when they could not meet their mortgages or when they had to send a better-than-ordinary child to school, or when the husband died and the widow knew nothing about handling her small savings.

That was his job in life and he developed a personality to meet his social responsibilities.

In this very small town, he was a very big man, but that hardly mattered. For his was one of those prodigious memories that knew not about literature and history, but the very essence of our culture.

He could recite most of the best poetry and I have often suspected that some that he quoted to make a point was of his own composition. He was more than acquainted with Beethoven, Brahms, Bach and Mozart. He was one of the founders of Tanglewood.

HE also could recount the genealogy and history of every family in these parts and trusted men by their character rather than by a bank statement. Big city bankers can hardly do that these days, because bank examiners know nothing about character but only read reports. Yet, many a man who failed, and therefore needed help, eventually contributed brilliantly: I cite Thomas Edison as one example.

So Edward Rogers is dead and a new generation steps in with adding machines and even mechanical brains to aid them, but with less of the softness, gentleness and, at the same time, tough common sense that produced the old New England that, it seems centuries ago, built Ohio and Michigan and so much else of America.

One who deals with mighty events needs this respite, or else the perspective is gone and everything seems so important and everybody so colossal.

Perhaps it is because so few of those of us who dwell and toil in cities leave them, as though on retreat, that humility has disappeared from our lives, particularly among our rulers. They strut their little stages, forgetting that as compared with one mountain peak, we are all pigmies in time and space.

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Only the Journal-American brings you George E. Sokolsky's brilliant critiques on world affairs. Enjoying them? Stay with them!

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DEMOCRAT & CHRONICLE
AUG 22 1950

10 Top Soloists, Ensembles Booked for Concert Season

Ten of the top soloists and ensembles now appearing on European and American concert stages will be featured in the 1950-51 Eastman Theater Concert Series A and B, Art hur M. See, executive director of the Rochester Civic Music Association, announced yesterday.

Highlighting the Artists' Series will be a concert presentation of Puccini's "La Boheme" with Erich Leinsdorf, conductor of the Rochester Philharmonic, as musical director. It will be Leinsdorf's first appearance in this series and will also mark his return to the local scene in that role from which, as principal conductor of the Wagnerian wing of the Metropolitan Opera, he gained fame.

Featured with Leinsdorf in the same performance of "La Boheme," which he directed in the Summer series at Chicago's Grant Park, will be the original stars of that production, Rudolf Petrak as Rodofolo and Nancy Carr as Mimi.

Sang Bach Here

Petrak, who was last heard as tenor soloist with the Rochester Philharmonic in Bach's "St. Matthew's Passion," also has appeared with the Baltimore Symphony, Philadelphia La Scala Opera Company and the Pittsburgh Opera Company. Miss Carr, a young radio and concert stage star, who will be making her Rochester debut, is rapidly attaining national fame through her regular appearances on the "Chicago Theater of the Air."

In addition to such returning favorites as the Boston Symphony, Artur Rubinstein, the Ballet Theater, Joseph Szigeti and Marian Anderson, See announced that four artists and ensembles will appear before Eastman audiences for the first time. The Philharmonic Piano Quartet, a group of talented young artists whose wide range of music from the classic repertory to contemporary works has captivated audiences throughout the United States and Canada, will be heard on Nov. 10.

Spanish Troupe Booked

Ann Maria's Spanish Ballet, led by one of Spain's foremost dancers and widely acclaimed while on tour in Central and South America for its brilliant performance of its native flamenco dances, is coming on Dec. 6. Elena Nikoladi, the Greek contralto who won countless laurels in Europe as a star of the Vienna Opera, will appear on Oct. 12, and Tossy Spivakovsky, the young violinist who has been hailed as technically the equal of Paganini and Joachim, is scheduled to be heard on Feb. 23.

See also called attention to the fact that four of the 10 Series Concerts will be heard on nights other than Friday. The complete schedules for both series follow:

Series A

Elena Nikoladi, Thursday, Oct. 12.
Joseph Szigeti, Friday, Nov. 24.
La Boheme, Friday, Jan. 19.
Ballet Theater, Friday, Mar. 9.
Artur Rubinstein, Thursday, Mar. 29.

Series B

Boston Symphony, Thursday, Oct. 19.
Philharmonic Piano Quartet, Friday, Nov. 10.
Ana Maria's Spanish Ballet, Wednesday, Dec. 6.
Marian Anderson, Friday, Feb. 2.
Tossy Spivakovsky, Friday, Feb. 23.

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PATERSON, N. J.
NEWS
AUG 23 1950

Social

Alfred Weiss Completes Season at Tanglewood

Alfred Weiss, Eastside High School faculty member, has returned home recently after spending the Summer season at Tanglewood, scene of the Berkshire Musical Festival, in Massachusetts.

During his six weeks stay at Tanglewood, Mr. Weiss was assigned as the librettist for Jacques Ibet's opera, "Le Roi D'Yvetot", The King of Yvetot, which had its American premiere at the festival. He also had a speaking role as one of the four elders in the presentation of "The King."

The translation of Moussourghsky's "Songs and Dances of Death" and the writing of program notes also were part of Mr. Weiss's work at Tanglewood.

Mr. Weiss reported that the most thrilling experience at Tanglewood was his association with some of the world's most famous artists. He was directly affiliated with Ibet while doing the opera translation and wrote under the supervision of Dr. John Popper, acting head of the opera department at Tanglewood.

Admission to Tanglewood as an active participant demands not only talent, but the ability to apply oneself laboriously to one's assignment. Difficult to obtain, entrance to the workshop is gained only after the applicant has had samples of his material accepted by a board of review and is interviewed by experts in his particular field. Participants are restricted to approximately 395, and this year's group represented 40 States and many foreign nations.

Weiss' work samples were reviewed by Arnold Sungaard, advisor to the librettists, and he was interviewed by Boris Godovsky, radio program director for the Metropolitan Opera Company.

During his six-weeks' stay at the seat of the famous festival Weiss met three Paterson teachers who attended programs there including Harry Levin, Fred Coyle and Ethel Berman. He also reported that one of the administrators of the festival is Miss Gloria Gray, a former Patersonian.

Weiss, who resides with his sister, Mrs. Carl Berkowitz, 295 E. 28th St., is a graduate of New York City College, where he received his B.A. in liberal arts, and Columbia University, where he received an M.A. in English. Born in New York City, he has resided locally for the past five years. His major interests are theater, creative English, ballet and music.

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CHICAGO, ILL. TRIBUNE
AUG 27 1950

Tanglewood Is the Model Music Fete

By Seymour Raven

While yearning for a music festival in fact as well as in name the least we can do is look around us to see how it is being done by those who have wanted one badly enough to make one. The model continues to be the Berkshire festival at Tanglewood largely because of the enlightened leadership of Serge Koussevitzky, but also because significant groups of Musicians, students, and supporters have learned that the only glad hand worth getting is in the waving motion of a great director, the only lip service to be tolerated is the kind that plays clarinets and French horns, and that the only advertising needed is the kind that makes itself out of accomplishment, not proclamations.

In its summer season just ended, the Berkshire festival—if you like to look first at dollars and attendance—drew more than $240,000 to its box office, representing the spending of almost 179,000 customers. This does not include the 50,000 or so who gained admittance to the separate students' concerts as donors—"Friends of the Berkshire Music Center" they are called.

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The big attraction, of course, is the Boston Symphony orchestra, with Mr. Koussevitzky and guest conductors on the podium. But it is not the only draw. There are smaller scale concerts, chamber music programs, recitals, and operatic presentations. Some of these are staged as fully professional offerings; others are part of student activity.

Students are numerous and active. There were 395 of them at the center this year, streaming in from 37 states and 15 foreign countries. Of these, 156 had scholarships. It is worth a chuckle to those who do not swoon at the sight of a cap and gown to learn that "accreditation," that element in education which is supposed to "open doors," rates something like a yawn at the Berkshire center. Surely accreditation and diplomas have their value, but where first things are truly first the prior consideration continues to be education. That has it, and in a new experience, which is an initiation, it earns its own way. They brought Jacques Ibert from France this summer to be their composer in residence. It was his first American visit and they honored him with the production of his opera "Le Roi d'Yvetot."

But Tanglewood also staged "The Jumping Frog of Calaveras County," Lukas Foss' comic opera by way of Mark Twain. Who is Mr. Foss? Living in Chicago you might have scant way of knowing. Born in 1922, he was the youngest composer ever to have won the Guggenheim fellowship, and gained a Prix de Rome besides. Mr. Foss now is on the Berkshire faculty. His orchestral music has been performed by Fritz Reiner, Pierre Monteux, Artur Rodzinski and Mr. Koussevitzky, four conductors who are quite unlike each other in many respects but at the very top in public choice.

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Mr. Foss must have something of what it takes, and thus you find him and his music at Tanglewood. But not to the exclusion of Bach or Mozart, or other great composers of earlier eras.

Of Bach alone the Berkshire festival performed six Brandenburg concertos, four suites, six

Serge Koussevitzky

other concertos for various instrumental groupings, eight cantatas, a whole string of organ works, several piano pieces, The Art of the Fugue arranged for string quartet, four partitas and three sonatas for violin, miscellaneous vocal music, AND lectures on Bach by Arthur Mendel, Hans David, and Julius Herford.

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Mozart, Beethoven, Debussy, Bruckner, Berlioz—these and many more of the established repertory while the newest composers get their hearings, too. The list cannot be complete in this article, nor can a full description of the activities be undertaken. The file of one season's activities is several inches thick—for even many of the "press handouts" make good reading.

This, you see, is indeed a festival in fact. It has a great director, but more. It has a great professional orchestra, but much more. It has a flourishing school, but much beyond this. It has a comprehensive repertory, but still more. It has scores of thousands of patrons. But beyond this it has countless thousands all over America who hope and plan for their first opportunity to visit Tanglewood and hear its music. THAT is what you call a festival.

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DENVER, COLO. POST
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'These Days,' by George E. Sokolsky

Respite in the Hills Restores Perspective on Life

SOMETIMES, I am asked why I like to wander away from great topics in the news to the simplicities of life in the Berkshires, where the pine and maple blend with oak, birch and wild cherry to make an atmosphere.

Sokolsky.

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Life is not a mosaic of big events, which look little, almost microscopic, in history, nor is it the tale of great men who, for a moment only, bestride the pages of newspapers to disappear forever in their obituary columns. To popularize a vice president for a few seconds of eternity, they call him a veep, but most of our vice presidents, no matter what their ponderosity, are forgotten even in their own generation.

Historic life is a continuous story of a whole people, of simple people as well as those who clamor in the spotlight often of their own devising. I feel that so strongly each summer as I work in these Berkshire hills, reading the books, pamphlets and monographs that have accumulated over the season when perhaps the legs move more often than the mind.

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AND here, too, there has been the leisure, in the midst of a war, to listen to an enormous quantity of Bach, done as only Koussevitsky and the Boston Symphony can do it at Tanglewood. It is so difficult to listen to music in a hall, in a big city, after having heard Bach's B minor mass, with a chorus trained by Hugh Ross, at Tanglewood. The mountains do something to the music, and listening without pressure and leaving the place, without street noises and street smells, gives the listener a chance to recall and remember not only the music but his emotional responses.

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AUG 23 1950

Strange Behavior

Serge Prokofieff, Russian composer, was applauded by Americans this month, along with Mrs. Elinor Roosevelt and the Boston Symphony orchestra, the occasion being a gala performance of the Russian's "Peter and the Wolf" story for narrator and orchestra, Mrs. Roosevelt being the story teller.

It now appears that at the very moment Americans were saying what a charming composer Prokofieff was, the Russian music writer was announcing that he had written a new oratorio, "On Guard of Peace," eulogizing Soviet peace efforts and "depicting the sinister, evil voices of the warmongers and Wall Street merchants on their way to Korea."

If Prokofieff made the statement about Russian peace yearnings and Wall Street warmongers without promptings, the utterance adds up to peculiar behavior for an artist of Prokofieff's stature. If he was required by the kremlin to make the statement, that order amounts to ugly behavior by a government toward an artist, but the action would not be unusual in a communist regime where science as well as art are now in the realm of politics.

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LOS ANGELES, CAL. TIMES
AUG 27 1950

Orchestra Invites Two

Serge Koussevitzky and Pierre Monteux, both former conductors of the Boston Symphony Orchestra, have been invited by Charles Munch the present conductor, to conduct concerts in Boston and other cities next season while he is on a midyear vacation. Munch will return to this country to open the orchestra's 70th season on Oct. 6.

According to announcement by Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra, the organization will lose an expected $165,000 of additional income which would have been the result of tax exemption—the proposed Federal measure ruled out by the war emergency. Cabot states the orchestra is without funds to meet its deficits.

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NEWARK, N. J.
NEWS
AUG 23 1950

Versatile Singer

Manfred Hecht, Newark Cantor, Doubles in Ope
Preparing Town Hall Recital

BY DAVID STEINBERG

New Jersey music lovers, making the Summer pilgrimage to the final week of Berkshire Music Festival at Tanglewood, [illegible]side Lenox, Mass., were rewarded with the premiere American performance of Jacques Ibert's opera, "The King of Yvetot," with the composer conducting. Some may have recognized the big barytone who sang the title role effectively. He was Manfred Hecht, cantor of Temple B'nai Jeshurun in Newark who was featured in "Bittersweet" and "New Moon" at the Paper Mill Playhouse in 1946. He sang at last year's combined Thanksgiving Day services in Newark and has been heard elsewhere in concerts.

"The King of Yvetot" was the second opera premiered at Tanglewood in which Hecht was prominent. At Boris Goldovsky's invitation last Summer he created the role of Sid in Benjamin Britten's "Albert Herring," offered for the first time in America. He repeated the role for the New England Opera Theater Company's production of the work at the Boston Opera House. Another premiere in which Hecht figured prominently was the Television Opera Theater version of "La Traviata," broadcast over CBS.

Because of his success in the Britten work, Hecht was invited to participate in the Ibert opera. "Goldovsky asked me to sing 'Yvetot,'" the black-haired singer told us the other day. "He spoke to me about it last April. It was a thrill for me to sing the opera with Ibert conducting."

Cantor in '48

Hecht, who became cantor at B'nai Jeshurun in 1948, 10 years after arriving in this country from his native Vienna, had originally studied to be a physician. His mother, Ada Hecht, was a well-known soprano, saw to it that he combined musical education with his medical studies. When he entered medical school, after graduation from high school, he continued his vocal studies extra-curricularly.

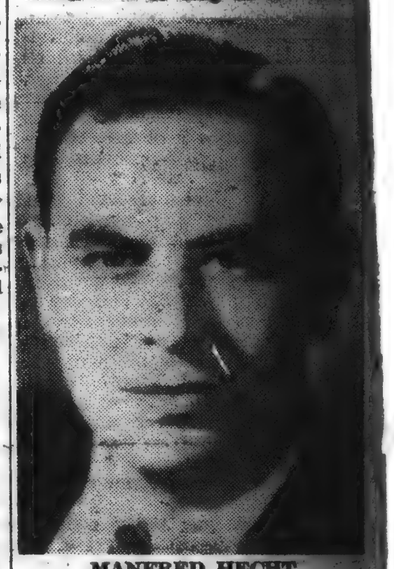
"Most of my important voice training was obtained in America," Hecht pointed out. "When I came here in 1938 I concentrated on acquiring a repertoire for concert and opera."

Instead of concert and opera, he was signed for the Broadway show, 'Lady in the Dark," in 1940. He continued studying opera during the run of the show and gave his first full-length concert recital at Friendship House in New York in 1941.

In 'Follies'

Then came other engagements—soloist with the New York City Symphony; leads in Pergolese's "La Serva Padrona," and Hindemith's "Hin Und Zurueck" at the Adirondacks Music Festival; a Fall engagement with the New Opera Company, and back to Broadway again in the "Ziegfeld Follies of 1943," which starred Milton Berle.

In the Army, Hecht served in the Intelligence Department but found time to sing in 300 bond



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NEWARK

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CECIL SMITH

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[123]

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Manfred Hecht, Newark Cantor, Doubles in Opera Preparing Town Hall Recital

BY DAVID STEINBERG

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Lenin's error, Johnson writes, was the historical equivalent of Alexander's drunkenness. So, he might have added, is our own; and now the horrors are upon us. Johnson's book is in part the story of what brought them on, and in part an account of the developing political wisdom with which Americans may fight them off.

Shrewdly and wittily told, it is a story which he unfolds as a synoptic view of these 50 years as reflected in the four giants, Wilson, Lenin, Roosevelt and Stalin, some of whose doings Johnson has chosen to inspect. As one reads these pages against the current headlines and their threat of things to come, one becomes aware of a frightening gap—not in the telling, but in the tale itself: Americans have never had a really tough time of it, in sharp and willing sacrifice in the face of sustained and present danger. With such a time now near, the average American seems instead preoccupied with 50 pounds of

Los Angeles, failed to pace the music with enough spirit, and kept his nose buried in the score so continually that he could not give much help or stimulus to the people on the stage.

The singers had been properly coached to reproduce the correct notes, but they delivered the English translation with appalling care to be intelligible, and as a result the lyric flow of the very pretty music was obstructed. The translator, Henry Reese, vacillated between filling out trite rhyme patterns and endeavoring to limber up the diction with coarse touches of Americanese. Except in the orchestra pit, where a student orchestra inferior to those in other years nevertheless struggled honorably to measure up to the presumptions of the vivid instrumentation, little that happened bore much relation to the work Ibert conceived. Out in the audience, Ibert, wearing a beret and a short raincoat, sought to look happy as he sat the evening out with Serge Koussevitzky, under whose administration the miscarriage of operatic justice took place.

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GAZETTE
SEP 2 - 1950

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If he had heard "Le Roi d'Yvetot" at Tanglewood, Thomson would have realized how stubbornly the very qualities that make French opera perfect for its own audience resist transmutation into the terms of another language and culture. The satiric edge of the libretto, a *jeu d'esprit* about politics and revolution laid in the fourteenth-century principality of Yvetot, was hopelessly dulled. References to legend and parallels with history went over the heads of the audience; the English words substituted slapstick for wit; and the actors indulged desperately in horseplay in an effort to make the story funny on the surface, since they could not get to the heart of it.

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The stage director (in the sabbatical absence of Boris Goldovsky), F. Cowles Strickland of the Stanford University faculty, treated the ensembles—of which "Le Roi d'Yvetot" is largely composed—much as though he planned to send photographs of the production to the annual Tributary Theatre issue of the old *Theatre Arts* magazine. He tried to dress up the stage without, seemingly, having read the libretto carefully enough to find out what the lines and action meant. The conductor, Jan Popper of the University of California at

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GUNNAR LEISTIKOW
248 WEST 10TH STREET
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Musikalske festspill i Amerika

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Her: det er plassen utenfor konserthuset i Tanglewood. Den er laget for dette, den er velholdt og nystelt, og konserthusets dører står vidt åpne, så ikke bare festspillenes stamgjester på de dyrt reserverte plasser inne i salen, men også de 5—6000 ganske alminnelige mennesker som leirer seg utenfor, kan høre.

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Nå var alt klart til å realisere Koussevitzkys kjærkomne tanke, og sommeren 1940 ble friluftskonservatoriet åpnet. Det var 2 elev-symfoniorkestre, og en gruppe dirigentelever som Koussevitzky hadde valt ut og undervist selv. Det var et festspillkor, en operaskole og kursus i komponering og kordireksjon. Året etter kom en avdeling for kammermusikk til. Den var ledet av Gregor Piatigorsky.

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Elevene strømmet til fra hele verden, og mange måtte avvises fordi det ikke var plass. Da Amerika kom med i krigen lukket skolen. I juli 1946 ble den åpnet igjen. Nå er der bortimot 500 elever fra 16 forskjellige land. Men en kan heller ikke tenke seg mer inspirerende omgivelser til kunstnerisk utfoldelse enn Berkshirefjellenes smilende skjønnhet.

Mesteparten av undervisningen i friluftskonservatoriet i Tanglewood foregår på gressplenene.

Traveler, July 11

[125]

NEW HAVEN, CONN.
REGISTER
SEP 29 1950

FESTIVAL END BRINGS SLUMP TO TANGLEWOOD

Berkshire Promoters Cast About For Ways to Extend Short Season

Pittsfield, Mass., Sept. 23—(AP)—The Berkshire summer season, which used to extend from July 4 to Labor Day, now is lopped off in early August by the very bonanza that put it in the $15,000,000 class.

The closing of Tanglewood after the second weekend of August nearly prostrates the resort season here at a time when Cape Cod, still knee-deep in tourists, is gleefully laying snares for the late-September trade.

Seek New Means

Now Berkshire promoters are casting about for means to plug the entertainment gap between the final Tanglewood concert and the Labor Day weekend.

No question about it, Tanglewood put the Berkshire hotel business back on its feet and made tourists the country's second largest industry. Tanglewood, innkeepers say, it is great—as far as it goes. That's the point.

The summer trade once kept hostelries here comfortably filled for three months, and dowagers rocked on hotel porches from mid-June into September, in the days when Lenox was the landlocked Newport. In the slump that followed, the birth of Tanglewood came as a high-octane reviver. Hotels expanded to take on the new business. Private estates were sold and adapted to roomers. Overnight cabins sprang up and tourist signs appeared before every home with an extra bedroom.

The Berkshire Festival, however, has concentrated the season into preliminary early-July concerts and the three peak weekends of programs in the shed. As soon as they stop the music, the customers leave, and managers of big summer hotels and converted estates look glumly through rooms that too often remain empty till the following year.

Tourists Drop Off

A few of the inns withstand the tourist drop-off by offering a package of organized entertainment. Not depending on the festival alone to amuse their guests, they set up a relatively inexpensive program of hayrides, barbeques, horseback riding and the sort, and in mid-September they're still going strong.

The bigger hotels are looking to conventions to put them back over the break-even mark. In fact, they've been so successful in this field, that southern Berkshire will have more convening delegates this month and next than ever before.

But the real answer to an extension of the summer season lies, many observers feel, not in conventions, but in a practical idea for use of the 6,000-seat shed on the Tanglewood grounds.

To this problem, the Berkshire Hills Conference, the country's promotion agency, has applied itself for a half-dozen years. Suggestions have not been lacking from organizations eager to lease the well-publicized shed, and after the latest proposal the management of the Boston Symphony Orchestra probably feels it has heard everything. It listens sympathetically to each new proposition, then gently urges the necessity of maintaining the classical atmosphere of Tanglewood.

The hard-worked Boston Symphony itself wants to give its players a vacation between the festival closing and the orchestra's opening at home. Other symphony orchestras, it has been suggested here, might be invited to appear at Lenox in programs following the regular season. This, though, could mean that Summer receipts, while extended over a longer period, would be spread thinner; and an objection is foreseen from the Boston Symphony, which weathered the rough going in the early lean years and established the prestige of the place.

Whatever the answer, until it is found, the bridging of the late-Summer gap will remain the biggest resort problem facing this area.

PERSONAL POSTCARD

DR. SERGE KOUSSEVITZKY,
Conductor, Boston Symphony,
Retired,
Boston, Mass.
Dear Dr. Koussevitzky:

We read that you are not happy about the action of the trustees of the Berkshire Music Festival in getting a guest conductor without consulting you. We don't know the merits of the issue. But we do know that we hope nothing mars the harmony of the festival or detracts in any way from your important service to that great occasion.

BOSTON COMMON.

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Hard Working Music Center

By ELLIOTT KIRK VERNER

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The scene of the festival is a spacious tract high in the Berkshire Mountains. There are three concert halls and many practice rooms as well as a large cafeteria and music store. The shed alone contains 6,000 seats with room for 8,000 more on the green lawns.

Tanglewood is primarily a music school for advanced students, who may be vocalists, instrumentalists, composers, or conductors.

In this setting the young musicians break away from the private lessons and classes on theory which they encounter during the winter. Applying their years of training to actual performances, they learn to work under the hard, fast-moving conditions which they will meet in professional life.

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For all those in training, there was a hard daily grind. Members of the student orchestra rehearsed daily for their Friday night concert. Others played in the opera orchestra or practiced for the Sunday morning chamber music concerts. The advanced vocalist might have been in several operas and many opera scenes, which was taxing on both mind and body, but the result was practical operatic experience. The student composer had his works performed by the orchestra or in the Composers' Forum on Sunday nights, where they were discussed by musicians and observers. The conductor works with the student orchestra under the personal supervision of Dr. Koussevitzky.

Each department is headed by some of the great figures in the musical field. Jacques Ibert and Aaron Copland are in charge of composition; Boris Goldovsky, Jan Popper and Sarah Caldwell direct the opera department. The roster of the conducting staff contained names such as Leonard Bernstein, Eleazor de Carvalho, Richard Burgin, Lukas Foss, and Dr. Koussevitzky himself, all of whom conducted portions of the student orchestra programs.

William Kroll and Gregor Piatigorsky were chamber music coaches, E. Power Biggs was organist, and Hugh Ross choral conductor. This impressive list was strengthened by many fine musicians from the Boston Symphony Orchestra and schools such as Juilliard and Curtis.

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First, the shed was built by Eliel Sarrianin and Joseph Franz with donations made by the people who were thoroughly drenched in a storm that washed out the tent where the first concerts were held. The storm was the start of the development that eventually gave Tanglewood the extensive physical plant which it has today.

A chamber music hall with 300 seats inside and an equal number outside was designed and built by Sarrianin. It featured a suspended roof, making it unnecessary to have supporting pillars in the hall. This was a unique acoustical engineering project. Several years later, the same principle was applied to the theater-concert-hall. This building, having 1,200 seats and accommodations for 5,000 on the lawn, added greatly to the number of people that could attend the smaller concerts.

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However, there are three public Boston Symphony rehearsals and a day is set aside for public inspection of the facilities, which is appropriately called "Tanglewood on Parade." So with these unique offerings plus 60 concerts, one can hardly call Tanglewood the home of the few and privileged.

The beautiful setting is ideal for those who wish to sit on the lawns for the concerts and for the students who may want to practice under a tree or in a clump of bushes. Thousands utilize this unusual privilege, some from necessity, most from volition.

GUNNAR LEISTIKOW
248 WEST 10TH STREET
NEW YORK 14, N. Y.

VERDENS GANG Lørdag, Oslo, Norway

Lørdag 26. august 1950

Musikalske festspill i Amerika

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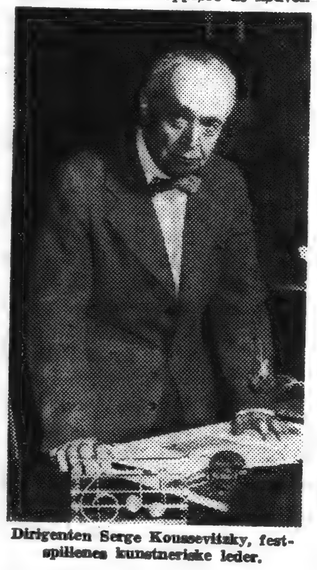

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The beautiful setting is ideal for those who wish to sit on the lawns for the concerts and for the students who may want to practice under a tree or in a clump of bushes. Thousands utilize this unusual privilege, some from necessity, most from volition.

NEW HAVEN, CONN.
REGISTER
SEP 23 1950

FESTIVAL END BRINGS SLUMP TO TANGLEWOOD

Berkshire Promoters Cast About For Ways to Extend Short Season

Pittsfield, Mass., Sept. 23—(AP)—The Berkshire summer season, which used to extend from July 4 to Labor Day, now is lopped off in early August by the very bonanza that put it in the $15,000,000 class.

The closing of Tanglewood after the second weekend of August nearly prostrates the resort season here at a time when Cape Cod, still knee-deep in tourists, is gleefully laying snares for the late-September trade.

Seek New Means

Now Berkshire promoters are casting about for means to plug the entertainment gap between the final Tanglewood concert and the Labor Day weekend.

No question about it, Tanglewood put the Berkshire hotel business back on its feet and made tourists the country's second largest industry. Tanglewood, innkeepers say, it is great—as far as it goes. That's the point.

The summer trade once kept hostelries here comfortably filled for three months, and dowagers rocked on hotel porches from mid-June into September, in the days when Lenox was the landlocked Newport. In the slump that followed, the birth of Tanglewood came as a high-octane reviver. Hotels expanded to take on the new business. Private estates were sold and adapted to roomers. Overnight cabins sprang up and tourist signs appeared before every home with an extra bedroom.

The Berkshire Festival, however, has concentrated the season into preliminary early-July concerts and the three peak weekends of programs in the shed. As soon as they stop the music, the customers leave, and managers of big summer hotels and converted estates look glumly through rooms that too often remain empty till the following year.

Tourists Drop Off

A few of the inns withstand the tourist drop-off by offering a package of organized entertainment. Not depending on the festival alone to amuse their guests, they set up a relatively inexpensive program of hayrides, barbeques, horseback riding and the sort, and in mid-September they're still going strong.

The bigger hotels are looking to conventions to put them back over the break-even mark. In fact, they've been so successful in this field, that southern Berkshire will have more convening delegates this month and next than ever before.

But the real answer to an extension of the summer season lies, many observers feel, not in conventions, but in a practical idea for use of the 6,000-seat shed on the Tanglewood grounds.

To this problem, the Berkshire Hills Conference, the country's promotion agency, has applied itself for a half-dozen years. Suggestions have not been lacking from organizations eager to lease the well-publicized shed, and after the latest proposal the management of the Boston Symphony Orchestra probably feels it has heard everything. It listens sympathetically to each new proposition, then gently urges the necessity of maintaining the classical atmosphere of Tanglewood.

The hard-worked Boston Symphony itself wants to give its players a vacation between the festival closing and the orchestra's opening at home. Other symphony orchestras, it has been suggested here, might be invited to appear at Lenox in programs following the regular season. This, though, could mean that Summer receipts, while extended over a longer period, would be spread thinner; and an objection is foreseen from the Boston Symphony, which weathered the rough going in the early lean years and established the prestige of the place.

Whatever the answer, until it is found, the bridging of the late-Summer gap will remain the biggest resort problem facing this area.

PERSONAL POSTCARD

DR. SERGE KOUSSEVITZKY,
Conductor, Boston Symphony,
Retired,
Boston, Mass.

Dear Dr. Koussevitzky:

We read that you are not happy about the action of the trustees of the Berkshire Music Festival in getting a guest conductor without consulting you. We don't know the merits of the issue. But we do know that we hope nothing mars the harmony of the festival or detracts in any way from your important service to that great occasion.

BOSTON COMMON.

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1951

BUFFALO, N. Y.
NEWS
JUL 30 1951

BERKSHIRE FESTIVAL TENDERS TRIBUTE TO KOUSSEVITZKY

By THEODOLINDA C. BORIS
BUFFALO EVENING NEWS Music Critic.

LENOX, Mass., July 30. — "We shall play Mozart's Masonic funeral music in memory of Dr. Serge Koussevitzky. We ask when this music is over that you do not applaud but that you keep standing for a moment of silence."

With these words prefacing the initial work on the program, Charles Munch set the solemn mood that pervaded the opening concert of the main series of the Berkshire Festival concerts.

During the moment of silence there must have been in every concert-goer's mind warm thoughts of Dr. Koussevitzky, the man of inexhaustible spirit who had made the Boston Symphony one of the world's greatest orchestras — the man whose deep dedication to music had made come true the dreams of the Berkshire Festival and the Berkshire Music Center.

Munch Is Worthy Successor

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As it happened, the day would have been her husband's 77th birthday. Old timers at Tanglewood, and center faculty and staff members found themselves reminiscing about birthday celebrations of previous years.

Mr. Munch, conductor of the Boston Symphony since Dr. Koussevitzky became its conductor emeritus two years ago, is, as Buffalonians have noted at his two concerts with the Bostonian in Kleinhans Music Hall, an eminently worthy successor to his distinguished colleague.

Thursday evening this listener was impressed anew with the warmth and strength of his musical feeling, with his dynamic interpretations and also with the delicacy and sensitiveness of his approach.

Makes Program Glow

Completely absorbed in his music, he retains what many conductors do not—an enthusiasm so youthful and so enthusiastic that frequently he is carried away completely and you hear an interpretation quite different from the accepted one.

The other works on Thursday's program—Schumann's Fourth Symphony and Berlioz' Fantastic Symphony—glowed under his directing.

The Schumann reflects the joy and happiness of the time of its composition, which was within a year of Robert's marriage to Clara Wieck. It is a young, romantic work, overflowing with song and quite free of moody introspection or melancholy. And so it was played, with enthusiasm, warmth and a kind of bursting gladness.

The impact of the Berlioz was little short of stunning. We have heard Mr. Munch and the orchestra play this in Buffalo, and were overwhelmed by it. On this occasion, though, the Bostonians practically "raised the roof" with it.

American Works Given

There was an ovation for Mr. Munch and the players at the close of the program. The brilliant audience included many notables, among them Mrs. Franklin D. Roosevelt and the French ambassador to the U. S., Henri Bonnet, and his wife.

A sensitive performance of Brahms' Second Piano Concerto by the Chilean virtuoso, Claudio Arrau, made Saturday evening's concert also memorable. Other works were Prokofieff's Sixth Symphony, brilliantly performed, and Weber Oberon Overture, a delightful reading.

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Mr. Munch's distinctive fits and the Boston Symphony's new-found freedom were beautifully in evidence in the two symphonies — Schubert's Fourth ("tragic") symphony and Franck's Symphony in D Minor.

Dramatically Effective

The Schubert, which is "tragic" only in the brief opening adagio, sang its way with delicious simplicity and dignity into the listeners' hearts.

The Franck was another story. This reading was no solemn testament of religious faith, nor a studied presentation of rich and lush tonal texture per se. Mr. Munch made it an outpouring so ebullient, so impetuous and at times so exaggerated that one heard it as for the first time. Even if one felt some misgivings about the interpretation, there was no denying its dramatic effectiveness.

A tremendous ovation was accorded the director and players at the close of this concert.

Mr. Munch will conduct four of the remaining festival concerts Thursday and Saturday and Aug. 11 and 12. Eleazar de Carvalho will conduct next Sunday afternoon and Leonard Bernstein on the evening of Aug. 9, when Beethoven's Missa Solemnis will be performed in memory of Dr. Koussevitzky.

This evening Boris Goldovsky will conduct the first of two performances of Tchaikovsky's "Pique Dame," the opera which was to have marked Dr. Koussevitzky's debut in this country as an opera-conductor.

N.Y. Times Sunday June 24 1951

ADAGIO

A Wreath for Serge Koussevitzky

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His baton in the little interlude
Of silence, marking the unbroken mood
Wherein it had bound his hearers. Then, full-tide,
Crashed the applause that would not be denied
For such another moment;—still renewed
Through many more, till Music's happy brood
With their own tribute had been satisfied.
Great master, say we "Hail," but not "Farewell"!
No connotation of forgetfulness
Shall cloud our parting; an undying ember
Glows in our hearts. We can evoke the spell
Of flame,—of fury,—or of quietness
You laid upon our souls. We shall remember.

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THE ART
NEW YOR
AUG 1 - 1951

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The 1951 exhibition, assembled through the assistance of Joseph Luyber, former director of the Luyber Gallery, includes loans from the Rehn, Babcock, Macbeth, Midtown, Passedoit, Kraushaar and Contemporary Arts galleries of New York.

Among the artists represented in this summer annual are Hopper, Marsh, Speicher, Pleissner, Carroll, Bouché, Heliker, Mattson, Dodd, Sol Wilson and Charlot. A total of 67 paintings is augmented by Stow Wengenroth lithographs and Joseph Barber watercolors.

Objective of the art center, according to Jacobsson, is "to fill the same place in the art world that the nearby Berkshire Music Center at Tanglewood fills in the music world . . . an objective based on a real need rather than the simple coincidence of geographical location."

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WATERBURY, CONN.
AMERICAN
AUG 3 - 1951

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(Special to The American)

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Plenty of seats were available in the lofty Music Shed at concert time. However, the hardy souls swathed in blankets, topcoats and heavy wool sweaters, listening from the spacious lawns, raised audience figures to a respectable 7,600.

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It was in Ravel's "Rapsodie Espagnole" and Roussel's Symphony No. 3 in G minor, though, that he reached the evening's peak. No soothing soporifics, their stimulation and excitement were powerfully conveyed to the audience.

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FZ

HOLYOKE TRANSCRIPT

6 June 1951

Serge Koussevitzky

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We here in Holyoke have felt the magic of his surpassing reach as an interpreter of great music. He has drawn thousands of us to Tanglewood during the past dozen years.

Scores of students have gone up to Tanglewood for the Berkshire Music Center. There they could have for teachers the men and women that Koussevitzky, as the great maestro of the times, summoned to expand what music means among the young students of America.

This was the one country ready, and the Boston Symphony orchestra, for years the most secure in greatness of American orchestras, was seeking a new conductor when Koussevitzky was also ready for a new land.

He had been driven from his beloved Mother Russia by the new Soviet order. He was Russia's sensation in music. The people wanted to listen to him. The Soviet would not let him have the money he was earning. He wanted to be free.

The rest of Europe was applauding as he went from Berlin to Paris, and back and forth to build great orchestras.

But the Boston Symphony was calling. He made it one of the greatest Symphony orchestras in the world. He re-invigorated it. It was his idea that music cannot be a static art. It must express each era and period while it holds to the great immortal classics.

Beyond his passion for music Koussevitzky was through his life a leader of men. He could move his orchestra to absolute following. He understood his men. He understood his audiences as well. He could compel something like adoration from his audiences as well as his men with their eyes on his baton. He was so sure of his men that they did incredibly noble work backed up by that faith.

Koussevitzky with all his dynamic powers was not of the showman type. Of course he loved the adulation of his orchestra and his audiences. Who doesn't? No one who has been following music as an outsider, as well as the growing musical factors in American life but can sense that there is something more stirring in American culture since Koussevitzky came here twenty-seven years ago.

One reason is that the maestro chose to use his great orchestra to teach music lovers the new creations of the new composers. He invited gifted men to lead his orchestra. He liked to go visiting with other musical groups. He had tremendous interest in the music of new Israel. It was something for him to go to Israel last summer and train a great orchestra and bring it to the United States, and that with the support of the other American orchestra leaders.

The impulse that we, here in Holyoke, have had from Serge Koussevitzky is world wide. There were a few months last year when there seemed a breach between the management of the Boston Symphony and the greatest of the long line of great musicians they have brought to Boston. Happily, that was healed. The programs for the next Tanglewood season give Koussevitzky as the conductor for the final concert just as he was last year and the year before.

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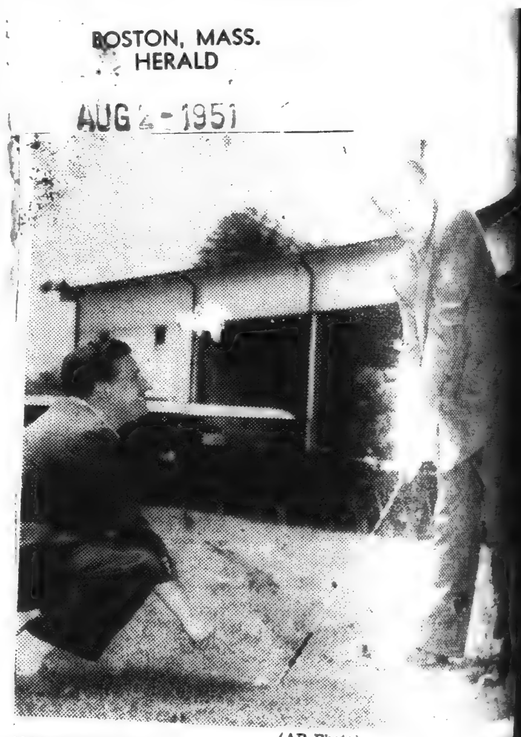
There he had his permanent home in the last years of his life. There he could say with the Psalmist, "I will lift up mine eyes unto the hills." It is all very fitting. It is like the grand Amen to one of the very great leaders of music in the current period of the world with so much that is new pressing on the great old world of music and making it the richer.

That the people of New England, of cultured Boston, and of the Berkshire Hills alike, should have the privilege of closeness to Serge Koussevitzky is one of the blessings which cannot end with the garlands laid on his bier today.

BOSTON, MASS.
HERALD
AUG 2 - 1951



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[129]

BUFFALO EVENING NEWS

JUL 30 1951

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NEW YORK TIMES
Sunday, June 24, 1951

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NEW YORK, N. Y.
AUG 1 - 1951

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F'2

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BOSTON, MASS.
HERALD
AUG 2 - 1951

(AP Photo)

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[129]

SYRACUSE, N. Y.
HERALD-AMERICAN

Leonard Bernstein, at the piano, with Adele Addison, soprano; Eunice Alberts, contralto; James Pease, bass and David Lloyd, tennor, left to right, go over the score of Beethoven's "Missa Solemnis" in preparation for a memorial concert to Dr. Serge Koussevitzky in Tanglewood's Music Shed next Thursday night, with the Boston Symphony Orchestra.

Civic University Orchestra Will Close Season Aug. 8; Music in 'Tanglewood'

By E. V. W.

This [illegible] 1826. Mendelssohn, 17, about to finish the [illegible] Night's Dream" overture. In 1935, in [illegible] Nazi settings by Weissmann and Wagner-Regent, commissioned by the Nazis, were ordered played to replace the original.

THE FINAL CONCERT of the summer series of the Civic [illegible] Symphony Orchestra is set for Wednesday night at 8:15 [illegible] Thornden Park Amphitheater, Dr. Alexander Capurso [illegible]. Should weather be rainy, the concert will be moved [illegible] Crouse auditorium.

THE CONCERT series is pre- [illegible] of the Syracuse Depart- [illegible] Parks Thomas A. Barry; [illegible] and the College of [illegible] Syracuse University, L. [illegible] with Mrs. H. Win- [illegible] Civic Music Committee chairman; [illegible] O'Brien, orchestral [illegible] Syracuse Trust [illegible] and Deposit Co. [illegible] Bank and Trust [illegible] Savings Bank.

THE PROGRAM Aug. 8 will [illegible] symphonic selec- [illegible] and Ludmilla," [illegible] Italian Sym- [illegible] Marriage" [illegible] Caesar [illegible] Smith [illegible]

BOSTON, MASS.
MORNING GLOBE

Women of Audiences at Tanglewood Get Real Dressing-Down

LENOX Aug. 2—Sibelius and [illegible] Stravinsky and slacks [illegible] don't mix. It's . . . well, [illegible]

[illegible]B—Boston Symphon [illegible] (right) tries to finc [illegible]w practice swings dur- [illegible]wood, Lenox. James [illegible]ard hole-in-one at the [illegible]e maestro. Stagliano

[illegible] Madam Would . . .

[illegible]—Please [illegible] the sum-

NEW YORK, N. Y.
JOURNAL-AMERICAN

AUG 5 - 1951

MUSIC

By Miles Kastendieck

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Over 40 years have passed since "Pique Dame" had its Metropolitan premiere; over 30 since "Eugene Onegin" received its first Metropolitan mounting. "Onegin" received seven performances in two seasons. Tchaikowsky did not gain any security in the favor of New York operagoers.

Revivals of both works in recent years suggest that they are not destined to be completely forgotten. One of the New Opera Company's most successful productions was that of "Pique Dame." The New York City Opera Company may be credited for resuscitating "Eugene Onegin." The production of "Pique Dame" by the students of the Berkshire Music Center this last week is, therefore, of more than passing interest.

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LESS well-known, "Pique Dame" or "The Queen of Spades" may be well worth cultivating. In the English translation by Boris Goldovsky it disclosed itself as a piece of musical theatre full of atmosphere and potential excitement.

The work has enough dramatic or melodramatic qualities to fuse with its lyricism and make possible a first-class production. Perhaps its elaborate scenic demands of seven sets have proved a handicap in its recreation, but the lavish simplicity of the Tanglewood production showed what can be done when the spirit is willing.

This is not the first time that the opera department of the Berkshire Music Center has made a definite contribution toward operatic enterprise. The performance of "The Queen of Spades" last Monday night took two acts to get underway, but the third act caught fire.

With all the impetus of Tchaikowsky's gift and all the facilities of modern opera production, it suggested what might be done under professional auspices. Serge Koussevitzky's desire to produce the work and Mr. Goldovsky's achievement in bringing it to fruition resulted in a most stimulating achievement.

[illegible] from
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

AUG 1 - 1951

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

AUG 6 - 1951

Music

Munch Scales Heights at Tanglewood

By ROBERT BAGAR.

LENOX, Mass., Aug. 6.—It is quite evident that Charles Munch has made the grade (as if he needed to) as the successor to as the successor to Serge Koussevitzky here at the Tanglewood Symphonic Concerts.

The public receives him with enthusiasm the moment he appears on stage, and his contducting, which so far has been first class, often gets thunderous demonstrations.

On Saturday evening he led the Boston Symphony through a well varied program. It began with Handel "Water Music" suite, on to Bartok's Music for Strings, Percussion and Celesta, arrived at Ravel's "Daphnis and Chole" (Suite No. 2) and wound up with Saint-Saens Third symphony.

Splendid Variety.

Now, if you like variety there it is, nicely packaged, all shiny and, if not new, attractive anyway.

We had a perfectly swell opportunity to observe Mr. Munch's intelligent restraint in a work like Ravel's ballet music. If, on occasion this piece has enthralled us by the lushness of a performance, the emphasizing of its sensuous lyricism, it showed that one could take it very much in stride in the manner of batonist Munch, a manner thoroughly unmannered, yet, as in this work, completely expressive.

The Ravel score had the advantage of voices, supported by the Festival Chorus (prepared by Hugh Ross). Not always do we receive this vocal dividend, since most of the time the work is done purely instrumentally.

Another Quality Added.

I think that the human sounds added another quality to the music, a sort of eerie, faroff thing that seems to fit its mercurial phrases compellingly, indeed.

Also, and this is something of a confession, I hadn't expected the conductor's rendering to come up to his own brilliant version on London Decca records. Why I should not, I'll never know, but that was my attitude pre-performance.

I must say, however, that not only did Mr. Munch equal but—in some respect—actually surpassed himself. And the more the pleasure, of course.

The Bartok, a strangely compact, tightly knit creation (that's what it is), made me think of such things as all the ills of the world held in check by the lid of Pandora's Box. The tension is terrific, close, trembling with anxiety to burst loose. It's an amazing work, and it was given an amazing performance, filled with extraordinary playing by the Bostonians, who—believe me—must have been quite happy when the music ended.

Genially Treated.

Handel and Saint-Saens were genially treated, as you might expect. The latter calling for the services of E. Power Biggs at the organ.

Yesterday afternoon Eleazar De Carvalho led the orchestra through four familiar pices—the overture to Weber's "Euryanthe," the Strauss tone poem "Death and Transfiguration," the Prokofieff piano concerto in G minor, No. 2. Op. 16, and the Moussorgsky "Pictures at an Exhibition" (as orchestrated by Ravel).

Mr. De Carvalho, a solid musician, often most delicate and flowery in measures to which such treatment is logical, gave a generally workmanlike rendering of the Strauss. I thought that some of it was rather dragged, that there might have been a closer approach to the real Strauss had this not been so, and yet the performance, all in all, could not be said to be anything but respectable. He made his big points anyway, and that is more or less the foundation for a profound understanding of this composer and his work.

Ovation for Bolet.

Jorge Bolet, a young Cuban pianist, whose debut in New York, quite a few years ago, I heard with pleasure, played the Prokofieff "like he owned him." The concerto, composed in 1916, lost and re-composed later, is a far cry from the Prokofieff of today. Even so it has a striking originality, which in those days hit the first listeners rather hard.

A precise, utterly flawless performance by the soloist and the orchestra brought an ovation from the audience of 10,000.

LANCASTER, OHIO
EAGLE-GAZETTE
JUL 25 1951

Try and Stop Me

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A BOSTON dowager presented herself at the Pearly Gates, and when Saint Peter asked for her credentials, proudly presented a membership card to the Boston Symphony, ditto to the Athaneum, a pass to the Lowell Lectures at Harvard, and a key to the private park adjoining her Beacon Street domicile.

Saint Peter, duly impressed, remarked, "Come in, madam, by all means—but I don't think you'll like it!"

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David Appel's new book, "Commanche," is a story of Custer's Last Stand, as told from the standpoint of the horse who was the only living creature to survive the attack. On the radio, Mary Margaret McBride asked Appel, "Do you give your readers the real low down on what actually transpired?" "Straight from the horse's mouth," quipped Appel.

Music

Tanglewood Triumphs Over Adversity

By ROBERT BAGAR.

LENOX, Mass., Aug. 4.—The performance given Tschaikowsky's "Pique Dame" in the Theater-Concert Hall at Tanglewood last Monday evening was, in a way, a triumph over adversity. You will remember that Serge Koussevitsky, scheduled to conduct the work, was suddenly taken from mundane activity, thus leaving the musical supervision entirely in the hands of his aids.

It would have been an interesting experience to observe his stick work with an opera, an art in which he had not been altogether unpracticed. But we were deprived of that, and the loss is undoubtedly ours.

Goldovsky Praised.

Boris Goldovsky, who did conduct the work besides being its stage director, the translator of the libretto and general esthetic factotum, did well, indeed, with an orchestra which, though adequate, was far from the equal of previous student aggregations at the Berkshire Music Center.

I was glad of the opportunity to hear this piece, which had not been given in New York since 1940, I believe. I enjoyed it then, and I enjoyed it at Tanglewood. It is an excitingly dramatic work, often melodically folkish, in the Tschaikowsky manner, which is to say that the folkishness is probably very good imitation, yet not entirely based on actual sources.

There are excellent arias, one by Pauline, Lisa's friend, which she sings seated at the piano on stage. There is a completely fine duet between Lisa and Hermann in the second scene of the third act, there are engaging orchestral sequences throughout.

Rhapsodic Score.

It is a rhapsodic score Tschaikowsky wrote, as I previously remarked, and a score expressive of elemental passions among the higher circles of Czaristic Russia. Hence, it would seem that the delivery of the music by the singers should be consistent with those dramatic factors.

Young singers, student singers, for all their superior musical training at such a place as the Berkshire Music Center, may not be expected to conduct themselves with the savoir faire of the seasoned, the polished trouper in opera. Yet there are student singers and student singers, and there have been times when one or even two in a cast of trainees did come up to emotional, as well as musical expectations.

I wish that this could be said of the youngsters so earnestly trying to fulfill their vocal-histrionic obligations in this performance. There was neatness of style, phrase-tuning in good taste. Nor could one object to the animation they demonstrated. But with all that, the central fire was lacking in their contributions.

Speaks of Students.

I speak, of course, of the purely student members of the cast, for that, as you are aware, did hold several professional artists in the persons, for example, of the wonderfully poised James Pease, dependable David Lloyd.

In saying all this, I wish it understood that no amount of praise could be enough for the very serious, dedicated work of the young singers. Critical standards for the professional are not being applied here, though the Berkshire Music Center's opera department has consistently in the past come up with quite finished productions, and most worthy of such treatment.

[130]

SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 5 - 1951

Leonard Bernstein, at the piano, with Adele Addison, soprano; Eunice Alberts, contralto; James Pease, bass and David Lloyd, tennor, left to right, go over the score of Beethoven's "Missa Solemnis" in preparation for a memorial concert to Dr. Serge Koussevitzky in Tanglewood's Music Shed next Thursday night, with the Boston Symphony Orchestra.

Civic University Orchestra Will Close Season Aug. 8; Music in 'Tanglewood'

By E. V. W.

This date in music: 1826, Mendelssohn, 17, about to finish the score of his "Midsummer Night's Dream" overture. In 1935, in Dusseldorf, new Aryan settings by Weissmann and Wagner-Regent, commissioned by the Nazis, were ordered played to replace the original.

THE FINAL CONCERT of the summer series of the Civic University Symphony Orchestra is set for Wednesday night at 8:15 o'clock in Thornden Park Amphitheater, Dr. Alexander Capurso conducting. Should weather be rainy, the concert will be moved to Crouse auditorium.

THE CONCERT series is presented by the Syracuse Department of Parks, William A. Barry, commissioner, and the College of the Arts, Syracuse University, L. Dillenback, dean. Mrs. H. Winfield Chapin is honorary chairman; William S. O'Brien, orchestra manager. Patrons: Syracuse Trust Co., First Trust and Deposit Co., Lincoln National Bank and Trust Co., Syracuse Savings Bank.

THE PROGRAM Aug. 8 will comprise these symphonic selections: "Russlan and Ludmilla," Glinka; Mendelssohn's Italian Symphony; "The Secret Marriage," Cimarosa and a symphonic arrangement by Bennett of "South Pacific," Broadway hit.

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WORLD-TELEGRAM & SUN
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LANCASTER, OHIO
EAGLE-GAZETTE
JUL 25 1951

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BOSTON, MASS.
MORNING GLOBE
AUG 3 - [illegible]

Women of Audiences at Tanglewood Get Real Dressing-Down

LENOX, Aug. 2—Sibelius and shorts, Stravinsky and slacks really don't mix. It's . . . well, it's just not chic.

One would sooner think of strolling down Tremont st., Boston, in the altogether than appear at Symphony Hall in shorts or slacks.

But at the famous Tanglewood concerts of the Boston Symphony Orchestra, a good many women, obviously not Bostonians, have been appearing in outfits more appropriate for the tennis court or the beach.

[illegible] has passed concert offi[illegible] — for they now believe [illegible] even have the tactful solution. [illegible] short wrap-around skirts—sizes [illegible] and large—have been [illegible] and will be discreetly issued to women whose costumes are considered not de[illegible] for listening to classical [illegible].

[illegible] Perhaps Madam Would . . ."

[illegible] Boston Symphony (right) tries to find [illegible] practice swings during [illegible] Lenox. James [illegible] hard hole-in-one at the [illegible] maestro. Stagliano

[illegible] exclusive [illegible] the Berkshire Music [illegible] shoes to give [illegible] appearance to conform to [illegible] The eight [illegible] were swapped [illegible] for opened one on a [illegible] some [illegible] served [illegible] There [illegible] no [illegible] The ushers [illegible] suggest decorously that [illegible] madam would care for a [illegible] Jazz [illegible] lovers may wear outlandish costumes listening to their [illegible] music, but at the symphony—please!

[130]

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 4 - 1951

Koussevitzky Announces Summer Plans for the Berkshire Music Center

The Berkshire Music Center, Dr. Serge Koussevitzky, director, has announced that students are already enrolling for its ninth session, July 2 to August 12. The Center is a Summer music school maintained at Tanglewood by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts.

A special feature will be a production on July 30 and 31 of Tchaikovsky's "Pique Dame," to be conducted by Dr Koussevitzky and staged by Boris Goldovsky. This will mark Dr. Koussevitzky's first appearance in this country as a conductor of opera. Another innovation will be a special course for music teachers, called "Music for Music Educators," to be sponsored by Augustus D. Zanzig, the director of music in the Brookline Public Schools and lecturer on music education at Harvard University.

The faculty will be headed by Dr. Koussevitzky as director, with Aaron Copland as assistant director. Luigi Dallapiccola, eminent Italian composer, will come to this country for the first time to join the composition department. In the department of instrumental music and conducting will be Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin and Howard Shanet.

Leonard Bernstein, for several years a member of the conducting faculty, will be away on a leave of absence. Hugh Ross will again be in charge of the choral activities, assisted by Alfred Nash Patterson. The Festival Chorus will perform Beethoven's Missa Solemnis under the direction of Dr. Koussevitzky in the Berkshire Festival series. The Small Choir will perform several Bach choral works and a Mozart Mass in the Bach-Mozart series.

The principal players of the Boston Symphony Orchestra will give instruction in orchestral playing and in chamber music in the division of which Gregor Piatigorsky is head and William Kroll associate head. Other teachers in this department are Jean Bedetti, Ralph Berkowitz, Lukas Foss, Fernand Gillet and Ruth Posselt.

Student aid grants from the Tanglewood revolving scholarship fund are available for all departments, as well as such special awards as the Heifetz Award for violinists, the Crofts and Wechsler prizes in composition and the Mann awards for instrumental players. Inquiries should be addressed to the Berkshire Music Center, Symphony Hall, Boston 15.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
MAR 6 - 1951

Students are enrolling now for the ninth season of the Berkshire Music Center at Tanglewood, the six-week summer school directed by Dr, Serge Koussevitzky in the Berkshires. An announcement from Boston Symphony Hall in Boston states that student aid grants from the Tanglewood Revolving Scholarship Fund are available for all departments and that special awards include the Heifetz Award for violinists, the Crofts and Wechsler prizes in composition and the Mann awards for instrumental players.

Inquiries regarding the school should be addressed to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

The school will open July 2 and continue sessions through Aug. 12. A special feature this summer will be a production on July 30 and 31 of Tchaikovsky's "Pique Dame", with Dr. Koussevitzky conducting and Boris Goldovsky as stage director. Another innovation will be a special course for music teachers, called Music for Music Educators. This will be supervised by Augustus D. Zanzig, director of music in the Brookline, Mass., public schools and lecturer on music education at Harvard University.

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Hugh Ross will again be in charge of choral activities with Alfred Nash Patterson as assistant. The Festival Chorus will perform Beethoven's "Missa Solemnis" in the Berkshire Festival series. The small choir will perform several Bach choral works and a Mozart Mass in the Bach-Mozart series.

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This Clipping From
TOLEDO, OHIO
BLADE
FEB 11 1951

Tanglewood Pupils Enroll

Special to The Blade

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MILLERTON, N.Y
NEWS
3/8/51

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(Continued from Page One)

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This Clipping From
COLUMBUS, OHIO
DISPATCH
MAR 11 1951

Tanglewood School Set For Summer

THE Berkshire Music Center, Dr. Serge Koussevitzky, director, has announced that students are already enrolling for its ninth session, July 2 to Aug. 12. The Center is a summer music school maintained at Tanglewood by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts. A special feature of this summer's session will be a production on July 30 and 31 of Tchaikovsky's "Pique Dame," to be conducted by Dr. Koussevitzky and staged by Boris Goldovsky. This will mark Dr. Koussevitzky's first appearance in this country as a conductor of opera. Another innovation will be a special course for music teachers, called Music for Music Educators, to be supervised by Augustus D. Zanzig, the director of music in the Brookline, Mass., public schools and lecturer on music education at Harvard University.

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This Clipping From
HARTFORD, CONN.
TIMES
MAR 5 - 1951

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This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT
APR 5 - 1951

The Berkshire music center, the summer school of music maintained by the Boston Symphony orchestra in connection with its Berkshire festival concerts at Tanglewood, Lenox, Mass., will hold auditions for admission to its opera department on Saturday, April 14, in Chicago. The auditions will be held in Roosevelt college recital hall, Room 745, 430 S. Michigan Ave. An accompanist will be present.

The music center's ninth session will open at Tanglewood July 2 and continue until Aug. 12.

Among the school's major opera productions in recent seasons have "Peter Grimes" and "Albert Herring" by Benjamin Britten, Mozart's "Idomeneo and "La Finta Giardiniera," Rossini's "Turk in Italy," Gluck's "Iphigenia in Tauris" and Ibert's "The King of Yvetot." In addition, students in the opera department present programs of shorter works and opera scenes.

Singers who plan to audition, should, if possible, notify the school office in advance—Berkshire Music Center, Symphony Hall, Boston 15, Mass.

Music lovers heard with regret Kirsten Flagstad's decision to end her association with the Metropolitan Opera. She announced her decision last week in an interview with newsmen in her dressing room between acts of "Tristan und Isolde." She said that would be her final appearance with the Met.

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
MAR 1 - 1951

MUSIC CENTER PLEAS ALREADY ROLLING IN

Opening at Tanglewood Still Four Months Away

The 1951 opening of the Berkshire Music center at Tanglewood is still four months away but its director, Serge Koussevitzky, said in Boston today that applications already are being received.

The center, an advanced school for serious students of music, usually accepts about 450 students for its courses which run from July 2 to Aug. 12, ending simultaneously with the final concert of the Berkshire Symphonic festival at Tanglewood. Dr. Koussevitzky will head the faculty, assisted by Aaron Copland, American composer. To the usual courses in orchestra and chamber music performance and conducting, the opera, choral music and composition, there will be added this year a new one in music for the music educator.

Students at the school will take part in about 40 productions, incidental to their studies, which will be open to Friends of the Music Center, an organization composed of those who contribute to the support of the school in any amount.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
MAR 20 1951

The Berkshire Music Center, the summer music school of the Boston Symphony Orchestra, has announced auditions for admission to its opera department. They will be held March 28 at 1 p.m. in the chapter room of Carnegie Hall, 154 West 57th street, New York; and in Carnegie recital hall, 154 West 57th street, New York, on March 29 at 1 p.m. An accompanist will be present.

Those planning to audition should notify the school office, Berkshire Music Center, Symphony Hall, Boston 15, Mass., by March 26.

The Center's ninth session will open at Tanglewood on July 2 and continue for six weeks to Aug. 12.

Major productions of the department in recent seasons have included "Peter Grimes" and "Albert Herring" by Benjaming Britten, Mozart's "Idomeneo" and "Finta Giardiniera,," Rossini's "The Turk in Italy," Gluck's Iphigenia in Tauris" and Ibert's "The King of Yvetot."

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DISPATCH
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HARTFORD, CONN.
TIMES

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAR 2 - 1951

Music Center Plans Course For Teachers

BOSTON—A special course for music teachers, to be called "Music for Music Educators," will be inaugurated at the Berkshire Music Center at Tanglewood this season, it was announced today by Dr. Serge Koussevitzky, director.

The course will be supervised by Augustus D. Zanzig, director of music in the Brookline public schools and lecturer on music education at Harvard University. The Center season will run from July 2 to Aug. 12.

The faculty will be headed by Dr. Koussevitzky as director with Aaron Copland as assistant director. Luigi Dallapiccola, eminent Italian composer, will come to this country for the first time to join Mr. Copland in the composition department. In the department of instrumental music and conducting, Dr. Koussevitzky will have as assistants Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin and Howard Shanet. Leonard Bernstein, for several years a member of the conducting faculty, will be away on a leave of absence.

Ross Here Again

Hugh Ross will again be in charge of the choral activities, assisted by Alfred Nash Patterson. The Festival chorus will perform Beethoven's "Missa Solemnis" under the direction of Dr. Koussevitzky in the Berkshire Festival series. The small choir will perform several Bach choral works and a Mozart mass in the Bach-Mozart series. The principal players of the Boston Symphony Orchestra will give instruction in orchestral playing and in chamber music in the division of which Gregor Piatigorsky is head and William Kroll associate head. Other teachers in this department are Jean Bedetti, Ralph Berkowitz, Lukas Foss, Fernand Gillet and Ruth Posselt.

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THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 59,933) (S 74,779)

This Clipping From
PHOENIX, ARIZ.
REPUBLIC
MAY 1-1 1951

3 Young Symphony Members Win Berkshire Scholarships

Three Phoenix Symphony Orchestra players, who are students at Arizona State College at Tempe, have won scholarships for six-week summer sessions at the Berkshire Music Center, Lenox, Mass.

Interviewed by Dr. Serge Koussevitsky, Phoenix winter resident, who heads the center, the boys are Neil Shafer, 806 East Cambridge Avenue; James, Mooney, 1909 West Monte Vista Road; and Fred Bradford, Yuma.

SHAFER, 18 YEARS old, a violinist, became a member of the Phoenix Symphony at the age of 14 and for two years was its youngest player. In 1950, he won a scholarship to the Tempe college Music Camp and another to the Music Academy of the West, Santa Barbara, Calif.

His brother, Morton, French horn player, is in his third year scholarship at the Eastman School of Music, Rochester, N. Y. They are the sons of Dr. and Mrs. Joseph Shafer.

Mooney, 21, solo clarinetist with the Phoenix orchestra, has won several music scholarships, including those to the music camps at Tempe and Arrowhead in California.

BRADFORD, ALSO 21, has been a member of the Phoenix Symphony three years as a French horn player. Previously, he studied with Joseph Eger, formerly first French horn player in the Los Angeles Philharmonic, now with the Israel Philharmonic.

Although the three have won tuition scholarships, they will need financial assistance for traveling and maintaining residence at the Massachusetts music center. Anyone interested in helping them may call Mrs. Albert Speetor, 933 West Willetta Street, or the Phoenix Jewish News Office, 528 West Granada Road.

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 1 - 1951

TANGLEWOOD ALUMNI GIVE CHORAL CONCERT

The Tanglewood Alumni Chorus a group of nineteen women and eleven men who at one time or other have studied at the Berkshire Music Center, gave a program last night at Times Hall that was billed as its "First Annual Spring Concert." The chorus was led by its organizer, Margaret Hillis, a former student of Robert Shaw.

Excellent taste characterized both the music selected and the way it was performed. The group is not a virtuoso chorus that goes in for trick effects, but it is versatile enough to sing in a variety of styles. It produced a blended tone that was responsive to shading. Its enunciation was clear and its intonation true, and, although nearly everything was in foreign languages, there was an unusual sensitivity to textual meanings.

Bach's Cantata No. 21, "Ich hatte viel Bekuemerniss," was the major item of the program. For this, the singers enlisted the cooperation of a chamber orchestra of instrumentalists who also have attended the Berkshire Music Center. Louise Leckland stepped out of the chorus to sing the alto solos. The more exacting solos were sung by Erna Gwillim, a talented singer with a clear flexible soprano; Simon George, tenor, and Douglas Sarchet, bass.

The reverent approach and the close following of the work's moods, from introspective personal grief to a joyous, reaffirmation of faith, made the cantata have some of the moving power Bach planned for it.

Marenzio Gesuldo, des Pres, Le Jeune and Costeley were the early composers represented on the program. The chorus also sang Brahms' Five Part-Songs, Op. 104; Three Chansons by Debussy and Robert Starer's attractive Five Proverbs on Love, in which each of the proverbs was sung in a different language.

PHILADELPHIA, PA.
INQUIRER
JUL 29 1951

Berkshire Students To Give 'Pique Dame'

TANGLEWOOD, Lenox, Mass., July 28. — Under the direction of Boris Goldovsky, nationally-known opera expert and head of the Tanglewood opera department, students at the Berkshire Music Center this week will give two performances of Tchaikovsky's Pique Dame, or, The Queen of Spades.

Written and first produced in Russia in 1890, this melodramatic story of a tragedy and mystery is regarded as one of Tchaikovsky's best works. Its Tanglewood production, originally scheduled to be Serge Koussevitzky's first direction of opera in America, before his death June 4, will be held on Monday and Tuesday evenings with audiences primarily composed of members of the Friends of the Berkshire Music Center, whose voluntary contributions help support the work of the school, now in its ninth season.

Three Berkshire Festival symphony concerts will be given in Tanglewood's Music Shed this week. Charles Munch, music director, will lead the Boston Symphony Orchestra in two of these concerts, on Thursday and Saturday evenings, and Eleazar de Carvalho will conduct on Sunday afternoon, with Jorge Bolet as piano soloist on part of that program.

This Clipping From
ST. LOUIS, MO.
POST-DISPATCH
APR 15 1951

Music And Music Makers

Boris Goldovsky

By Thomas B. Sherman

AT a time when many of our larger musical institutions, including the Metropolitan Opera Company, are facing a possible curtailment of their activities or worse, it is distinctly refreshing—if only for its novelty—to encounter an optimist in the field of music. So without further ado let's introduce our optimist. He is Boris Goldovsky, head of the Opera Division of the Berkshire Music Center, director of the Opera School at the New England Conservatory of Music and the founder and director of the New England Opera Theater.

As a result of his experiences in all three institutions, Goldovsky not only believes that it is possible to establish and maintain opera in America, on a fairly widespread scale, but that the process has already started. "Something is cooking," he says. "It may not be a Lucullan feast, but it's a beginning."

Goldovsky made two speeches at Washington University last week on opera and later on, in conversation, expanded a number of his central ideas. First of all he is hopeful about opera in the United States because of his own success in Boston. The New England Opera Theater has been in operation for five years, presenting a repertory consisting in equal parts of novelties and established favorites. This theater has already found its public. About 20 performances were given last season in Boston and other New England cities. They were all attended and in most cases were sold out.

★ ★ ★

THIS OPERA does not "pay for itself." It isn't possible for this form of art to be self-sustaining, he says, if it is presented under respectable artistic conditions which would necessarily include the use of an auditorium of not more than 3000 seats and appropriately thorough preparation. Even so the New England Opera Company subsists on a remarkably small budget and the deficit hasn't been difficult to raise because the public response to opera as good theater has been so enthusiastic.

Opera as good theater is the controlling idea.

"Any form of art is moribund" he said, "if it is not alive in all its parts. It isn't artistic opera and it isn't live theater if the production is carried solely by a few beautiful voices or an imported personality from Hollywood or fancy settings."

Opera must be dramatically believable and it can be made so in our time only by applying fundamental principles of good singing and good acting through modern techniques.

★ ★ ★

IN HIS OWN PRODUCTIONS Goldovsky naturally assembles the best voices he can command. Stars are not essential, and in some cases the purely vocal aspects of some individual performances may be short of the highest standard. But when the opera as a whole is ablaze with life and the dramatic narrative is being transmitted vividly and intelligibly to the audience, single performances as such become secondary.

Moreover Goldovsky has found that a singer's voice improves when he knows—really knows—and therefore feels what he is singing and is not engaged in articulating vowels separated by consonants.

A fundamental principle of his operatic theater, therefore, is that the singing actor must not only know his own part—its text, its music, its psychological motivation, its appropriate gestures and movements—but the whole opera. No prompter is used and no assistant director is backstage to see that the actors make their entrances on time. Goldovsky believes from experience that the initiative of the singer who knows the opera can be relied on.

★ ★ ★

A COLLATERAL PRINCIPLE is that the life of the play originates with the player. "All the music" he says "must be the result of the action on the stage. All action, of course, is not movement. It may be in the idea expressed by words."

The singer therefore doesn't wait for a cue chord. It's a matter of microscopic timing but the singer sings when his time comes and what the orchestra plays is a reinforcement and an intensification. The singing actor doesn't look at the conductor.

Goldovsky asks too that the singer should "have no thoughts, while on the stage except for the part he is playing."

★ ★ ★

OPERA IN ENGLISH, in an English speaking country is an essential to Goldovsky's conception of live, believable opera. He approaches it, however, from a personal angle. "It's more important" he says, "that it should be sung in the language of the singers than of the audience." The audience should know what's happening; but it's even more fundamental that there should be an immediacy of feeling between the singer and the words he uses.

Goldovsky believes that conditions in many American communities are not essentially different from Boston; and he says that many operatic activities are in progress in schools and universities. None of these may be earth shaking at the moment. But the seeds have been planted.

One of Goldovsky's chief reasons for coming to Washington University was to give encouragement and counsel to incipient operatic plans of the institution's Music Department. Funds are already available for one full scale production next season to be accompanied by intensive study of scenes from other operas. The cast will be chosen by auditions from singers throughout the St. Louis area.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 15,424) (S 23,016)

This Clipping From
DAVENPORT, IOWA
DEMOCRAT
MAY 6 1951

AUDITIONS FOR

. . . players of all orchestral instruments interested in application and scholarships at the summer session of the Berkshire Music center at Tanglewood, Mass will be held at Orchestra Hall in Chicago on Thursday May 10 at 1:00 p. m. The center's ninth session will open on July 2 and close on August 12. The Berkshire Music center is the summer school of music maintained at Tanglewood by the Boston Symphony orchestra. Dr. Sergei Koussevitsky is director of the Center and heads its department of instrumental music. Aaron Copland is assistant director and head of the composition department. The instrumental faculty includes Gregor Piatigorsky, William Kroll and 23 members of the Boston Symphony orchestra. Applicants, if possible, should notify the school office that they will attend these auditions. The address is Berkshire Music Center, Symphony Hall, Boston, 15, Mass.

EUGENE ORMANDY

. . . music director of the Philadelphia orchestra will conduct [illegible] concerts in eight European [illegible] June and Se[illegible] [illegible] in

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This Clipping From
BUFFALO, N. Y.
NEWS
APR 7 - 1951

Berkshire Music Center To Have Auditions In Buffalo

THE Berkshire Music Center, which opens its ninth session at Tanglewood, Lenox, Mass., on July 2, will hold auditions in Buffalo for instrumental musicians interested in attending the center, on Saturday afternoon, May 12, the time and place to be announced later.

The Center is maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts. Serge Koussevitzky is director and head of the orchestral conducting department. Members of the faculty include the first-desk men and leading players of the Boston Symphony Orchestra.

The work of the Center is carried on through five departments: Instrumental Music, Choral Music, Composition, Opera and a department for the music educator and the general student and amateur.

Boris Goldovsky heads the Opera Department, and Augustus D. Zanzig will supervise the work of that for educators. Assisting Dr. Koussevitzky will be Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin and Howard Shanet. Leonard Bernstein is on leave of absence.

Luigi Dallapiccola, leading Italian composer, will be, with Aaron Copland, composer-in-residence at the school this year. Mr. Dallapiccola's new opera, "The Prisoner," was presented for the first time in this hemisphere in March by the Juilliard School of Music.

THE ORIGINAL
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Tel. CHelsea 3-8860
Cir. (D 156,554) (S 207,593)

This Clipping From
COLUMBUS, OHIO
DISPATCH
MAY 1 - 1951

Auditions for Tanglewood

Auditions for players of all orchestral instruments who are interested in attending this summer's session of the Berkshire Music Center at Tanglewood, Lenox, Massachusetts, will be held in the Cleveland area at the Oberlin Conservatory of Music Warner Hall on Saturday, May 5, from 9 a. m. to 11 a. m. and in Cincinnati at the Baldwin Piano Company store, 142 West 4th St on Saturday, May 6 at 10 a. m.

THE ORIGINAL
ROMEIKE
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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 54,383)

This Clipping From
MONTREAL, CANADA
GAZETTE
MAY 5 - 1951

Auditions in Toronto For Berkshire Centre

Auditions for players of all orchestral instruments who are interested in applying for admission and scholarship at the Berkshire Music Centre, Tanglewood, Lenox, Massachusetts, will be held in Toronto at the Royal Conservatory of Music on Saturday, May 12, at 9:00 a.m.

The Centre's ninth session will open on July 2 and close on August 12.

This Clipping From
CINCINNATI, OHIO
ENQUIRER
APR 28 1951

Hold Audition For Berkshire Center

Auditions for players of all orchestral instruments who wish to enter the Berkshire Music Center at Tanglewood, Mass., will be held in Cincinnati at the Baldwin Piano Co. store, 142 W. Fourth St. on Sunday, May 6, at 10 a. m. This also applies to those wishing scholarship aid.

The Berkshire Music Center is the summer music school maintained by the Boston Symphony Orchestra at Tanglewood in connection with its Berkshire Festival Concerts there. The school's ninth session will open on July 2 and close August 12.

Serge Koussevitzsky, Director of the Music Center, heads its Department of Instrumental Music. Aaron Copland, assistant director, heads the Composition Department. The instrumental faculty includes Gregor Piatigorsky, William Kroll and 23 members of the Boston Symphony Orchestra.

This Clipping From
ANN ARBOR, MICH.
NEWS
APR 26 1951

Auditions Set May 11 For Music Center

Auditions for instrumental applicants for the Berkshire Music Center, Dr. Serge Koussevitzky directing, will be held Friday, May 11, in Hill Auditorium under auspices of a Boston Symphony Orchestra committee.

Students already are enrolling for the ninth session of the Music Center, scheduled July 2 to Aug. 12 at Tanglewood, Mass.

There are three orchestras, a chorus, and departments for composing, conducting, opera and chamber music. There also will be provision for music teachers.

Information may be obtained through G. W. Rector, assistant to the president of the University Musical Society, Burton Memorial Tower.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
APR 16 1951

Tanglewood School Holds Auditions

BOSTON — Final auditions for applicants for the student orchestras of the Berkshire Music Center will be held in Boston at Symphony Hall Friday, April 20 at 10 AM by members of the Boston Symphony Orchestra who are members of the Music Center faculty.

The Music Center, maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts at Tanglewood, is directed by Serge Koussevitzky with Aaron Copland as assistant director. The school's ninth session will open July 2 and continue until Aug. 12.

Candidates should, if possible, notify the school office in advance of their intention to appear.

This Clipping From
PITTSBURGH, PA.
POST-GAZETTE
MAY 2 - 1951

Berkshire Center To Test Applicants

Auditions for instrumentalists applying for admission and scholarships to the Berkshire Music Center, Tanglewood, Lenox, Mass., will be held here 2 p. m. Friday at Carnegie Institute of Technology. The center is the summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival Concerts. Serge Koussevitzky is director.

This Clipping From
INDIANAPOLIS, IND.
NEWS
APR 7 - 1951

Berkshire Opera Auditions at Chicago

The Berkshire Music Center, summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts at Tanglewood, will hold auditions for admission to its opera department Saturday, April 14, at Roosevelt College recital hall, room 745, 450 South Michigan Ave., Chicago. An accompanist will be present.

Singers who plan to attend the auditions should, if possible, notify the school office in advance: Berkshire Music Center, Symphony Hall, Boston 15, Mass.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 15 1951

Auditions Friday for Berkshire Orchestras

Final auditions for applicants for the student orchestras of the Berkshire Music Center will be held in Boston at Symphony Hall next Friday at 10 a. m. by members of the Boston Symphony Orchestra who are members of the Music Center faculty.

The Music Center, maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival Concerts at Tanglewood, is directed by Serge Koussevitzky with Aaron Copland as assistant director. The school's ninth session will open on July 2 and continue until Aug. 12.

Candidates should, if possible, notify the school office in advance of their intention to appear. Address Berkshire Music Center, Symphony Hall, Boston 15, Mass.

This Clipping From
BOSTON, MASS.
TRAVELER
APR 16 1951

Tanglewood Tryouts Friday at Symphony

Final auditions for applicants for the student orchestras of the Berkshire Music Center will be held in Boston at Symphony Hall next Friday, at 10 A. M., by members of the Boston Symphony Orchestra who are members of the Music Center faculty.

The Music Center, maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival Concerts at Tanglewood, is directed by Serge Koussevitzky with Aaron Copland as assistant director. The school's ninth session will open on July 2 and continue until Aug. 12.

Candidates should, if possible, notify the school office in advance of their intention to appear. Address Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
APR 15 1951

TANGLEWOOD SCHOOL AUDITIONS FRIDAY

Final auditions for applicants for the student orchestras of the Berkshire Music Center will be held in Boston at Symphony Hall on Friday, at 10 a. m. by members of the Boston Symphony Orchestra who are members of the Music Center faculty.

The Music Center, maintained by the Boston Symphony in connection with its Berkshire Festival concerts at Tanglewood, is directed by Serge Koussevitzky with Aaron Copland as assistant director. The school's ninth session will open July 2 and continue until Aug. 12. Candidates should, if possible, notify the school office in advance of their intention to appear. Address Berkshire Music Center, Symphony Hall, Boston 15, Mass.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAR 25 1951

Berkshire Center To Hold Auditions

The Berkshire Music Center, the summer music school of the Boston Symphony Orchestra, will hold auditions for admission to the opera department Friday morning, starting at 10 o'clock, in Symphony Hall, Boston. An accompanist will be present. Those who plan to attend the auditions should notify the school office, Berkshire Music Center, Symphony Hall, Boston 15.

This summer's major opera production will be Tschaikowski's "Pique Dame" which will be prepared under the direction of Boris Goldovsky. Dr. Serge Koussevitzky will conduct performances of the opera July 30 and 31 and Aug. 1. Students in the opera department also present programs of shorter works and opera scenes.

Among the department's opera productions in recent seasons were Benjamin Britten's "Peter Grimes" and "Albert Herring," Mozart's "Idomeneo" and "Finta Giardiniera," Rossini's "The Turk in Italy," Gluck's "Iphigenia in Tauris" and Ibert's "The King of Yvetot."

This Clipping From
LANSING, MICH.
STATE JOURNAL
APR 29 1951

Auditions Opened to Area Musicians

The Berkshire Music center, which annually is held at Tanglewood, Mass., announces opportunity for auditions for instrumental applicants in this area. The center opens July 2.

Romeo Tata, conductor of the Lansing symphony, has received announcements of auditions to be held in Ann Arbor, May 11. An accompanist is provided.

Pianists may also enter. The auditions will be conducted by a faculty committee from the Boston symphony orchestra.

The Berkshire Music Center has three orchestras, a chorus, and departments for composing, conducting, opera and chamber music. Special provision for music teachers is made. G. W. Rector, Burton Tower, Ann Arbor, is in charge of audition appointments.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 11 1951

Berkshire Auditions

Members of the Boston Symphony Orchestra will hold auditions for instrumentalists who wish to join the student orchestras at the Berkshire Music Center, Tanglewood, Lenox, Mass., for this summer's session next Wednesday and Thursday in Carnegie Hall. Tympanists and harpists will be heard backstage in the main hall Wednesday evening at 7 o'clock; stringed instrument players will be heard in the Recital Hall Thursday morning at 10 o'clock, followed by woodwind players at 11 o'clock, and brass instrument players and pianists at noon. If possible, candidates should notify the Berkshire Music Center, Symphony Hall, Boston 15, in advance.

This Clipping From
KINGSTON, N. Y.
FREEMAN
MAR 16 1951

Tanglewood Audition Dates Announced

The Berkshire Music Center, the Boston Symphony Orchestra's summer school, will hold auditions in New York for admission to its opera department March 28 and 29, it was announced today. Auditions will be held in the chapter room of Carnegie Hall, 154 West 57th street at 1 p. m. An accompanist will be present.

If possible, those planning to attend the audition should notify the school office: Berkshire Music Center, Symphony Hall, Boston 15, by Monday, March 26.

This Clipping From
INDIANAPOLIS, IND.
TIMES
APR 2[illegible] 1951

Music Center Auditions May 10

Times Special

CHICAGO, Apr. 28— Auditions for orchestral instrument students seeking admission or scholarships to this summer's Berkshire Music Center term will be held in Orchestra Hall here May 10 at 1 p. m.

The Berkshire Music Center, Tanglewood, Lenox, Mass., is the summer music school maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts. With Serge Koussevitzky as director and Aaron Copland as assistant director, the school numbers Gregor Piatigorsky, William Kroll and 23 members of the Boston Symphony Orchestra in its faculty.

Inquiries should be addressed to: Berkshire Music Center, Symphony Hall, Boston 15, Mass.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
[illegible] 1951

Berkshire Center Auditions Scheduled

Auditions for admission to the opera department of the Berkshire Music Center, summer school of the Boston Symphony Orchestra, will take place in New York at 1 p. m. on Wednesday, Mar. 28, in the Chapter Room of Carnegie Hall and on Thursday, Mar. 29, in Carnegie Recital Hall. An accompanist will be present.

Candidates who plan to attend should, if possible, notify the school office, Berkshire Music Center, Symphony Hall, Boston 15, not later than Mar. 26. The opera department, which offers major full-length opera productions each season, as well as shorter works and scenes, will this year produce Tchaikovsky's "Pigue Dame," staged by Boris Goldovsky and with Dr. Serge Koussevitzky conducting opera for the first time in this country.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

Berkshire Auditions to Be Held Friday

The Berkshire Music Center, the Summer Music School of the Boston Symphony Orchestra, will hold auditions in Boston for admission to the Opera Department, next Friday at 10 a. m. at Symphony Hall. An accompanist will be present.

The Center's ninth session will open at Tanglewood on July 2 and continue for six weeks to Aug. 12.

Among the department's major productions of full-length operas in recent seasons have been "Peter Grimes" and "Albert Herring" by Benjamin Britten; Mozart's "Idomeneo" and "Finta Giardiniera"; Rossini's "The Turk in Italy"; Gluck's "Iphigenia in Tauris" and Ibert's "The King of Yvetot." In addition the students in the Opera Department present programs of shorter works and opera scenes.

Those who plan to come to the auditions should, if possible, notify the school office—Berkshire Music Center, Symphony Hall, Boston 15, Mass., by Monday.

SONNTAGSB
Schauplatz

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THE ORIGIN
ROME
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220 W. 19th St., NEW YO
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This Clipping Fro
MINNEAPOLIS, M
MORNING TRIB
JUN 3 - 1951

Music Fe Peak Here

LATE SPRING and
music festivals, in the
States and abroad, will
in greater profusion
riety, and in more place
at any time since the
the war. Among the A
festivals are:

St. Louis Municipal
une 7-Sept. 12: Eleven
ttas and musicals in op
heater, Forest park.

Tanglewood season,
ire Music Center,
ly 7-Aug. 12; Bach-Hayd
rt series under Serge
vitzky (three week-ends
ree series of three co
ch (July 26-Aug. 12)
ussevitzky, Charles M
d others.

Aspen, Colo., Summer
festival, July 2 to Aug.
certs, courses, lectures,
n Rosenstock, musical
or.

ourteenth annual Bach
, Carmel, Calif., July
Gastone Usigli, conducto

th annual composers
nce and chamber mus
ter, Bennington college, V
Aug. 12-25.

Among the European fe
s are:

stival of Britain, Ju
October: British conte
music, Cheltenha
2-13; Benjamin Britt
l, Aldeburgh June 8-1
choirs' festival, Worce
pt. 2-7; Welsh Nation
od, Llanrwst Aug. 6-1
ral concerts, opera a
London, June and July
burgh International fe
Aug. 19-Sept. 8;

Schauplatz der Festkonzerte in Tanglewood

Die Theaterhalle und das Rasenvorgelände

Musikfeste in Amerika und Europa

Von FRED LOW

Wir haben über die bevorstehenden Musikfeste in Deutschland und Österreich berichtet und das überreiche Programm der einzelnen Veranstaltungen in großen Umrissen bekanntgegeben. Die Musikwochen in Amerika beschränken sich im Wesentlichen auf zwei Veranstaltungen, deren eine in Tanglewood, die andere in Aspen (Colorado) stattfinden. Das genaue Programm der Berkshire Festspiele die vom Boston Symphonie Orchester ausgeführt werden, liegt nun vor. Die Hauptdirigenten sind Serge Koussevitzky und Charles Munch, die Serie der ersten sechs Veranstaltungen die von Koussevitzky geleitet werden umfaßt Kompositionen von Bach, Haydn und Mozart. Hervorzuheben sind die beiden Konzerte für drei Klaviere von Bach (C-Dur und D-Moll) von Lukas Foss, Bernard Zighera, Ralph Berkowitz vorgetragen, Seymour Lipkin spielt das Klavierkonzert D-Dur und Gregor Piatigorsky das Cellokonzert von Haydn, Lukas Foss ist im Klavierkonzert in Es (K 271) von Mozart zu hören. Die sechs Veranstaltungen nehmen Samstag, 7. Juli ihren Anfang und werden durch drei Wochen fortgesetzt, die Konzerte sind Samstag abend und Sonntag nachmittag.

Die großen Konzerte beginnen Donnerstag, 26. Juli, mit einer Serie von fünf Veranstaltungen von Charles Munch und einem Konzert von Eleazar de Carvalho dirigiert. Das Programm umfaßt zum großen Teil Werke, die anläßlich der Bostoner Abonnementskonzerte in New York schon zu hören waren. — Erwähnenswert die "Symphonie Fantastique" von Berlioz, und Kompositionen von Barber, Copland, Mennin, Bartok als Vertreter der Zeitgenossen. Mitwirkende Solisten sind Claudio Arrau, und Jorge Bolet. — Das Finale der Berkshire Festspiele sind drei Veranstaltungen von Koussevitzky dirigiert mit der Missa Solemnis Beethovens als Höhepunkt. Die Konzerte finden an Donnerstagen, Samstagen und Sonntag nachmittagen statt.

Die Berkshire Festspiele sind trotz ihrer großen Anziehungskraft auf die Konzerte des Boston Symphonie Orchesters und einige wenige Veranstaltungen des Music Center und Operndepartments limitiert. Ralph Hawkes schreibt in der ausgezeichneten Musikzeitschrift "Tempo" in Heft 16 eine sehr interessante Abhandlung über die Bedeutung der Festspiele in Tanglewood und wie diese wesentlich größeren Umfang gewinnen könnten. Die Mischung von professionellen und Amateurmusikern in den Veranstaltungen des Music Center und des Operndepartments wird kritisiert, das einzige Berufsorchester sind die Bostoner. Die große Idee, Festwochen, wie sie in Salzburg geboten werden, zu veranstalten, steht zur Diskussion. Interessante Opernwerke in erstklassigen Aufführungen sollten geboten, hervorragende Künstler engagiert und die prachtvolle Landschaft als Rahmen für Freilichtspiele benützt werden. Diese große Idee würde sicherlich die Beachtung aller interessierten Kreise verdienen. Tanglewood könnte so zum Zentrum internationaler Festwochen werden, der Ausbau des Theaters mit nicht allzu großen Kosten erfolgen und erstrangige Künstler, Solisten, Bühnenbildner, Regisseure würden mit Freude den Ruf zur Mitarbeit annehmen. Die internationalen Festspiele in Tanglewood sind vorderhand nur ein Traum, der allerdings bei einigem guten Willen zur Wirklichkeit werden könnte.

Festwochen in England

Die Festwochen 1951 in England bringen eine Flut von Veranstaltungen, Konzerte, Opernaufführungen und Kurse, die dem Besucher die Wahl erschweren. Die großen Orchestervereinigungen haben sich in den Dienst des Komitees gestellt, Solisten von Namen sind als Teilnehmer genannt, die Liste der Dirigenten enthält unter anderen: Serge Koussevitzky, Pierre Monteux, Sir Adrian Boult, Leopold Stokowski, Sir John Barbirolli, Josef Krips, Sir Malcolm Sargent, Walter Susskind und Eduard von Beinum. — Fritz Busch wird die Mozartspiele in Glyndebourne leiten, Carl Ebert hat die Regie und das berühmte Sadler Wells Ballett wird eine Reihe neuer Schaffungen vorführen.

Der "Arts Council of Great Britain" hat eine umfangreiche Broschüre erscheinen lassen, die die musikalischen Ereignisse in 23 Städten Großbritanniens im Detail anführt und dem Besucher einen guten Überblick bietet. 17 Orchester sind genannt, Musikfeste, die den großen Komponisten gewidmet sind, wetteifern an Quantität und Qualität. Aufführungen der H-moll-Messe von Bach, des Oratoriums "Elias" von Mendelssohn, vieler Opernwerke Verdis, Mozarts, Kammermusikveranstaltungen sind geplant, eine Fülle, die in der Geschichte der Musikfeste nicht ihresgleichen hat. Einer der Höhepunkte der Saison werden die Edinburgh-Festspiele sein, die vom 19. August bis 8. September stattfinden und das erste europäische Gastspiel der New Yorker Philharmoniker unter den Dirigenten Bruno Walter und Dimitri Mitropoulos bringen; drei Solisten werden an den Konzerten des New Yorker Ensembles teilnehmen: Dame Myra Hess, Zino Francescatti und Rudolf Serkin. Sir Thomas Beecham erscheint mit dem Royal Philharmonic Orchester und Sir John Barbirolli mit dem Halle-Orchester. Die Festwochen Großbritanniens beginnen am 3. Mai und werden bis 30. September fortgeführt.

Frankreich, Italien, Schweiz

Die französischen Musikfeste werden im kommenden Sommer in Perpignan (Casals), Aix en Provence, Toulouse, Bordeaux und Strasbourg abgehalten. Einzelheiten sind bisher nur von den Veranstaltungen in Perpignan veröffentlicht worden. Pablo Casals hat als Leiter der Festwochen (10. Juni bis 5. Juli) Werke von Bach, Beethoven und Mozart in das Programm aufgenommen, die Konzerte werden in dem alten Palast der Könige von Mallorca abgehalten, als Mitwirkende sind unter anderen die Pianisten Myra Hess, Miecislaw Hoszowski, Rudolf Serkin, Leopold Mannes, Eugene Istomin, die Geiger Alexander Schneider, Erica Morini, Isaac Stern, ferner William Primrose (Viola) Jennie Tourel (Sopran) in Aussicht genommen, Pablo Casals leitet das Orchester und wird auch in Solovorträgen zu hören sein; er hat im allgemeinen die gleichen Künstler, die schon im Vorjahr im Bachfest tätig waren für die Veranstaltung in Perpignan wieder verpflichtet.

Während der Sommermonate ist der Schwerpunkt der verschiedenen Feste nach dem Süden verlegt, in Monte Carlo, Nizza, Cannes, Marseille, Toulouse, Aix de Provence, etc., sind eine ganze Reihe größerer Musikveranstaltungen geplant. Festwochen finden auch in Bordeaux und Straßburg statt.

In Italien gibt es in Florenz, neben dem achten Internationalen Musikkongreß große Konzerte und Opernaufführungen, an denen viele ausländische Künstler mitwirken, das ganze Programm ist bis zur Stunde noch nicht erhältlich, doch verdient eine Veranstaltung besonders erwähnt zu werden, da sie etwas aus dem gewöhnlichen Rahmen derartiger Feste fällt. In Ravenna ist die "Byzantinische Woche" vom 6.-13. Mai, in der Konzerte geistlicher Byzantinischer Musik veranstaltet werden.

Die Schweiz ladet zu bedeutenden musikalischen Festen ein, die im Juni stattfinden und gleichzeitig den 600. Jahrestag des Staates Zürich in die Confederation (1351) begehen. Im Stadttheater gibt es Aufführungen von "Othello", mit italienischen Solisten und Fritz Busch als Dirigenten, "Intermezzo" von Richard Strauß, "Entführung aus dem Serail" von Mozart, das moderne Ballett "Abraxas" von Werner Egk, Freilichtaufführungen des "Zigeunerbaron" von Johann Strauß, neue Werke von Frank Martin, Othmar Schoeck, Paul Burghardt, Konzerte von Wiener und Schweizer Orchester. In Luzern dirigieren Furtwängler, Stokowski, Markevitch, Sacher, Schuricht und Karajan vom 11. August bis 2. September; Interlaken bringt Tell-Festspiele.

In unserer Aufstellung fehlen noch viele andere bedeutende Feste, Musikwochen in Holland, Belgien, in den nordischen Staaten, aber der Besucher Europas hat schon ohnehin eine sehr schwierige Wahl, wo er wirklich Auserlesenes finden kann.

Nach den Nachrichten aus Deutschland und Österreich sind die Festspiele in Bayreuth und Salzburg fast ausverkauft, die Nachfrage nach Karten war noch niemals so stark wie für die kommende Saison, und die beiden Städe werden wie bisher die Zentren der musikalischen Feste in Europa sein. — Es ist nur zu hoffen, daß die Erwartungen der Veranstalter in jeder Weise erfüllt werden und die Überfülle der Ereignisse sich nicht negativ auswirkt.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
MAR 18 1951

Lester Roberts Again to Manage Restaurant for Orchestra, School

Mr., Mrs. James Sedgwick Deely Will Occupy Ingleside at Stockbridge for Summer

Special to The Sunday Republican

Berkshire Hills, March 17—Mr. and Mrs. Lester Roberts, who have a winter home in Mount Dora, Fla., are to return to Lenox the coming season and Mr. Roberts again will be in charge of the Tanglewood cafeteria and restaurant for the Boston Symphony Orchestra and Music School. For many years Mr. Roberts was manager and part owner of Curtis Hotel and after that property was sold George E. Judd, manager of the orchestra, secured the services of Mr. Roberts to establish the restaurant, which has facilities for handling the summer music school with membership of about 500, the faculty and many visitors. Mr. Roberts did such a fine job, not only in establishment, but in seasonal operation that Mr. Judd asked him to come back.

Mr. and Mrs. William E. Dodge Stokes and family of Lake Cottage, Stockbridge, flew this week from La Guardia Field for a two weeks' spring vacation in Bermuda.

Mr. and Mrs. James Sedgwick Deely are to occupy Ingleside at Stockbridge the coming season. This is the former summer home of Mrs. Deely's father, Owen Johnson, now of Nantucket.

Mr. and Mrs. Winthrop S. Emmet, New York, who have been spending the winter at Hillfields, Yale Hill, Stockbridge, are to continue their winter occupancy of the house now owned by Miss Rosamond Sherwood. Hillfields was the one time summer home of Miss Helen J. Kobbe and the late Miss Marie O. Kobbe of New York.

Mrs. Peabody Looram is back in Great Barrington from New York, where she met her son and daughter-in-law, Mr. and Mrs. Matthew Looram, who flew from Rome, where Mr. Looram is vice-consul in the foreign service of the State Department. They expect to be in Washington the coming three months.

Albert Spalding, the violinist, will be the guest of honor at a dinner on April 24 in the Jade Roo msuite of the Waldorf Astoria Hotel, New York, given under auspices of the Musicians Emergency Fund. Mrs. Lytle Hull is president of the fund, Mr. Spalding, vice-president, and Mrs. Frederick Steinway, chairman of the ticket committee.

This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH
MAR 1 2 1951

Berkshire Music Center To Audition This Week

Westchester instrumentalists who would like to join the student orchestra at the Berkshire Music Center, Tanglewood, Lenox, Mass., for this Summer's session, may take part in the auditions to be held Wednesday and Thursday in Carnegie Hall.

Tympanists and harpists will be heard backstage in the main hall on Wednesday at 7 P.M. Stringed instrument players will be auditioned in the Recital Hall Thursday at 10 A.M.; followed by woodwind players at 11 A.M.; and brass instrument and pianists at noon.

If possible, candidates should notify the Berkshire Music Center, Symphony Hall, Boston 15, prior to appearing for an audition.

This Clipping From
ALBANY
KNICKERBOCKER
MAR 15

Berkshire Cen

Auditions Sche

Auditions for adm
opera department
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school of the Boston
Orchestra, will take pl
York at 1 p. m. on We
Mar. 28, in the Chapte
of Carnegie Hall and o
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Hall. An accompanist
present.

Candidates who plan t
should, if possible, no
school office, Berkshir
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15, not later than Mar.
opera department, whic
major full-length opera
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shorter works and scen
this year produce Tchai
"Pigue Dame," staged b
Goldovsky and with Dr
Koussevitzky conducting
for the first time in

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 151,192)
This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE
JUN 3 - 1951

Music Fes

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IPPINGS
W YORK 11, N.Y.
ea 3-8860
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ping From
D, MASS.
RE EAGLE
18 1951

osed Tax Repeal to BSO, Schools

od, the Pittsfield Community Concert Assocical school boards throughout the county will antial savings if Congress acts favorably on a and Means Committee recommendation re- Washington today.

avored

ee voted tentative- 20 per cent federal from high school sts and from other ere all the proceeds t educational, chargious institutions.

er in this area would n Symphony Orches- currently paying out 000 a year in admis- Tanglewood, in Bos- the road. A spokes- BSO said in Boston that the orchestra ely be included under ndation of the Ways Committee.

Summer Schools: Luigi Dallapiccola, the Italian composer whose opera, "The Prisoner," will be given at the Juilliard School of Music March 16, will not be able to be here for that occasion, as he had originally planned, but he will come later on, to join Aaron Copland in the composition department of the Berkshire Music Center, which opens July 2. . . . The new music school in Aspen, Col., will begin its sessions the same day, and, like the Berkshire school, will operate in conjunction with the annual music festival. Darius Milhaud and Charles Jones are the members of its composition department, and, in addition to courses in vocal and instrumental music, there will be an opera department with Madeleine Milhaud, Joseph Rosenstock (the school's director), Herta Glaz and Martial Singher as its staff.

This Clipping From
MADEMOISELLE
NEW YORK, N. Y.
MAY 1951

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Festkonzerte in Tanglewood

Die großen Konzerte beginnen Donnerstag, 26. Juli, mit einer Serie von fünf Veranstaltungen unter Charles Munch und einem Konzert von Eleazar de Carvalho dirigiert. Das Programm umfaßt zum großen Teil Werke, die anläßlich der Bostoner Abonnementskonzerte in New York schon zu hören waren. — Erwähnenswert die "Symphonie Fantastique" von Berlioz, und Kompositionen von Barber, Copland, Menin, Bartok als Vertreter der Zeitgenossen. Mitwirkende Solisten sind Claudio Arrau, und Jorge Bolet. — Das Finale der Berkshire Festspiele sind drei Veranstaltungen von Koussevitzky dirigiert mit der Missa Solemnis Beethovens als Höhepunkt. Die Konzerte finden an Donnerstagen, Samstagen und Sonntag nachmittagen statt.

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Sonnabend Frühlingsfest des

Brooklyner H

...ren Mitbürgern zeigen, daß es uns wirklich ernst ist, für Verständigung und Frieden zu arbeiten.

Der 6. Mai soll als ein Ehrentag des Deutschamerikanertums in die Geschichte eingehen. Um dies Tatsache werden zu lassen, brauchen wir die geschlossene Unterstützung von ganz Deutsch-Amerika. Durch Harmonie und Eintracht läßt sich viel erreichen. Daher noch einmal die herzlichste Einladung an alle und jeden: Kommt, und kommt in Massen! Am Freitag, den 4. Mai, veranstaltet der DAFB für die Gäste aus Frankfurt einen Begrüßungs-

Auch die Sangesvereinigungen werden hiermit nochmals gebeten, unbedingt am Sonntag ihre Banner mitzubringen.

Donnerstag Probe

Die New Yorker Großvereinigung hat für kommenden Donnerstag, den 3. Mai, eine Massenchorprobe unter Dirigent Leonard Temme im Saale der Kreuzzeitung, 154 Nassau Street, angesetzt.

THE ORIGINAL
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MORNING TRIBUNE
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This Clipping Fr[om]
BOSTON, MAS[S.]
MORNING GL[OBE]
MAR 5 1951

Berkshire Auditi[ons] to Be Held Friday

The Berkshire Music Ce[nter] Summer Music School of t[he] ton Symphony Orchestra, w[ill] auditions in Boston for a[ll] to the Opera Department, [on] day at 10 a. m. at Symphon[y] An accompanist will be pr[o]

The Center's ninth sess[ion] open at Tanglewood on Ju[ly] continue for six weeks to [Aug.]

Among the department's productions of full-length [operas] recent seasons have been [Gian-] Grimes" and "Albert Herr[ing]" Benjamin Britten; Mozart's "[Cosi fan] meneo" and "Finta Giar[dino]" Rossini's "The Turk in [Italy]" Gluck's "Iphigenia in Tau[ris]" Ibert's "The King of Yv[etot]" addition the students in th[e] Department present prog[rams] shorter works and opera [scenes]

Those who plan to com[pete] auditions should, if possibl[e], the school office—Berkshi[re] Center, Symphony Hall, B[oston] Mass., by Monday.

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REPUBLICAN
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Mrs. Peabody Looram is back in Great Barrington from New York, where she met her son and daughter-in-law, Mr. and Mrs. Matthew Looram, who flew from Rome, where Mr. Looram is vice-consul in the foreign service of the State Department. They expect to be in Washington the coming three months.

Albert Spalding, the violinist, will be the guest of honor at a dinner on April 24 in the Jade Room suite of the Waldorf Astoria Hotel, New York, given under auspices of the Musicians Emergency Fund. Mrs. Lytle Hull is president of the fund, Mr. Spalding, vice-president, and Mrs. Frederick Steinway, chairman of the ticket committee.

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This Clipping From
NEW ORLEANS, LA.
STATES
MAR 11 195

THE COLUMN

On the Square

By Ed Brooks

We've long been eager to have some of the nation's musical leaders come down and hear the New Orleans Symphony Orchestra, now that it has become such a consistent dispenser of high quality symphonic music. And it appears we're going to get our wish—with lagniappe.

Virgil Thomson, the eminent American composer and music critic of the New York Herald Tribune, has accepted the symphony's invitation to guest conduct his own "Louisiana Suite," which he wrote for the fine motion picture, "The Louisiana Story."

Dr. Massimo Freccia, conductor and musical director, had scheduled the Thomson work for inclusion on the program of the final concert of the 1950-51 season Tuesday, March 20, and it occurred to some of the Symphony Society executives that it would be a good idea to invite Thomson to conduct it.

They made contact with him and after a couple of days he wired that he will be "delighted" to conduct the work here.

We have long contended that it takes outside recognition to fully waken some people to the fact that a local attraction is a really major one which rates their attention and patronage.

The Square believes that has been the case with some who have not given the New Orleans Symphony their full support. So we have advocated bringing the orchestra to the attention of some of the "name" critics and national musical opinion-moulders, believing that their stamp of approval on the New Orleans Symphony would be favorable if they only heard it. And that their endorsement would heat up some of the lukewarm New Orleanians who have hung back from full support of the Symphony.

It appears that the Symphony has hit the nail on the noggin with their invitation of Thomson to conduct his own work here. In conducting, he will have an even closer insight into the orchestra's capabilties than if he just sat in the audience and listened. And the caliber of the orchestra is such that we believe he will return to New York with some good impressions of symphonic music in the Crescent City. And it won't hurt to have such impressions going around in the mind of Thomson, whose opinions on music are among the most widely discussed and publicized.

* * * * * *

This is a bit belated, but we would like to point out that the little girl who played "Trouble" in the New Orleans Opera House Association production recently of "Madame Butterfly" was Di Ann Sneed, daughter of Mr. and Mrs. Donald Sneed, 2231 Gen. Pershing.

We were captivated by the child's performance and in our review listed the name which appeared on the program—which was wrong. Little Di Ann not only won praise from critics and audience, but Dorothy Kirsten, the Metropolitan Opera star who sang the title role, requested the child to repeat her performance several nights later in Shreveport. The admiration was mutual and when Miss Kirsten autographed the tot's program, she wrote, "To the sweetest little girl in the world."

* * * * * *

The top-grossing motion pictures in the nation during February were: "At War with the Army," "Born Yesterday," "Halls of Montezuma," "Kim," "Operation Pacific," and "Tomahawk." How does that list fit in with the movies you saw recently? The selections are based on Motion Picture Herald's monthly survey of box office grosses at first and second-run theaters in the 31 film exchange centers.

* * * * * *

Armand Hug, the outstanding purveyor of jazz piano, currently playing with Sharkey's Kings of Dixieland in the Blue Room of the Roosevelt hotel, got a turnabout reaction from Barry Ulanov, caustic jazz critic of the magazine Metronome.

Ulanov panned some records which Armand made some time ago, not realizing that the recording quality of those particular discs was poor. Some months ago he visited New Orleans and heard Hug play, in person. And in the current issue of Metronome he is full of unreserved praise for Hug. He says things like, "Whatever Armand plays, at whatever tempo, in whatever groove, he gets a beat, he demonstrates a lovely touch and a fine sense of jazz continuity." And we agree.

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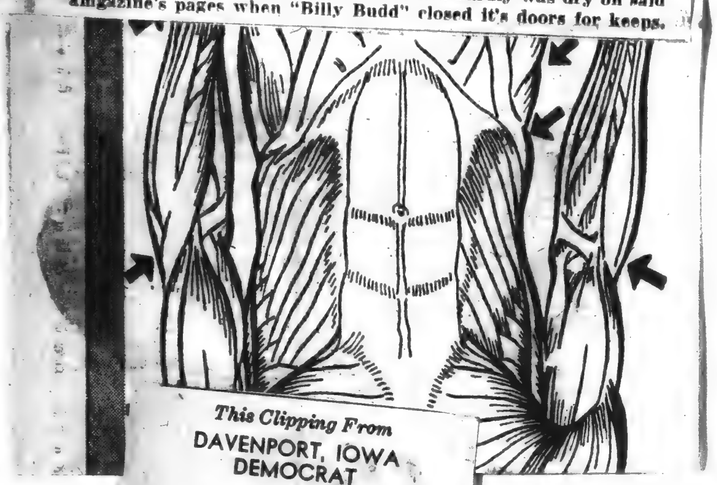

This Clipping From
DAVENPORT, IOWA
DEMOCRAT
MAR

Catching The Beat In Music World Today

BY

INA WICKHAM

"How many of us ever stop to think
Of music as a wondrous magic link
"With God, taking sometimes the place of prayer —
"When words have failed us 'neath the weight of care.
"Music, that knows no country, race or creed,
"But gives to each, according to his need!"
— Anonymous

GUY Fraser Harrison, director of the Rochester, N. Y., Civic Orchestra and associate conductor of the Rochester Philharmonic orchestra, has been appointed conductor of the Oklahoma City Symphony orchestra for the 1951-52 season. He will succeed Victor Alessandro, who recently accepted the conducting post of the San Antonio Texas symphony, taking the place left vacant by the death of Max Reiter. He will assume his duties at the close of the present season. Mr. Harrison will be the third conductor of the Oklahoma City Symphony orchestra which was founded in 1937. Previous conductors were Ralph Rose and Victor Alessandro.

MR. HARRISON

. . . who was born and educated in England, has been in the United States since 1920 and is an American citizen. He was appointed conductor of the Eastman Theater orchestra in 1924 by George Eastman, founder of the Eastman School of Music. He held his position for five years and then became the first conductor of the Rochester Civic orchestra. At present he holds the position of associate conductor of the Rochester Philharmonic orchestra and conductor of the Rochester Civic Music Grand Opera association. He has been especially noted for his work in children's concerts which are broadcast weekly to the entire school system of Rochester and for which the Rochester orchestra has received first prize on three separate occasions among all radio educational programs in the United States.

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GREENSBURG, PA.
TRIBUNE
FEB 22 1951

The World Of Music

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Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitsky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitsky, continuing as director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.

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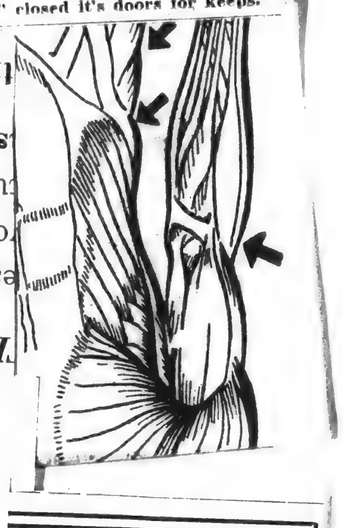

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The State department issued a formal statement declaring that the picture Judd had in mind was mostly about symphonic music instead of those other things. The girls got in the picture just for a little variety.

The picture, the State department said, was entitled, "Tanglewood," and was a documentary on the annual music festival at Tanglewood, near Lenox, Mass.

It features long-hair music conducted by Serge Koussevitsky. The State department noted that Koussevitsky was so proud of the film that he exhibited it frequently on an European tour he made.

"There was," the State department acknowledged, "a brief sequence devoted to recreational aspects of the festival in which some of the Tanglewood students were shown taking a swim between classes and in which a few members of the orchestra were shown relaxing at a "jam session" during their lunch hour.

The department offered the statement by way of explanation, not as an apology.

This Clipping From
GREENSBURG, PA.
TRIBUNE

FEB 22 1951

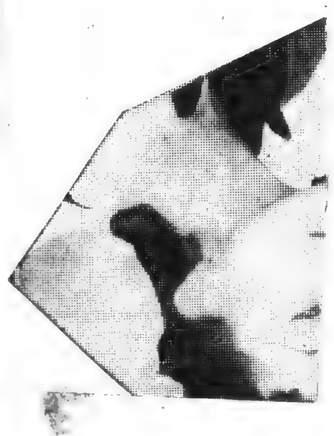
The World Of Music

NEW YORK. (U.P.)—Plans have been announced for the 1951 Berkshire Festival at Tanglewood n Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.



This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAR 5 - 195[illegible]

Young Italian Composer Joins Tanglewood Staff

Luigi Dallapiccola, Italian composer, will join the faculty of the Berkshire Music Center at Tanglewood [illegible] summer, it has been announced by Dr. Serge Koussevitzky. This will mark the first visit to the United States by Mr. Dallapiccola, who has attracted wide attention in European musical circles since the war.

This Clipping From
WATERBURY, CONN.
REPUBLICAN

FEB 11 1951

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Not Sent To Far E[illegible]

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[illegible]ASHINGTON, Feb. 9—
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[illegible]bo-N. Y. Herald Tribune.)

This Clipping From
WATERBURY, CONN.
REPUBLICAN
FEB 11

Voice Of Ameri... Defend Oversea...

Washington, Feb. 10—(INS)—American "cheesecake" will never be permitted to offend the good taste of foreign peoples in connection with official U. S. propaganda.

Jazz music likewise will be withheld from those areas which do not appreciate a few hot licks in a jam session.

Asst. Secy. of State Edward W. Barrett and his Voice of America aides gave this earnest assurance today culminating a week of rather mild debate with Rep. Walter Judd (R-Minn), one time missionary to China.

Judd objected to a U. S. Information Service movie which, he declared, featured scantily attired bathing beauties, inelegantly called "cheesecake" by photographers, and a hot jazz band.

Barrett protested there had been a certain amount of loose talk on Capitol Hill about the State Department's propaganda efforts.

The Voice of America and the U. S. Information Service have men spotted all over the world, Barrett explained. They report daily to Washington on what the people of their particular country like—or don't like. The department is governed accordingly.

Movie On "Tanglewood"

It developed that the movie in question was a four-reeler entitled "Tanglewood," produced at last year's Tanglewood music festival in the Berkshires, and featuring Conductor Serge Koussevitsky and the Boston Symphony Orchestra.

Each reel runs 36 minutes. In order to show that American students have some recreation there is a one-minute general bathing beach sequence. Members of the Boston symphony also are shown fleetingly in a jam session, which likewise runs only a minute or two.

Koussevitsky thought highly of the film and took it with him on a European tour. It won high honors at the 1950 film festival in Venice and in Edinburgh.

Judd made his complaint to the House Foreign Affairs Committee in what he described today as "an off-hand way." He evidenced some surprise at the attention his remarks attracted, saying:

"For years I've been talking about the Voice of America and no one paid any attention to me. Now I make an offhand remark and everyone sits up and takes notice." He said his phone had been ringing constantly since.

Not Sent To Far Eat

Judd said the "Tanglewood" bathing beauties would offend Orientals. The State Department rejoins that the film is not being distributed in the Orient.

Rep. Carnahan (D-Mo.) a foreign affairs committee colleague, wanted to know, however:

"Are we going to tell people we don't have bathing beauties in this country?"

Said Asst. Secy. Barrett:

"I want to knock in the head the talk that the Voice of America program is spreading to the world a lot of frothy business about bathing girls, jazz and the like."

Banned ...da List

...veloped that the movie in ... was a four-reeler entitled ...wood," produced at last Tanglewood Music Festival Berkshires, and featuring ...tor Serge Koussevitsky and ...on Symphony Orchestra.

...said the "Tanglewood" ... beauties would offend Ori... The State Department re... that the film is not being dis... in the Orient.

... Carnahan (D) Mo., a Foreign ... Committee colleague, want... know, however:

"Are we going to tell people we ... having bathing beauties in this ...country?"

State Dept. Defends Tanglewood Scenes in Pronaganda Film

WASHINGTON, Feb. 9—The State Department defended its overseas information programs today against a Congressional charge that one of its films featured bathing beauties and hot jazz music.

"The only bathing beach scenes ... have been incidental il... ...ions in sequences designed to ... Soviet ...es about Americans ... a downtrodden, unhappy ... people suffering under the ... heel," Assistant Secretary ... State Edward W. Barrett ... These have been appro... and constructive, and have ... viewed in advance by special... ... each area before distribu...

Earlier the State Department said the questioned picture was entitled "Tanglewood," a documentary ... the annual music festival near ... Mass. It featured music ... by Serge Koussevitsky, ... who established it on a European ... basis, according to the department.

The department said a sequence showed some ... students swimming ... between ... and another in ... which a few members of the orchestra were shown ... relaxing in a jam ... session during their lunch hour." The department emphasized this was an explanation, not an apology.

(Boston Globe-N. Y. Herald Tribune.)

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 3 - 1951

...ica Officials ...as Movies

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 345,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 20 1951

TANGLEWOOD FROWNS ON SHORTS-CLAD WOMEN

LENOX, Friday (AP) — Tanglewood officials would "prefer" that ladies wear skirts to the famous Summer concerts by the Boston Symphony orchestra.

But more and more of the female music lovers have been showing up in slacks or shorts.

Thomas B. Perry Jr., executive secretary of the Berkshire Music Festival, last night gave guests "a chance to conform to the desired uniform."

He had ushers hand out wrap-around skirts to the informally clad visitors.

After all, Perry said, women students have long been required to wear skirts at the noted Summer school taught by Boston Symphony Orchestra artists.

Right now there are only eight wrap-arounds and they went on a first come-first served basis.

Perry said the skirts come in only two sizes: large and medium.

Attractions for 1951 Season Announced for the Berkshires

Music, Sports, Festivals and Exhibits Among Events Beginning in Mid-May

By RICHARD V. HAPPEL
PITTSFIELD, Mass.

Beginning in mid-May and carrying on through late September, a variety of events have been scheduled for the 1951 season in the Berkshires. Music, for which the county is famous, will headline the attractions, followed by theater and dance events. Sports, both spectator and participating, will not be neglected. Art and nature exhibits along with film festivals will attract their devotees. Plans are under way to house visitors with accommodations ranging from camp sites in the state forests to long-established summer hotels.

Although not strictly in Berkshire County but within easy motoring distance, the Malden Bridge Theater is presenting the first play in its barn July 4. Plans now call for a twelve-week season, giving each play a run of two weeks, an innovation for this establishment now in its twenty-first year.

William Miles, director of the Berkshire Playhouse at Stockbridge, intends to open a season there on June 18 which will run for eleven or twelve weeks. Presentations at Stockbridge are of a Broadway caliber with a resident company and a number of visiting stars.

Concerts To Be Held

Most famous event of the summer will certainly be the Tanglewood Season, with the Boston Symphony Orchestra having Serge Koussevitzky, Charles Munch and Eleazar de Carvalho as conductors. Beginning on Saturday, July 7, the public performances will get under way with a Bach-Hayden-Mozart Festival under the baton of Mr. Koussevitzky.

Concerts will be held in the theater concert hall, which has had to be enlarged this year, on Saturday evenings and Sunday afternoons, July 7, 8, 14, 15, 21 and 22.

The three week-end series of concerts by the Boston Symphony in the Shed will open on July 26 with Weber's Overture to "Oberon" conducted by Charles Munch. Series C of the Festival program on Thursday evening, Aug. 9, will be opened with Beethoven's Missa Solemnis conducted by Mr. Koussevitzky and the cycle will be concluded with the Brahms Symphony No. 2 on Sunday, Aug. 12.

The tenth season of the Jacob's Pillow Dance Festival near Lee will open with a Friday matinee on June 29 in the Festival Theater. There will be ten weekly matinees and evening programs with extra performances during the Tanglewood season. The director of the theater and its companion University of the Dance will be Ted Shawn, who expects to have Ruth St. Denis, Anthony Tudor, Jose Limon, La Meri and others as faculty-performers.

14 Golf Courses

For those who wish to take advantage of the natural resources of the region, the state forests offer opportunities for camping, hiking and nature studies from May 19 through the fall. Bascom Lodge on the Mt. Greylock Reservation, which is the largest in the state, opens on that date and will provide dormitory facilities for men and women along with cooking and commissary arrangements. Hikers on the Appalachian Trail can be assured of frequent and adequate camp sites and cabins. All water sports are provided at the fifty-nine lakes which dot the region.

There are fourteen golf courses and many first-class tennis courts. Supervised recreational programs for children are part of the activities arranged by the Park Department of Pittsfield.

The Berkshire Museum, also in Pittsfield, contemplates a full range of art exhibits in addition to regular weekly showings of foreign and "prestige" films. A little farther away the Berkshire Garden Center and the Pleasant Valley Bird Sanctuary are always popular with visitors. Situated in Stockbridge and Lenox, respectively, they are easily accessible by car or bus.

Transportation to the Berkshires from New York is not difficult, whether by railroad from Grand Central over two lines, by car up the parkways or by bus. For those who fly, the Pittsfield and Great Barrington airports are available.

Howard S. Babbitt jr.

Music lovers outside the music shed at Tanglewood

This Clipping From
NEW YORK, N. Y.
COMPASS
JUN 3 - 1951

VACATIONING 'Round The Compass

More and More Resorts Now Offering Cultural Programs

By RO-ZEE

HAVE YOU TAKEN TIME OUT lately to look through the vacation ads? Have you noticed something new creeping into popularity in the way of entertainment programs being offered by the resorts? Even though you may have the idea of dozing and forgetting the hum-drum of the big city, where the houses are tied together with clothesline, you will probably be spending many an interesting hour listening to programs and attending classes with that cultural pitch.

It seems that the "interlectural" set is taking over the vacation field. More resorts than ever are trying to fill every hour with activity. Today they are offering folk and square dance classes, art and crafts, music festivals, lectures, plays, forums, etc. The whole idea is to see that you have something to do and make your vacation memorable.

Is this bad? I'm all for it. I'm waiting to see how the general vacationers will take to it.

The Boston Symphony Orchestra will have an opera program this year at Tanglewood. There will also be a special course at the Tanglewood Festival for music teachers and students. This year it will take place July 7 to August 12.

Also in the Berkshires will be the Jacob's Pillow Dance Festival at Becket, between July 2 and Sept. 2.

There are many other big events scheduled, which I will let you know about from time to time.

[136]

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
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Tel. CHelsea 3-8860
Cir. (D 5,661) (S 5,692)

This Clipping From
BLACKWELL, OKLA.
JOURNAL-TRIBUNE
MAY 27 1951

Music World

NEW YORK (U.P.)—It's going to be a big summer music-wise, with "festivals" dotting the country and special summer concerts in the cities.

The Berkshire Festival at Tanglewood, Mass., the best known of the yearly off-season events, will open July 7 with Serge Koussevitzky, its founder, conducting the Boston Symphony. A special production of Tchaikowsky's opera, "Pique Dame," is scheduled.

This year Charles Munch, his successor as regular conductor of the Boston Orchestra, will share the conductorial assignment for the first time. Eleazar de Carvolho, the Brazilian musician, will be a guest conductor.

The Central City, Colo., Opera Festival begins June 30 in that mountain town 40 miles from Denver. Tibor Kozma, of the Metropolitan Opera, will be the musical director again this year and Ellemer Nagy will be the general director.

The Plymouth Rock festival will begin June 29 and is planned for nine weeks which will be the longest season of its six-year history. It has scheduled four operas for the Duxbury theater in Duxbury, Mass., and the 17th century masque "The Fairy Queen" by Henry Purcell. A unique double-bill will be of Kurt Weil's "Down In The Valley" and the Gilbert and Sullivan opera, "Trial By Jury." Also included in the varied program will be a full production of Haydn's oratoria, "Creation."

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Tel. CHelsea 3-8860
Cir. (S 83,721)
This Clipping From
MOBILE, ALA.
PRESS-REGISTER
JUN 3 - 1951

Big Summer In Festivals

NEW YORK—(UP)—It's going to be a big Summer music-wise, with "festivals" dotting the country and special Summer concerts in the cities.

The Berkshire Festival at Tanglewood, Mass., the best known of the yearly off-season events, will open July 7 with Serge Koussevitzky, its founder, conducting the Boston Symphony. A special production of Tchaikowsky's opera, "Pique Dame," is scheduled.

This year Charles Munch, his successor as regular conductor of the Boston Orchestra, will share the conductorial assignment for the first time. Eleazar de Carvolho, the Brazilian musician, will be a guest conductor.

Kozma At Festival

The Central City, Colo., Opera Festival begins June 30 in that mountain town 40 miles from Denver. Tibor Kozma of the Metropolitan Opera, will be the musical director again this year and Slemer Nagy will be the general director.

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At Stowe, Mass., the Trapp family will be host as usual to all-comers between July 9 and Aug. 30. The Trapps have been having their Summer "sing weeks" for eight years.

New York Active

New York's Summer concerts will almost vie with the Winter ones, for orchestral music at least. The "Pops" concert series of members of the New York Philharmonic-Symphony opened June 2 in Carnegie Hall. The Naumburg Symphony will play three times during the Summer in Central Park. The Goldman Band will inaugurate its Summer park concerts in Manhattan and Brooklyn June 15 and play 50 concerts in all. And there will be the famed stadium concerts.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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Tel. CHelsea 3-8860
Cir. (D 930,890) (S 1,488,409)
This Clipping From
CHICAGO, ILL.
TRIBUNE
MAY 27 1951

New England to Be Summer Culture Center

By Mary E. Prim

BOSTON (AP)—Culture comes with your summer vacation this year among some of New England's fanciest scenery.

There are courses and classes for high, middle, and lowbrows in the mountains, near beautiful lakes, or at the seaside.

The Boston Symphony orchestra's Berkshire Music center embarks on opera July 30-31, when students give Tschaikowsky's "Pique Dame" [Queen of Spades] at Tanglewood, near Lenox.

It will be the first time the school director, retired Boston Symphony Conductor Serge Koussevitzky, ever has conducted an opera in this country. He will be 77 July 26.

Another Tanglewood innovation will be a special course for music teachers. Supervising will be Augustus D. Zanzig, music director for the Brookline public schools, who also lectures at Harvard university. A newcomer to the teaching staff will be Luigi Dallapiccola, eminent Italian composer on his first visit to this country.

• • •

The 1951 Berkshire festival, July 7-Aug. 12, will open with three week-end concerts conducted by Dr. Koussevitzky and featuring music of Bach, Haydn, and Mozart.

The Boston Symphony's new music director, Charles Munch, will make his first appearance at Tanglewood July 26, conducting the opening concerts by the full orchestra in the music shed. Eleazar de Carvalho will join with him in conducting another concert series starting Aug. 2. Dr. Koussevitzky will conduct the final series, starting Aug. 9.

The Berkshire hills also will be

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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Tel. CHelsea 3-8860
Cir. (D 110,333) (S 172,832)
This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
MAY 27 1951

Vacation, Culture Synonymous With New England's Scenery

BY MARY E. PRIM.

BOSTON, May 26 (AP). — Culture comes with your summer vacation this year among some of New England's fanciest scenery.

KOUSSE. VITZKY.

There are courses and classes for high, middle and lowbrows in the mountains, near beautiful lakes or at the seaside.

For those looking for entertainment or uplift there are festivals of music and the dance, plus noted lecturers.

Boston's Symphony Orchestra's Berkshire Music Center summer embarks on opera, July 30-31, when students give Tschaikowsky's "Pique Dame (Queen of Spades) at Tanglewood, near Lenox.

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The 1951 Berkshire Festival, July 7-Aug. 12, will open with three week-end concerts conducted by Dr. Koussevitzky and featuring his first appearance at Tanglewood, July 26, conducting the opening concerts by the full orchestra in the music shed. Eleazor de Carvalho will join with him in conducting another concert series starting Aug. 2. Dr. Koussevitzky will conduct the final series, starting Aug. 9.

The beautiful Berkshire hills also will be the scene of a dance festival during the July 2-Sept. 2 session of the Jacob's Pillow School of the Dance in Becket.

Under the direction of Ted Shawn and his wife, Ruth St. Denis, a glittering factulty of dance specialists are to give a six-week advanced course starting July 23.

Meanwhile, Boston's summer visitors may look forward to the Esplanade concerts beside the Charles River.

The free outdoor symphonic concerts will be held July 1-21 with Arthur Fiedler leading Boston Symphony Orchestra men as he has done every season since 1923 when the founded the concerts.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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Tel. CHelsea 3-8860
Cir. (D 15,424) (S 23,016)
This Clipping From
DAVENPORT, IOWA
DEMOCRAT
JUN 3 1951

THERE ALSO WILL BE

. . . many summer music . . . and music centers wh . . . music today, perform and . . . courses. The most famo . . . is the Berkshire M . . . which opens July 2 . . . Lake in N. Y. the D . . . Music center . . . June 24 and June 25 . . . opening of the Connecticut . . . Festival at Sa . . . T . . . ceeded by Roy Harris . . . the Tramp Family Singers . . . gin the first of four . . . at Stowe, Vermont, and . . . Monteux opens a month-long . . . classes at his estate at Hancock, Me.

ANOTHER FEATURE

. . . of the National Federation of Music Clubs biennial . . . Salt Lake City recently is a report of the musical gifts . . . Federation members have . . . all over the world. During the last two years, the clubs in the federation have sent 37,136 pieces of music to conductors and . . . abroad. With these have also gone resin for strings and a celesta for the Aachen premiere of a Richard Strauss composition. Each package has a United States gift label and each bears the address of a music club in the United States.

THE FEDERATION'S

. . . plan to send musical gifts abroad began after World War II when it was discovered that members of the Athens Greece Symphony orchestra, because lack of strings, reeds and drum heads could no longer bring music to the people of Greece. The federation purchased $1,000 worth of replacement parts and had them on the way within 72 hours. Next came a call from Aachen, Germany and gradually the movement grew until it has covered a great territory. Thru the state department the packages are handled without charge and are delivered by American embassies or consulates. To help raise funds member clubs have scheduled programs with foreign students and Alabama organizations alone have given 24 recitals. Connecticut leads in donating funds for upwards of 4,000 items of music and equipment.

THE FIRST RECORDINGS

. . . of the Alice M. Ditson Fund recordings have been released.

This Clipping From
BROOKLYN, N. Y.
EAGLE
JUN 3 - 1951

MASSACHUSETTS

Massachusetts . . . of vacation and holiday resources are tailored to everyone's need. From the hundreds of beaches along an 1,800-mile coastline to the verdant rolling Berkshire Hills at its western extremity, the Bay State's many and varied recreational activities are easily accessible by good highways, by train, bus or airline.

Comfortable accommodations are located all along its shoreline, as well as every kind of salt water sport and opportunity for seclusion and relaxation. Hundreds of miles of sunny beaches, unexcelled ocean sport fishing, yachting and boating of every description, plus many evening diversions may be enjoyed from Salisbury Beach, southward on the North Shore, the South Shore, world-famous Cape Cod, and the equally well-known Martha's Vineyard and Nantucket Islands.

Cape Cod and the Islands offer ideal summer weather with water temperatures of 60 to 70 degrees.

The greater Boston region is saturated with historic landmarks and literary shrines, plus some of the country's greatest institutions of learning and culture. Add to this two major league baseball parks, running horse and greyhound race tracks, night clubs, famous eating places and outstanding entertainment attractions.

Berkshire Hills and adjacent Pioneer Valley have charms equally attractive. Two events of international fame draw throngs to the Berkshires during the summer. Tanglewood Music Festival at Lenox will be conducted by the Boston Symphony Orchestra, beginning July 2 and extending through August 12, with a series of concerts of works by the great masters as well as many other activities. Jacob's Pillow School of the Dance, under the direction of Ted Shawn, presents week-end and special public performances throughout the summer.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
MAY 20 1951

Books And The Arts

New England Background For Summer Art Events

By MARY E. PRIM

Boston, May 19 — (AP) — Culture comes with your summer vacation this year among some of New England's fanciest scenery.

There are courses and classes for high, middle and lowbrows in the mountains, near beautiful lakes or at the seaside.

For those looking for entertainment or uplift there are festivals of music and the dance, plus noted lecturers.

Boston Symphony Orchestra's Berkshire Music Center embarks on opera, July 30-31, when students give Tschaikovsky's "Pique Dame" (Queen of Spades) at Tanglewood, near Lenox.

It will be the first time the school director, lively retired Boston Symphony conductor Serge Koussevitzky, has ever conducted an opera in this country. He will be 77 July 26.

Another Tanglewood innovation will be a special course for music teachers. Supervising will be Augustus D. Zanzig, music director for the Brookline public schools, who also lectures at Harvard. A newcomer to the teaching staff will be Luigi Dallapiccola, eminent Italian composer on his first visit to this country.

The 1951 Berkshire Festival, July 7-Aug. 12, will open with three week-end concerts conducted by Dr. Koussevitzky and featuring Bach, Haydn and Mozart.

Boston Symphony's new music director, Charles Munch, will make his first appearance at Tanglewood July 26, conducting the opening concerts by the full orchestra in the music shed. Eleazar de Carvalho will join with him in conducting another concert series starting Aug. 2. Dr. Koussevitzky will conduct the final series, starting Aug. 9.

[137]

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUN 31 1951

'Pique Dame' At Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass. July 31.—Venturing most ambitiously, the opera department of the Berkshire Music Center presented Tchaikowsky's "Pique Dame" in English in the theatre-concert hall last night.

The production represented the culmination of a long-cherished dream of the late Serge Koussevitzky. He had planned it in complete detail before his death on June 4 and had intended to conduct it himself. It fell to Boris Goldovsky both to stage and conduct, and the performance was dedicated to Koussevitzky's memory.

Most handsomely mounted, the production took first honors.

A superior job by the student orchestra under Goldovsky set up the performance musically. Tchaikowsky's irresistible music exerted its strong appeal even though the score was less passionately sung than its tragic story demands.

The student cast did an excellent job in many ways. Phyllis Curtin and David Lloyd in the roles of Lisa and Hermann finally caught some of the spirit of the work in the third act, but the others in the cast conveyed little of the depth of their roles.

Among them James Pease stood out vocally.

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Cir. (D 15,424) (S 23,016)
This Clipping From
DAVENPORT, IOWA
DEMOCRAT
JUN 3 1951

THERE ALSO WILL BE

. . . many summer music . . . and music centers wh . . . music today, perform and . . . courses. The most famo . . . is the Berkshire M . . . which opens July 2 . . . Lake in N. Y. the D . . . Music center . . . June 24 and June 25 . . . opening of the Connecticut . . . Festival at Sa . . . T . . . ceeded by Roy Harris . . . the Tramp Family Singers . . . gin the first of four . . . at Stowe, Vermont, and . . . Monteux opens a month-long . . . classes at his estate at Hancock, Me.

ANOTHER FEATURE

. . . of the National Federation of Music Clubs biennial . . . Salt Lake City recently is a report of the musical gifts . . . Federation members have . . . all over the world. During the last two years, the clubs in the federation have sent 37,136 pieces of music to conductors and . . . abroad. With these have also gone resin for strings and a celesta for the Aachen premiere of a Richard Strauss composition. Each package has a United States gift label and each bears the address of a music club in the United States.

THE FEDERATION'S

. . . plan to send musical gifts abroad began after World War II when it was discovered that members of the Athens Greece Symphony orchestra, because lack of strings, reeds and drum heads could no longer bring music to the people of Greece. The federation purchased $1,000 worth of replacement parts and had them on the way within 72 hours. Next came a call from Aachen, Germany and gradually the movement grew until it has covered a great territory. Thru the state department the packages are handled without charge and are delivered by American embassies or consulates. To help raise funds member clubs have scheduled programs with foreign students and Alabama organizations alone have given 24 recitals. Connecticut leads in donating funds for upwards of 4,000 items of music and equipment.

THE FIRST RECORDINGS

. . . of the Alice M. Ditson Fund recordings have been released.

PEB 1 0 1951
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HERALD
FEB 10 1951

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This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 25 1951

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Dr. Koussevitzky will conduct Series C with the following programs: Thursday night, Aug. 9—"Misso Solemnis," Bethoven. Saturday night, Aug. 11—Sixth ("Pastorale") Symphony, Beethoven; Sixth ("Pathetique") Symphony, Tschaikowski. Sunday afternoon, Aug. 12—Fifth Symphony, Honegger; Second Symphony, Brahms.

The Berkshire Music Center, directed by Dr. Koussevitzky, will hold sessions at Tanglewood from July 2 through Aug. 12. On July 30 and 31 Dr. Koussevitzky will conduct performances of Tschaikowski's "Pique Dame," prepared by the opera department under Boris Goldovsky.

This Clipping From
COLUMBIA, S. C.
RECORD
FEB 15 1951

Notes Unfurl The World C

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City Opera Season

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
FEB 11 1951

* * *

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* * *

EIGHTH NOTES: Bernard Izzo, baritone, Rochester native, offers a recital Tuesday in Kimball Hall, Chicago. Izzo, who received his bachelor's degree from Heidelberg College, Tiffin, O., and his master's degree at the American Conservatory of Music, Chicago, is continuing advanced study. He is the son of Mr. and Mrs. Joseph Izzo, 106 Santee St. . . . Fredonia State Teachers College has arranged a symposium for Saturday, with analysis of the contribution of music theory to improved music performance and a continuation of last year's experiment with new flute and woodwind instrumentation for band. Open to students, professional musicians and teachers, the symposium will be preceded on Friday evening by a joint concert from the Symphonette Orchestra and Madrigal Singers . . . Eastman School Chorus has begun work on Beethoven's Ninth Symphony, to be presented next month with the Senior Symphony Orchestra, Herman Genhart directing . . . "Gotterdammerung," last of the Wagner Ring Cycle, will be broadcast Saturday by the Metropolitan Opera, heard locally through Station WARC. Cast includes Helen Traubel, Gerhard Pech-

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This Clipping From
LATROBE, PA.
BULLETIN
MAY 25 1951

THE WORLD OF MUSIC

New York—(U.P.)—It's going to be a big summer music-wise, with "festivals" dotting the country and special summer concerts in the cities.

The Berkshire Festival at Tanglewood, Mass., best known of the yearly off-season events, will open July 7 with Serge Koussevitzky, its founder, conducting the Boston Symphony. A special production of Tchaikowsky's opera, "Pique Dame," is scheduled.

This year Charles Munch, his successor as regular conductor of the Boston Orchestra, will share the conductorial assignment for the first time. Eleazar de Carvolho, the Brazilian musician, will be a guest conductor.

Kozma At Festival

The Central City, Colo., Opera Festival begins June 30 in that mountain town 40 miles from Denver. Tibor Kozma, of the Metropolitan Opera, will be the musical director again this year and Elemer Nagy will be the general director.

At Stowe, Mass., the Trapp family will be hosts as usual to all-comers between July 9 and Aug. 30. The Trapps have been having their summer "sing weeks" for eight years.

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAY 11 1951

KOUSSEVITZKY WILL CONDUCT 12 CONCERTS

Program for Tanglewood Is Announced for Summer

Serge Koussevitzky, who is returning to his home in Lenox after conducting in our Western cities and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, the Music Director of the Orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-August 4. Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of August 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the Orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the Opera Department, will open the Festival with the Bach-Haydn-Mozart series in the Theatre-Concert Hall July 7-22, and close the Shed concerts, August 9-12.

Charles Munch returned to his native France on the completion of the Boston Symphony's winter season. He conducted the Radio Diffusion, his former Orchestra in Paris, May 7, when he gave the first European performance of Honegger's Fifth Symphony. Serge Koussevitzky, for whom the Symphony was composed, will conduct it at the Berkshire Festival on August 11. Mr. Munch will conduct Berlioz' Requiem in the Cathedral at Bordeaux on May 26. He will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three weekends of the Festival, July 7-22. The Shed concerts will be on the following three weekends (Thursday and Saturday evenings and Sunday afternoons) closing August 12. The series subscriptions are now being taken in Symphony Hall, Boston. Beginning June 1, remaining tickets will be sold singly for each concert.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 8- 1951

Koussevitzky Will Conduct 12 Concerts

Munch To Direct First Two Weeks At Music Shed

LENOX — Serge Koussevitzky, who is returning to his home here after conducting in the West and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, the music director of the orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-Aug. 4. Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of Aug. 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the opera department, will open the Festival with the Bach-Haydn-Mozart series in the Theatre-Concert Hall July 7 to 22, and close the Shed concerts, Aug. 9 to 12.

This Clipping From
Dallas, Tex.
Times-Herald
MAY 13 1951

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Special to The Times Herald

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 26 1951

Berkshire Festival Program Released

18th Century Music Listed for 3 Weeks in July

Serge Koussevitzky has announced the programs of eighteenth-century music which will be played by members of the Boston Symphony Orchestra under his direction in July in the Theater-Concert Hall at Tanglewood, Lenox, Mass., during the first three weeks of the Berkshire Music Festival. These will be held at 8:15 on Saturday nights and at 3 o'clock Sunday afternoons.

The first two programs will be devoted to Bach's music, as follows: Saturday, July 7, the first Brandenburg Concerto, the three-piano concerto in C major and the "Magnificat"; Sunday, July 8, the cantata, "Der zufriedengestellte Aeolus," with Hugh Ross conducting, the three-piano concerto in D minor and the cantata, "Phoebus and Pan." The next two programs will be devoted to Haydn, with the symphony in E flat, No. 99, the symphonie concertante for violin, cello, oboe and bassoon, the D minor piano concerto with Seymour Lipkin as soloist and the "Oxford" Symphony (No. 92) scheduled for July 14, and three symphonies, Nos. 102, 101 and 88 and the D major cello concerto with Gregor Piatigorsky as soloist scheduled for July 15.

The third week end will be devoted to Mozart. The serenade in B flat for wind instruments (K. 361), the "Missa Brevis," under Hugh Ross, and the "Linz" Symphony will be heard July 21 and the Divertimento for strings and horns (K. 287), the piano concerto in E flat (K. 271) with Lukas Foss as soloist and the thirty-ninth symphony, in E flat, will be heard July 22.

The concerts by the complete Boston Symphony in the Tanglewood Music Shed, under Charles Munch, Dr. Koussevitzky and Eleazar de Carvalho, will be held on Thursday and Saturday nights and Sunday afternoons, July 26, 28 and 29 and Aug. 2, 4, 5, 9, 11 and 12. Full information is obtainable from the Berkshire Festival, Symphony Hall, Boston 15, Mass.

This Clipping From
NEW BRITAIN, CONN.
HERALD
FEB 10 1951

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ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
FEB 11 1951

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During the three weeks that follow there will be nine concerts in the shed by full orchestra on Thursday and Saturday evenings and Sunday afternoons, beginning July 26. The festival concludes on Aug. 12.

* * *

EIGHTH NOTES: Bernard Izzo, baritone, Rochester native, offers a recital Tuesday in Kimball Hall, Chicago. Izzo, who received his bachelor's degree from Heidelberg College, Tiffin, O., and his master's degree at the American Conservatory of Music, Chicago, is continuing advanced study. He is the son of Mr. and Mrs. Joseph Izzo, 106 Santee St. . . . Fredonia State Teachers College has arranged a symposium for Saturday, with analysis of the contribution of music theory to improved music performance and a continuation of last year's experiment with new flute and woodwind instrumentation for band. Open to students, professional musicians and teachers, the symposium will be preceded on Friday evening by a joint concert from the Symphonette Orchestra and Madrigal Singers . . . Eastman School Chorus has begun work on Beethoven's Ninth Symphony, to be presented next month with the Senior Symphony Orchestra, Herman Genhart directing . . . "Gotterdammerung," last of the Wagner Ring Cycle, will be broadcast Saturday by the Metropolitan Opera, heard locally through Station WARC. Cast includes Helen Traubel, Gerhard Pechner, Set Svanholm and Herbert Janssen. The opera begins at 1:30 p. m. . . . Iva Kitchell, famous dance satirist, will be presented Thursday and Friday in Geneseo High School by the Geneseo State Teachers College.

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAY 11 1951

KOUSSEVITZKY WILL CONDUCT 12 CONCERTS

Program for Tanglewood Is Announced for Summer

Serge Koussevitzky, who is returning to his home in Lenox after conducting in our Western cities and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, the Music Director of the Orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-August 4. Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of August 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the Orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the Opera Department, will open the Festival with the Bach-Haydn-Mozart series in the Theatre-Concert Hall July 7-22, and close the Shed concerts, August 9-12.

Charles Munch returned to his native France on the completion of the Boston Symphony's winter season. He conducted the Radio Diffusion, his former Orchestra in Paris, May 7, when he gave the first European performance of Honegger's Fifth Symphony. Serge Koussevitzky, for whom the Symphony was composed, will conduct it at the Berkshire Festival on August 11. Mr. Munch will conduct Berlioz' Requiem in the Cathedral at Bordeaux on May 26. He will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three weekends of the Festival, July 7-22. The Shed concerts will be on the following three weekends (Thursday and Saturday evenings and Sunday afternoons) closing August 12. The series subscriptions are now being taken in Symphony Hall, Boston. Beginning June 1, remaining tickets will be sold singly for each concert.

This Clipping From
Dallas, Tex.
Times-Herald
MAY 13 1951

Koussevitzky To Conduct 12 BSO Concerts

Special to The Times Herald

Boston, May 12.—Serge Koussevitzky, who is returning to his home in Lenox after conducting in our Western cities and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer.

Charles Munch, the music director of the orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-Aug. 4.

Eleazor de Carvalho, the Brazilian conductor, will return to conduct the concert of Aug. 5.

Dr. Koussevitzky, besides directing the Berkshire Music Center, the orchestra's school at Tanglewood and conducting Tchaikovsky's "Pique Dame," by the opera department, will open the festival with the Bach-Haydn-Mozart series in the Theater-Concert Hall July 7-22, and close the Shed concerts Aug. 9-12.

Charles Munch returned to his native France on the completion of the Boston Symphony's winter season. He conducted the Radio Diffusion, his former orchestra in Paris, May 7, when he gave the first European performance of Honegger's Fifth Symphony.

Serge Koussevitzky, for whom the symphony was composed, will conduct it at the Berkshire Festival on Aug. 11. Mr. Munch will conduct Berlioz' Requiem in the cathedral at Bordeaux on May 26. He will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 26 1951

Berkshire Festival Program Released

18th Century Music Listed for 3 Weeks in July

Serge Koussevitzky has announced the programs of eighteenth-century music which will be played by members of the Boston Symphony Orchestra under his direction in July in the Theater-Concert Hall at Tanglewood, Lenox, Mass., during the first three weeks of the Berkshire Music Festival. These will be held at 8:15 on Saturday nights and at 3 o'clock Sunday afternoons.

The first two programs will be devoted to Bach's music, as follows: Saturday, July 7, the first Brandenburg Concerto, the three-piano concerto in C major and the "Magnificat"; Sunday, July 8, the cantata, "Der zufriedengestellte Aeolus," with Hugh Ross conducting, the three-piano concerto in D minor and the cantata, "Phoebus and Pan." The next two programs will be devoted to Haydn, with the symphony in E flat, No. 99, the symphonie concertante for violin, cello, oboe and bassoon, the D minor piano concerto with Seymour Lipkin as soloist and the "Oxford" Symphony (No. 92) scheduled for July 14, and three symphonies, Nos. 102, 101 and 88 and the D major cello concerto with Gregor Piatigorsky as soloist scheduled for July 15.

The third week end will be devoted to Mozart. The serenade in B flat for wind instruments (K. 361), the "Missa Brevis," under Hugh Ross, and the "Linz" Symphony will be heard July 21 and the Divertimento for strings and horns (K. 287), the piano concerto in E flat (K. 271) with Lukas Foss as soloist and the thirty-ninth symphony, in E flat, will be heard July 22.

The concerts by the complete Boston Symphony in the Tanglewood Music Shed, under Charles Munch, Dr. Koussevitzky and Eleazar de Carvalho, will be held on Thursday and Saturday nights and Sunday afternoons, July 26, 28 and 29 and Aug. 2, 4, 5, 9, 11 and 12. Full information is obtainable from the Berkshire Festival, Symphony Hall, Boston 15, Mass.

This Clipping From
COLUMBIA, S. C.
RECORD
FEB 15 1951

Notes Unfurl The World C

NEW YORK, (UP)—Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.

City Opera Season

yearly off-season events, will open July 17 with Serge Koussevitzky, its founder, conducting the Boston Symphony. A special production of Tchaikowsky's opera, "Pique Dame," is scheduled.

This year Charles Munch, his successor as regular conductor of the Boston Orchestra, will share the conductorial assignment for the first time. Eleazar de Carvolho, the Brazilian musician, will be a guest conductor.

Kozma At Festival

The Central City, Colo., Opera Festival begins June 30 in that mountain town 40 miles from Denver. Tibor Kozma, of the Metropolitan Opera, will be the musical director again this year and Elemer Nagy will be the general director.

At Stowe, Mass., the Trapp family will be hosts as usual to all-comers between July 9 and Aug. 30. The Trapps have been having their summer "sing weeks" for eight years.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 8 - 1951

Koussevitzky Will Conduct 12 Concerts

Munch To Direct First Two Weeks At Music Shed

LENOX — Serge Koussevitzky, who is returning to his home here after conducting in the West and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, the music director of the orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-Aug. 4. Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of Aug. 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the opera department, will open the Festival with the Bach-Haydn-Mozart series in the Theatre-Concert Hall July 7 to 22, and close the Shed concerts, Aug. 9 to 12.

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This Clipping From
BUFFALO, N. Y.
NEWS
JUN 2 - 1951

Molenda Recital Tomorrow; Westminster Organ Dedication

By THEODOLINDA C. BORIS

ALTHOUGH the new organ in the Holmes Chapel of Westminster Church will be formally launched in the Fall with a special series of programs, it will be dedicated by a recital by Hans Vigeland, organist of the church, Wednesday evening at 8:15.

The recital had been scheduled early in the hope that the donor, George C. Rice, who died two weeks ago, might be present. The instrument will be known as the George C. and Ida K. Rice Memorial Organ. It has over 1400 pipes and a detached positiv division on the back wall of the chapel. The Donald S. Scheu Memorial Chimes will be a part of the new organ.

Designed in the classic tradition, it was built, according to specifications drawn up by G. Donald Harrison and Joseph S. Whiteford, by the Aeolian-Skinner Organ Company of Boston. This company also built the Great Organ in the Mormon Tabernacle in Salt Lake City, the new organ in Boston's Symphony Hall and the organs at Harvard University.

Mr. Vigeland's program will be as follows:

Chaconne .... Louis Couperin (1626-1661)
Air Tendre
.... Jean Baptiste de Lully (1632-1687)
Partitas on the chorale, "O Gott, du frommer Gott" .... J. S. Bach
Mr. Vigeland
Solo Cantata (No. 53) .... J. S. Bach
"Strike, Thou Hour So Long Expected"
Justine Gladkowski, contralto.
Chant de May .... Joseph Jongen
The Hen .... J. Philip Rameau
Twilight at Fiesole .... Seth Bingham
(From "Harmonies of Florence")
Mr. Vigeland.
Solo: Ode to St. Cecelia .... G. F. Handel
Ardis Obermeyer, soprano.
Four Preludes for Organ (published in 1950) .... Ernest Bloch
Andante
Poco lento
Andante
Moderato

Molenda Recital Tomorrow; Pianist Also to Be Heard

MARIA J. MOLENDA, a former student at the Royal Conservatory of Music in Toronto, and now studying with John Ingram of this city, will give a recital tomorrow evening at 8:30 in the Adam Plewacki American Legion Post auditorium. Gene McMahon, pianist, will be heard in several solos. Mr. Ingram will be at the piano for the singer.

Ave Maria .... Gounod
Most Holy Night .... M. Herbert
Serenade .... Schubert
Un bel di, from "Madame Butterfly" .... Puccini
Miss Molenda.
Ballade .... Debussy
Mr. McMahon.
Mi chiamano Mimi, from "La Boheme" .... Puccini
Beau Soir .... Debussy
Apres un reve .... Faure
Miss Molenda.
Waltz in C sharp minor, Op. 64, No. 2 .... Chopin
Etude, Op. 10, No. 3 .... Chopin
Prelude in G minor .... Rachmaninoff
Mr. McMahon.
Marzenie .... Chopin
Zyczenie .... Chopin
Aria, from "Halka" .... Moniuszko
Miss Molenda.

Festivals Far and Wide For Musical Vacationists

WHETHER music-lovers go east or west, north or south for their vacations this year, they're bound to find themselves not too far away from a variety of summer music festivals.

Best-known, of course, is the Berkshire Festival at Tanglewood, Mass., which opens July 7 with Serge Koussevitzky conducting the Boston Symphony in six Bach-Handel-Mozart concerts in the Theater-Concert Hall, and in nine major symphonic concerts in the Music Shed beginning July 26. A special production of Tchaikovsky's "Pique Dame," in which Dr. Koussevitzky made his American debut as opera conductor, is scheduled for July 30, 31 and Aug. 1.

Sharing the conducting assignments, will be Charles Munch, regular conductor of the Boston Symphony, and Eleazar de Carvalho, Brazilian conductor.

The Central City (Col.) Opera Festival opens June 30. Tibor Kozma of the Metropolitan Opera will be musical director and Elmer Nagy general director.

The Plymouth Rock Festival begins June 29 and plans for a nine-week season, the longest in its six-year history. It has scheduled four operas for the Duxbury Theater in Duxbury, Mass., also the 17th Century masque, "The Fairy Queen," by Henry Purcell, and a full production of Haydn's "Creation."

At Stow, Mass., the Trapp Family will be hosts as usual to all comers between July 9 and Aug. 30. The Trapps have been conducting their "Sing Weeks" for the past eight years.

Turning westward again, we find the Aspen Festival, Aspen, Col., assuming such major proportions that already it is being called the Tanglewood of the West. From July 2 to Aug. 26, the program lists an enticing schedule of music events, lectures and forums. The Albeneri Trio, Paganini Quartet, Darius and Madeleine Milhaud, Reginald Kell, clarinetist, Martial Singher, baritone, and many other greats in music are to make up the music faculty.

Southward one notes the Cumberland Forest Festival, June 25-Aug. 25, at Sewanee, Tenn., under the direction of Dr. Roy Harris. The reputation of this festival has so interested the Voice of America that it plans to rebroadcast overseas many of the scheduled concerts.

Russell Gerhart to Direct St. Louis Philharmonic

RUSSELL GERHART, conductor for 22 years of the Altoona Civic Symphony Orchestra, has been appointed conductor of the St. Louis Philharmonic Orchestra. This semiprofessional orchestra, numbering about 90 players, both professional and amateur, will be entering its 92d season this Fall.

Mr. Gerhart has been guest conductor of the Buffalo Philharmonic Orchestra and is well-known to Buffalonians as a violin teacher at Chautauqua during the Summer. Born in Altoona, he has studied under some of the leading violin instructors of this country, including Mischa Mischakoff, concertmaster of the NBC Symphony and the Chautauqua Symphony. He attended the Berkshire Summer School at Tanglewood in 1942. He also has been regular conductor of the Hagerstown Symphony, the Bedford Symphony and the Johnstown Symphony Orchestra.

Buffalo Cello Student Going to Tanglewood

ELLEN ARRIGO, a cello student of William Fahlbusch at the Community Music School of Buffalo, has been awarded a scholarship at the Berkshire Music Center for the six-week session beginning July 2. She was accepted for work in orchestra and chamber music. Miss Arrigo, 21, studied for three years with Allison MacKown at the Eastman School of Music and has been a student at the Community Music School for two years. She has played with the Amherst Symphony Orchestra for several years, and plans to make music her life-work.

Michigan YMCA to Give Program on Tuesday

THE Michigan Ave. YMCA will present its fourth annual musical extravaganza on Tuesday evening at 8:15 in Technical High School Auditorium. Those to be heard include Wilton Lawrence, bass-baritone; Henry Edmonds, pianist, both students from the Eastman School of Music; the Royal Serenaders, a 15-voice male glee club, and the Rhythmettes, a high school girls' sextette.

Students' Recitals For June Announced

BESIDES its "bright blue weather," June brings student recitals, and already young piano, violin and voice students are busy putting finishing touches on their solo offerings. Among the recitals already announced for the first part of June are the following:

Pupils of Grace Sandel Brown will present a musicale tomorrow at 3 P. M. in South Presbyterian Church. Vivian Girard, Margaret Wolf and Evelyn Davis, sopranos; Rosemary Reedy and Patricia Kemp, pianists, will be assisted by the Junior Choir of the church under Mrs. Brown's direction. Mrs. Brown also announces recitals by her piano students on Monday and Tuesday evenings at 8.

* * *

Laura Kelsey will present her pupils in two piano recitals—on Monday evenings, June 4 and 11, in the Rehearsal Room of Kleinhans Music Hall. Listed on the programs are:

Carolyn Cook, Donald Consola, Joyce Kaufman, Rex Crittenden, Joellen Schwartz, Patty Macmanus, Leslie Falf, Carmen Gerace, Maria Czarnik, Richard Herlan, Bahry Cohan, Sherwood Weinberg.

Anita Chernila, Johanna Wagner, Jack Karet, Joan Marie Bernhardt, Rosemary Vona, Marilyn Bass, Barbara Weise, Lenor Wolf, Rose Marie Pagano, Judy Burganger.

* * *

Clara Mueller Pankow will present the following piano pupils in recital on Wednesday at 8:30 P. M. in the Kleinhans Rehearsal Room:

Millicent Ball, Annette and Jack Boehm, Donald Burns, Jane Costin, Judy Daggett, Charles Hall, Joan and Judy Hanna, Doris Harding, Alice and Mary Ellen Hau.

Gail Kirby, Joan Lafferty, Marianne Lehane, James Pierson, William Tanner and Susan Turnbull.

Wilma Pankow will be heard in several cello solos.

Next Sunday at 3:30 P. M., Mrs. Pankow will present Estelle Miller, Helen Soltow Meyer and Shirley Blackman in an organ recital in Calvary Lutheran Church.

* * *

Sophia Zakrzewska - Dabrowski has issued invitations for a piano recital in the Rehearsal Room of Kleinhans Music Hall on Tuesday at 7:30 P. M. by these pupils:

Audrey and Paul Seidel, Jean Helen Knapik, Eugenia Zastempowska, James Rados, Judith Grace Henkel, Carol Ann Zaleski, Krystyna Jas-Malinka, Dorothy Sturmer, Claire Chudzinski, Mary Louise Kolbert, Joan Kania.

Phyllis Musial, Stasia Zowczak, Geraldine Kopczynski, Barbara Szczechowski, Arthur Thrun.

* * *

Ada Stettenbenz will present four of her advanced piano pupils—Alice Kock, Jacquelyn Jones, Emma Kozma and Kathryn Szely—in recital on Sunday afternoon, June 10, in 19 Baxter St.

* * *

Warren Case presents the following pupils in a piano recital in the Rehearsal Room of Kleinhans Music Hall on Friday at 8:30 P. M.:

Thomas Sanko, Mary Elizabeth Sellers, Robert Collins, Rosemary Boris, Constance Delaney, Margaret Dempsey, Kathleen Dougherty, Merle Darlich, Joanne Fitzer, Carol Sernoffsky, Mary Jo Kerwin, Rosalie Parlato.

Charles Scibetta, Richard Wojciechowski, Margaret Der Sarkissian, Ihor Parfanowicz, John King, Patricia Curtis, Ednamay Gesel, George Winfield, Mary Brandt and Joseph Carnevale.

* * *

Etty Agor, soprano, will be presented in a song recital by her teacher, Emilie Hallock Strauss, next Saturday in the Twentieth Century Club at 8:30 P. M. Marion Beardsley Albee will be at the piano.

This Clipping From
OAKLAND, CALIF.
TRIBUNE
MAR

Munch to Tanglewood

Charles Munch will share the podium with Serge Koussevitzky at the Berkshire Festival, Tanglewood, Massachusetts, July 7-August 12.

This Clipping From
SPRINGFIELD, MASS.
NEWS
MAR 2 1 1951

Berkshire Music Festival Programs Are Announced

Music of Bach, Haydn and Mozart Will Be Featured At Tanglewood This Summer; Munch, de Carvalho And Koussevitzky Will Conduct

Boston, March 24—The programs are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer. They will consist of three week ends of Saturday evening and Sunday afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the theater-concert hall, and devoting the programs to Bach, Haydn and Mozart respectively.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings (Soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular Cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Nos. 36 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the Symphonie Concertante (with four soloists), the Piano Concerto in D major (Soloist: Seymour Lipkin), and the Cello Concerto in D major (Soloist: Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Serenata for Winds (K. 361), the Divertimento for Strings and two Horns (K. 287) and the Piano Concerto in E-flat (K. 271) Soloist: Lukas Foss; the Missa Brevis in F (K. 192). Hugh Ross, the director of the festival chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the Festival will consist of concerts by the full orchestra in the music shed on Thursday evenings, Saturday evenings and Sunday afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (August 2 and 4), Eleazar de Carvalho conducting the Sunday concert on Aug. 5. Serge Koussevitzky will conduct the concerts of the last week.

The Berkshire Music Center, Serge Koussevitzky, director, will be in session through the period of the Festival.

GREGOR PIATIGORSKY

This Clipping From
HUNTINGTON PARK, CALIF.
SIGNAL
MAR

Programs have been announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, next July and August.

Serge Koussevitzky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theatre-Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23).

Charles Munch, music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

This Clipping From
BOSTON, MASS.
AMERICAN
MAY 9 - 1951

Music's Greats at Tanglewood

Serge Koussevitzky, who is returning to his home in Lenox, will conduct twelve concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer.

Charles Munch, music director of the orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed, July 26-Aug. 4.

Eleazar de Carvalho, Brazilian conductor, will return to conduct the concert of Aug. 5.

Dr. Koussevitzky, besides directing the Berkshire Music Center, the orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the opera dept., will open the festival with the Bach-Haydn-Mozart series in the theater-concert hall July 7-22, and close the Shed concerts, Aug. 9-12.

Charles Munch returned to France on the completion of the Boston Symphony's winter season. He conducted the Radio Diffusion, his former orchestra in Paris, May 7, when he gave the first European performance of Honegger's Fifth Symphony. Koussevitzky, for whom the symphony was composed, will conduct it at the Berkshire festival on Aug. 11. Munch will conduct Berlioz' Requiem in the Cathedral at Bordeaux on May 26. He will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

The Tanglewood series subscriptions are now being taken in Symphony Hall, Boston. Beginning June 1, remaining tickets will be sold singly for each concert.

[139]

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

Tanglewood Concert Programs Announced

The programs for the nine concerts that will comprise the ... festival ... series at Tanglewood, Lenox, this Summer, and for the six preliminary concerts devoted to the works of Bach, Haydn and Mozart, have been announced.

Bach-Haydn-Mozart

The Bach-Haydn-Mozart programs will be given on three successive Saturday evenings and Sunday afternoons, starting July ... in the Tanglewood theater-music hall with Serge Koussevitzky director of the Berkshire Music center at Tanglewood and retired conductor of the Boston Symphony orchestra, conducting small orchestral groups composed of members of the Boston orchestra.

The festival concerts will be given by the Boston symphony orchestra on three successive Thursday and Saturday evenings and Sunday afternoons starting July 26 in the music shed with Charles Munch, director of the Boston orchestra, conducting the first series of three and the first two concerts in the second series. Eleazar de Carvalho conducting the third in that series and Koussevitzky holding the baton for the concluding series of three.

The Bach programs at the first two preliminary concerts, will be as follows: Saturday, July 7, Brandenburg concerto No. 1, the Concerto in C major for three piano with Lukas Foss, Bernard Zighera and Ralph Berkowitz at the keyboards, and the Magnificat; Sunday, July 8, the Cantatas "Der zufriedengestellte Aeolus" and "Phoebus and Pan," with Hugh Ross conducting the chorus and the Concerto in D minor for three pianos with Mr. Foss, Mr. Zighera and Mr. Berkowitz again appearing as pianists.

Haydn Programs

The Haydn programs in the next two preliminary concerts will be as follows: Saturday, July 14, Symphony No. 99 in E flat major, the Symphonie Concertante for violin, 'cello, oboe and bassoon, the Piano concert in D major with Seymour Lipkin as soloist and the Symphony No. 92, the "Oxford" symphony; Sunday, July 15, the Symphony No. 102 in B flat; the "Cloek" symphony, No. 101; the 'Cello concerto with Gregor Piatigorsky as soloist, and Symphony No. 88 in G major.

The Mozart programs on the following week-end will be as follows: Saturday, July 21, Serenade in B flat for wind instruments, the "Missa Brevis" with Hugh Ross conducting the chorus and the Symphony No. 36 in C major, the "Linz" symphony; Sunday, July 22, the Divertimento for strings and two horns, the Piano concerto in E flat with Lukas Foss as soloist, and Symphony No. 39 in E flat.

Festival Concerts

The programs for the festival concerts in the music shed will be as follows:

Thursday, July 26—Weber's Overture to "Oberon," Schumann's Symphony No. 4 and Berlioz' "Fantastic" symphony.

Saturday, July 28—Beethoven's Overture to "Fidelio," Brahms' Piano concerto No. 2 with Claudio Arrau as soloist, and Prokofieff's Symphony No. 6.

Sunday, July 29—Barber's Overture to "School for Scandal," Copland's "Quiet City," Mennin's Fifth symphony, and Franck's Symphony in D minor.

Thursday, Aug. 2—Schumann's Overture to "Genaveva," Dvorak's Fourth symphony, Ravel's Rapsodie Espagnole, and Roussel's Symphony No. 3.

Saturday, Aug. 4—Handel's Water Music, Strauss' "Don Juan," Bartok's Music for Strings and Percussion, and Saint-Saens' Symphony No. 3, with organ.

Sunday, Aug. 5—Guarnieri's Second symphony, Prokofieff's Second piano concerto with Jorge Bolet as soloist, and the Moussorgsky-Ravel "Pictures at an Exposition."

Thursday, Aug. 9—Beethoven's Missa Solemnis.

Saturday, Aug. 11—Honegger's Fifth symphony, Sibelius' Fifth symphony, and Tschaikowsky's Sixth ("Pathetique") symphony.

Sunday, Aug. 12—Variations on a Theme by Haydn, the Third symphony and the Second symphony, all by Brahms.

This Clipping From
Boston, Mass.
Ledger
MAR 8 - 1951

Koussevitzky, Munch to Share Conductorship At Tanglewood; Season's Programs Announced

Charles Munch, the Boston Symphony Orchestra's Music Director, will be at Tanglewood this summer for the first time and share with Serge Koussevitzky the concerts in the Music Shed in the Berkshire Festival of 1951. Dr. Koussevitzky, continuing as Director of the Berkshire Music Center, the Orchestra's Summer school at Tanglewood, will open the Festival with three weekends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons July 7-8, 14-15, 21-22; devoting the programs to the music of Bach and Mozart, and this year, Haydn as well.

During the three weeks that follow there will be nine concerts in the Shed by the full Orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. Charles Munch will conduct the concerts of the first week. He will divide the concerts of the second week with Serge Koussevitzky. In the last week, Eleazar de Carvalho will conduct a concert. Dr. Koussevitzky will conduct two concerts, closing the Festival on Sunday afternoon, August 12.

One of the major productions of the Opera Department of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra of which Dr. Koussevitzky is the Director, will be Tchaikovsky's opera, "Pique Dame." Boris Goldovsky, who was on leave of absence from the Opera Department last summer, will return and will prepare and direct the production.

"Pique Dame" ("The Queen of Spades") is based on the dramatic short story of Pushkin. At the first performance on Monday, July 30, which is in the second week of the Berkshire Festival concerts in the Music Shed, Dr. Koussevitzky will conduct opera for the first time in America.

The entire program will be as follows:

Mr. Munch will conduct Series A:

Thursday Evening, July 26: Schumann, Overture to "Genoveva;" Schumann Fourth Symphony; Berlioz Fantastic Symphony

Saturday Evening, July 28: Piano Concerto (Soloist: Claudio Arrau) Prokofieff, Sixth Symphony

Sunday Afternoon, July 29: Barber, Overture to "The School for Scandal;" Copland, "Quiet City;" Mennin, Fifth Symphony; Franck Symphony in D minor

Series B:

Thursday Evening, August 2 (Charles Munch): Haydn, "Drum Roll" Symphony; Ravel, Rapsodie Espagnole; Debussy, "Prelude to the Afternoon of a Faun;" Roussel Third Symphony

Saturday Evening, August 4 (Eleazar de Carvalho): Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: Jorge Bolet); Moussorgsky-Ravel, Pictures at an Exhibition

Sunday Afternoon, August 5 (Charles Munch): Handel, Water Music; Bartok, Music for Strings and Percussion; Saint-Saens, Third Symphony (with organ)

Serge Koussevitzky will conduct Series C, as follows:

Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced)

Saturday Evening, August 11: Beethoven, Sixth Symphony ("Pastorale"); Tchaikovsky, Sixth Symphony ((Pathetique")

Sunday Afternoon, August 12: Honegger Fifth Symphony; Brahms Second Symphony

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

Koussevitzky, De Carvalho, Munch Music Shed Leaders

The last three weeks of the Berkshire Festival at Tanglewood this summer will consist of concerts by the full Boston Symphony Orchestra in the Music Shed on Thursday evenings, Saturday evenings and Sunday afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (Aug. 2 and 4). Eleazar de Carvalho conducting the Sunday concert on Aug. 5. Serge Koussevitzky will conduct the concerts of the last week. The programs: —

SERIES A

Thursday Evening, July 26
Overture to "Oberon" ..... Weber
Symphony No. 4 ..... Schumann
Fantastic Symphony ..... Berlioz

Saturday Evening, July 28
Overture to "Fidelio" ..... Beethoven
Piano Concerto No. 2 ..... Brahms
(Soloist: Claudio Arrau)
Symphony No. 6 ..... Prokofieff

Sunday Afternoon, July 29
Overture "School for Scandal" ..... Barber
"Quiet City" ..... Copland
Symphony No. 5 ..... Mennin
Symphony in D minor ..... Franck

SERIES B

Thursday Evening, August 2
Overture to "Genoveva" ..... Schumann
Symphony No. 4 ..... Dvorak
Rapsodie Espagnole ..... Ravel
Symphony No. 3 ..... Roussel

Saturday Evening, August 4
Water Music ..... Handel
"Don Juan" ..... Strauss
Music for Strings & Percussion ..... Bartok
Symphony No. 3, with Organ ..... Saint-Saens

Sunday Afternoon, August 5
Symphony No. 2 ..... Guarnieri
Piano Concerto No. 2 ..... Prokofieff
(Soloist: Jorge Bolet)
"Pictures at an Exhibition" ..... Moussorgsky-Ravel

SERIES C

Thursday Evening, August 9
Missa Solemnis ..... Beethoven
(Soloists to be announced)

Saturday Evening, August 11
Symphony No. 3 ..... Honegger
Symphony No. 5 ..... Sibelius
Symphony No. 6, "Pathetique" ..... Tchaikovsky

Sunday Afternoon, August 12
Variations on a Theme by Haydn ..... Brahms
Symphony No. 2 ..... Brahms
Symphony No. 2 ..... Brahms

Theater-Concert Hall

The programs for the first three weeks of the festival will consist of three weekends of Saturday evening and Sunday afternoon concerts, with Dr. Koussevitzky conducting members of the orchestra in the Theater-Concert Hall and devoting the programs to Bach, Haydn and Mozart, respectively.

The Bach programs of July 7 and 8 will consist of the first Brandenburg Concerto, the two concertos for three pianos and strings (soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the "Magnificat," and the secular cantatas "Aeolus" and "Phoebus and Pan."

On July 14, and 15 two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock") and 102 in B-flat, the Symphonie Concertante (with four soloists), the piano concerto in D major (soloist Seymour Lipkin), and the cello concerto in D major (soloist Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the serenade for winds (K. 361), the divertimento for strings and two horns (K. 287) and the piano concerto in E-flat (K. 271), soloist, Lukas Foss; the Missa Brevis in F (K. 192). Hugh Ross, director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The Berkshire Music Center, Dr. Koussevitzky, director, will be in session through the period of the festival.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
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Tel. CHelsea 3-8860
Cir. (D 52,373)

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
MAY 2-1 1951

Koussevitzky and Munch To Conduct at Tanglewood

Serge Koussevitzky and Charles Munch will divide honors this season in conducting the concerts of the Berkshire Festival at Tanglewood.

Koussevitzky, director of the Berkshire Music Center and retired conductor of the Boston Symphony Orchestra, will preside over 12 concerts, the Bach-Haydn-Mozart series in the Theater Concert Hall the first three weekends of the festival, July 7 through 22, and the closing Shed concerts, Aug. 9 through 12. He also will conduct the performance of Tchaikovsky's "Pique Dame" by the opera department.

Munch will make his debut at Tanglewood as conductor of the concerts in the Shed for the first two weeks, July 26 through Aug. 4. He is at present on an extensive European guest-conducting tour and will return to America after appearing in his native Strasbourg June 25.

Koussevitzky recently returned to his home in Lenox, Mass., after conducting in western cities and vacationing in Phoenix, Ariz.

Another prominent conductor on the Tanglewood schedule is the Brazilian, Eleazar de Carvalho, who will direct the concert of Aug. 5.

CONCERTS TO be directed by Munch include those on the nights of July 26, July 28 and the afternoon of July 29, the night of Aug. 2 and the afternoon of Aug. 5. Among composers represented: Schumann, Prokofieff with Claudio Arrau, pianist; Aaron Copland, Cesar Franck, Berlioz, Mennin, Haydn, Ravel, Debussy, Roussel, Handel, Bela Bartok, Saint-Saens. De Carvalho will conduct works by Guarnieri, Prokofieff, with Jorge Bolet, pianist as soloist, and Moussorgsky-Ravel.

SERIES C, comprising works by Beethoven, Tschaikowsky, Honneger and Brahms, will be conducted by Dr. Koussevitzky, Aug. 9, Aug. 11, Aug. 12; the first program: the Beethoven "Missa Solemnis," soloists to be announced. In addition to music of Bach, Haydn and Mozart in the Theater Concert Hall weekends July 7-8, 15-16, 22-23, Dr. Koussevitzky will conduct performances there on July 30-31 and Aug. 1. Tschaikowsky's "Pique Dame" as prepared by the Berkshire Music Center Opera Department under Boris Goldovsky.

This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL
FEB 25 1951

Dr. Koussevitzky, Munch, De Carvalho to Conduct Tanglewood Programs

By E. V. W.

This date in music: 1873, Enrico Caruso, greatest tenor of the Golden Age of Opera, born in Naples; 1890, Myra Hess, famous pianist, born in London.

FROM OFFICES of the Boston Symphony Orchestra, comes word of programs for next July and August in Tanglewood, Lenox, Mass., during the Berkshire Festival. Charles Munch, director of the Orchestra, will make his first appearance in Tanglewood, conducting opening concerts by the full orchestra in the Music Shed. Dr. Serge Koussevitzky will conduct both in the Shed and in the Theater Concert Hall; Eleazar De Carvalho will conduct in the Shed the night of Aug. 4.

[140]

THE ORIGINAL
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This Clipping From
NEW HAVEN, CONN.
REGISTER
MAY 13 1951

MUSIC

Koussevitzky Plans To Lead 12 Concerts At Tanglewood

MUSIC CALENDAR FOR THE WEEK

Today — Business and Professional Men's Orchestra, Milford High School, — 8 P. M.
Rock-Hontas Chorus, Goffe Street Green, 4 P. M.
Monday — Glenn Welsh, pianist, Sprague Memorial Hall — 8:30 P. M.
Tuesday — Doris Berndtson, contralto, Center Church House — 8:15 P. M.
Wednesday — Student Concert, Sprague Memorial Hall — 8:30 P. M.
Friday — Doris Dodd Schuster, pianist, Sprague Memorial Hall—8:30 P. M.
Saturday — Johnson Junior Symphony, Woolsey Hall — 8:30 P. M.

By GORDON E. ARMSTRONG

During this month, when our musical interest begins to shift towards Summer programs, we are reminded that Serge Koussevitzky has not wholly severed the ties which bound him to the Boston Symphony Orchestra for so many years. As in past years, the eminent conductor will be back at Tanglewood this year to conduct 12 concerts in the Berkshire Music Festival.

Dr. Koussevitzky, who has been resting in Phoenix, Arizona, after the completion of his American tour with the Israel Philharmonic Orchestra, is returning to his home in Lenox, Mass., to prepare for the coming Festival programs. He is also in charge of the activities of the Berkshire Music Center, the orchestra's Summer school which is in session during the Festivals.

The present conductor of the Boston Orchestra, Charles Munch, will make his Tanglewood debut at the coming Festival. Mr. Munch returned to his native France at the end of the current Boston season to fulfill a series of engagements abroad. Last Monday he conducted the Radio Diffusion, his former orchestra in Paris, giving the first European performance of Honegger's Fifth Symphony in this concert. This is the work which was so unfavorably received here in the final concert of the Boston Orchestra in Woolsey Hall this season. Incidentally, the Symphony was composed for Serge Koussevitzky, and he will conduct it during one of the coming Festival programs. Mr. Munch will conduct the first two weeks of the Shed concerts, July 6-August 4. He is scheduled to conduct in his native Strasbourg on June 25 so that he will arrive back in this country just in time for his Festival debut.

While Dr. Koussevitzky obviously relishes his continuing connection with the Boston Orchestra through the Berkshire Music Festival programs, his first love is the school which he founded there a decade ago. The successful growth of the Berkshire Music Center to the point where it now attracts students from both here and abroad has probably given him more satisfaction than the success of the concerts themselves.

This year, he will head the faculty, as usual, with Aaron Copland as assistant director. Luigi Dallapiccola, eminent Italian composer, will come to this country for the first time to join Mr. Copland in the composition department. In the department of instrumental music and conducting, Dr. Koussevitzky will have as assistants Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin and Howard Shanet. Leonard Bernstein, for several years a member of the conducting faculty will be away on a leave of absence. Hugh Ross will again be in charge of the choral activities, assisted by Alfred Nash Patterson. The Festival Chorus will perform Beethoven's Missa Solemnis under the direction of Dr Koussevitzky in the main shed concerts. The Small Choir will perform several Bach choral works and a Mozart Mass in the Bach-Mozart series. The principal players of the Boston Symphony Orchestra will give instruction in orchestral playing and in chamber music in the division of which Gregor Piatigorsky is head and William Kroll associate head Other teachers in this department are Jean Bedetti, Ralph Berkowitz Lukas Foss, Fernand Gillet and Ruth Posselt.

iversity Orchestra To Present Concert

Hall this week inclu... ecitals

This Clipping From
ASTORIA, ORE.
ASTORIAN BUDGET
FEB 8 1951

World of Music

Berkshire Music Festival To Include Boston's Munich

NEW YORK (U.P.)—Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, will open the festival with three weekends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on August 12.

The New York City Opera Company will open its spring season at the City Center on March 14 with Wagner's "Die Meistersinger," the successful new production of last fall and the first Wagnerian opera essayed by the organization since the 1945 production of "The Flying Dutchman." The season will close on April 22.

New to the repertory will be Massenet's "Manon," second of the operatic works based on the Abbe Prevost novel to be offered at City Center. The company previously revived the Puccini "Manon Lescaut," with Dorothy Kirsten in the title role, in the first New York production in approximately 20 years.

The repertory will include at least three works from the French wing, "Manon," "Faust" and "Carmen";the Prokofieff satire, "The Love for Three Oranges"; the Wagnerian high comedy and the two Mozart works, "Don Giovanni" and "The Marriage of Figaro," representing the German wing; and, from the Italian wing, "La Boheme," "Madame Butterfly," "Aida," "Cavalleria Rusticana," "Pagliacci" and "La Traviata." "The Love for Three Oranges" and "The Marriage of Figaro" will be sung in English, as usual.

Twenty-eight instrumental soloists are announced by the New York Philharmonic-Symphony for its 1951-52 season. Seven will be heard with the orchestra for the first time, including the Greek pianist Gina Bachauer who made a highly successful New York recital debut this season.

The list of instrumental soloists follows:

Pianists: Gina Bachauer, Jean Casadesus, Robert Casadesus, Aldo Ciccolini, Clifford Curzon, Rudolf Firkusny, Frank Glazer, Nicole Henriot, Myra Hess, Grant Johannesen, Constance Keene, Oscar Levant, William Masselos, Hortense Monath, Guiomar Novaes, Rudolf Serkin, Artur Schnabel and the duo pianists Arthur Whittemore and Jack Lowe.

Violinists: Zino Francescatti, Jascha Heifetz, Frances Magnes, Nathan Milstein, Erica Morini, Michael Rabin and Isaac Stern.

Violincellists: Gregor Piatigorsky and Leonard Rose.

The curriculum includes coaching in vocal and instrumental repertoire, theory, composition conducting and program-making and is under the direction of M... Helfman.

This Clipping From
BROOKLYN, N. Y.
EAGLE
FEB 25 1951

Charles Munch, musical director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood next Summer, conducting five of the nine Berkshire Festival concerts in the Music Shed. Serge Koussevitzky will direct three concerts and Eleazar de Carvalho will conduct one. In addition, Dr. Koussevitzky will be in charge of the Bach-Haydn-Mozart programs presented by members of the Boston Symphony in the Theater-Concert Hall during the three weekends preceding the main festival, and will make his American debut as an opera conductor with a performance of Tschaikowsky's "Pique Dame" on July 30. The Bach-Haydn-Mozart concerts begin July 7, the festival concerts on July 26.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
FEB 21 1951

PROGRAM LIST FOR FESTIVAL AT TANGLEWOOD

Charles Munch to Conduct Some Concerts, First Appearance in Berkshire

The programs are announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, next July and August. Serge Koussevitzky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theater-Concert Hall, devoted to the music of Bach (July 7, 8), Haydn (July 15, 16,) Mozart (July) 22, 23). Charles Munch, the music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

Mr. Munch will conduct Series A as follows: Thursday evening, July 26, Schumann, Overture to "Genoveva;" Schumann Fourth Symphony; Berlioz Fantastic Symphony. Saturday evening, July 28, piano concerto (soloist, Claudio Arrau) Prokofieff Sixth Symphony. Sunday afternoon, July 29, Barber, overture to "The School for Scandal;" Copland, "Quiet City;" Mennin, Fifth Symphony; Franck Symphony in D minor.

Series B will be as follows: Thursday evening, Aug. 2 (Charles Munch), Haydn, "Drum Roll" Symphony; Ravel, "Rapsodie Espagnole; Desbussy, "Prelude to the Afternoon of a Faun;" Roussel Third Symphony. Saturday evening, Aug. 4 (Eleazar de Carvalho), Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: Jorge Bolet); Moussorgsky-Ravel, Pictures at an Exhibition. Sunday afternoon, Aug. 5 (Charles Munch), Handel, Water Music; Bartok, Music for Strings and Percussion; Saint-Saens, Third Symphony (with organ).

Serge Koussevitzky will conduct Series C, as follows: Thursday evening, Aug. 9. Beethoven, "Missa Solemnis" (solists to be announced). Saturday evening, Aug. 11, Beethoven, Sixth Symphony ("Pastorale"); Tchaikovsky, Sixth Sumphony ("Pathetique"). Sunday afternoon, Aug. 12 Honegger Fifth Symphony; Brahms Second Symphony.

The Berkshire Music Center will hold sessions at Tanglewood, July 2 and 31 and Aug. 1 of Tschaikowsky's will conduct performances on July 30 and 31 and Aaug. 1 of Tschaikowsky's "Pique Dame," as prepared by the opera department under Boris Goldovsky.

This Clipping From
YAKIMA, WASH.
HERALD

Berkshire Festival Plans Announced

New York, Feb. 10 (UP)—Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Bershire Music Center, the orchestra's summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

This Clipping From
TAUNTON, MASS.
GAZETTE
FEB 21 1951

Programs for Berkshire Festival Are Announced

Programs were announced today for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, next July and August. Serge Koussevitsky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theatre Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23.) Charles ... director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

Mr. Munch will conduct Series A as follows:

Thursday evening, July 26: Schumann, Overture to "Genoveva;" Schumann Fourth Symphony; Berlioz Fantastic Symphony.

Saturday evening, July 28: Piano Concerto (Soloist: Claudio Arrau) Prokofieff Sixth Symphony.

This Clipping From
Holyoke Mass.
Transcript

KOUSSEVITZKY TO DIRECT BOSTON SYMPHONY AT TANGLEWOOD AGAIN

BOSTON (U.P.)—Retired conductor Serge Koussevitzky will lead his old Boston Symphony orchestra in three weekends of concerts devoted to the music of Bach, Haydn and Mozart at the Berkshire Festival in Tanglewood next summer, it was announced today.

The three special weekend concerts will be July 7-8, 15-16 and 22-23. Koussevitzky also will conduct other performances at the festival as will Charles Munch, the orchestra's new music director.

This Clipping From
WASHINGTON, D.C.
STAR
APR 22 1951

Music Festival Opens July 7 at Tanglewood

STOCKBRIDGE, Mass. — The Mohawk Trail at Greenfield leads the traveler into the Berkshire country, with its verdant hills and leisurely rivers. Friendly and welcoming inns intrigue the stranger passing through sleepy towns. Picnic grounds and camping facilities abound.

Amid such scenes lies Tanglewood, where the annual music festival has achieved universal significance. This year's festival is scheduled for July 7 to August 12, when the Boston Symphony Orchestra will play. This drowsy little spot nestling between Lenox and Stockbridge will be the mecca for leading figures of the musical world and for music lovers the world over.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
MAR 27 1951

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Shed concerts at Tanglewood
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This Clipping From
MONTREAL, CAN.
STAR
MAY 19

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This Clipping From
NEW HAVEN, CONN.
REGISTER
MAY 13 1951

MUSIC

Koussevitzky Plans To Lead 12 Concerts At Tanglewood

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iversity Orchestra To Present Concert

Hall this week inclu... ecitals ... stu...

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ASTORIA, ORE.
ASTORIAN BUDGET
FEB 8 1951

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NEW YORK. (U.P)—Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, will open the festival with three weekends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on August 12.

The New York City Opera Company will open its spring season at the City Center on March 14 with Wagner's "Die Meistersinger," the successful new production of last fall and the first Wagnerian opera essayed by the organization since the 1945 production of "The Flying Dutchman." The season will close on April 22.

New to the repertory will be Massenet's "Manon," second of the operatic works based on the Abbe Prevost novel to be offered at City Center. The company previously revived the Puccini "Manon Lescaut," with Dorothy Kirsten in the title role, in the first New York production in approximately 20 years.

The repertory will include at least three works from the French wing, "Manon," "Faust" and "Carmen";the Prokofieff satire, "The Love for Three Oranges"; the Wagnerian high comedy and the two Mozart works, "Don Giovanni" and "The Marriage of Figaro," representing the German wing; and, from the Italian wing, "La Boheme," "Madame Butterfly," "Aida," "Cavalleria Rusticana," "Pagliacci", and "La Traviata." "The Love for Three Oranges" and "The Marriage of Figaro" will be sung in English, as usual.

Twenty-eight instrumental soloists are announced by the New York Philharmonic-Symphony for its 1951-52 season. Seven will be heard with the orchestra for the first time, including the Greek pianist Gina Bachauer who made a highly successfu New York recital debut this season.

The list of instrumental soloist follows:

Pianists: Gina Bachauer, Jea Casadesus, Robert Casadesu Aldo Ciccolini, Clifford Curzo Rudolf Firkusny, Frank Glaze Nicole Henriot, Myra Hess, Gra Johannesen, Constance Keen Oscar Levant, William Massel Hortense Monath, Guiomar N vaes, Rudolf Serkin, Artu Schnabel and the duo pianists Arthur Whittemore and Ja Lowe.

Violinists: Zino Francesca Jascha Heifetz, Frances Magn Nathan Milstein, Erica Mori Michael Rabin and Isaac Stern.

Violincellists: Gregor Piatigorsky and Leonard Rose.

The curriculum includes coaching in vocal and instrumental repertoire, theory, composition conducting and program-making and is under the direction of M... Helfman.

This Clipping From
BROOKLYN, N. Y.
EAGLE
FEB 25 1951

Charles Munch, musical director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood next Summer, conducting five of the nine Berkshire Festival concerts in the Music Shed. Serge Koussevitzky will direct ... concerts and Eleazar de Carvalho will conduct one. In addition, Dr. Koussevitzky will be in charge of the Bach-Haydn-Mozart programs presented by members of the Boston Symphony in the Theater-Concert Hall during the three weekends preceding the main festival, and will make his American debut as an opera conductor with a performance of Tschaikowsky's "Pique Dame" on July 30. The Bach-Haydn-Mozart concerts begin July 7, the festival concerts on July ...

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
FEB 21 1951

PROGRAM LIST FOR FESTIVAL AT TANGLEWOOD

Charles Munch to Conduct Some Concerts, First Appearance in Berkshire

The programs are announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, next July and August. Serge Koussevitzky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theater-Concert Hall, devoted to the music of Bach (July 7, 8), Haydn (July 15, 16,) Mozart (July) 22, 23). Charles Munch, the music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

Mr. Munch will conduct Series A as follows: Thursday evening, July 26, Schumann, Overture to "Genoveva;" Schumann Fourth Symphony; Berlioz Fantastic Symphony. Saturday evening, July 28, piano concerto (soloist, Claudio Arrau) Prokofieff Sixth Symphony. Sunday afternoon, July 29, Barber, overture to "The School for Scandal;" Copland, "Quiet City;" Mennin, Fifth Symphony; Franck Symphony in D minor.

Series B will be as follows: Thursday evening, Aug. 2 (Charles Munch), Haydn, "Drum Roll" Symphony; Ravel, "Rapsodie Espagnole; Desbussy, "Prelude to the Afternoon ... Faun;" Roussel Third ... Symphony Saturday evening, A... (Eleazar de Carvalho), Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: Jorge Bolet); Mussorgsky-Ravel, Pictures at an Exhibition. Sunday afternoon, Aug. ... (Charles Munch), Handel, Water Music; Bartok, Music ... Strings ... Percussion; Saint-Saens, Third Symphony (with organ).

Serge Koussevitzky will conduct Series C, as follows: Thursday evening, Aug. 9, Beethoven, Missa Solemnis" (soloists to be announced). Saturday evening, Aug. ... Beethoven, Sixth Symphony ("Pastoral"); Tschaikovsky, Sixth Symphony ("Pathetique"). Sunday afternoon, Aug. ... Honegger Fifth Symphony; Beethoven, Second Symphony.

The Berkshire ... will hold sessions at ... and 31 and Aug. ... will conduct ... and 31 and Aaug. ... "Pique Dame," ... opera department ... sky.

This Clipping From
TAUNTON, MASS.
GAZETTE
FEB 21 1951

Programs for Berkshire Festival Are Announced

Programs were announced today for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, next July and August. Serge Koussevitsky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theatre Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23.) Charles ..., of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

Mr. Munch will conduct Series A as follows:

Thursday evening, July 26: Schumann, Overture to "Genoveva;" Schumann Fourth Symphony; Berlioz Fantastic Symphony.

Saturday evening, July 28: Piano Concerto (Soloist: Claudio Arrau) Prokofieff Sixth Symphony.

This Clipping From
Holyoke Mass
Transcript
FEB 20 1951

KOUSSEVITZKY TO DIRECT BOSTON SYMPHONY AT TANGLEWOOD AGAIN

BOSTON (U.P.)—Retired conductor Serge Koussevitzky will lead his old Boston Symphony orchestra in three weekends of concerts devoted to the music of Bach, Haydn and Mozart at the Berkshire Festival in Tanglewood next summer, it was announced today.

The three special weekend concerts will be July 7-8, 15-16 and 22-23. Koussevitzky also will conduct other performances at the festival as will Charles Munch, the orchestra's new music director.

This Clipping From
WASHINGTON, D.C.
STAR
APR 22 1951

Music Festival Opens July 7 at Tanglewood

STOCKBRIDGE, Mass. — The Mohawk Trail at Greenfield leads the traveler into the Berkshire country, with its verdant hills and leisurely rivers. Friendly and welcoming inns intrigue the stranger passing through sleepy towns. Picnic grounds and camping facilities abound.

Amid such scenes lies Tanglewood, where the annual music festival has achieved universal significance. This year's festival is scheduled for July 7 to August 12, when the Boston Symphony Orchestra will play. This drowsy little spot nestling between Lenox and Stockbridge will be the mecca for leading figures of the musical world and for music lovers the world over.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
MAR 27 1951

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This Clipping From
MONTREAL, CANADA
STAR
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W YORK, May 19 ... (U
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This Clipping From
SCHENECTADY, N. Y.
GAZETTE
MAR 27 1951

rams for the Tanglewood season of the Boston Symphony Orchestra have been announced by the trustees of the tra. Complete information ding the season may be had George E. Judd, manager, Symphony Orchestra, Symton 15, Mass.

Berkshire Music Center will July 2 and continue through 12 under the direction of Serge Koussevitzky. Three weekends of Bach, Haydn and Mozart programs by a picked group from the symphony will play at the Theatre-Concert Hall at Tanglewood in the Berkshires on July 7, 8, 14, 15, 21 and 22 under the direction of Dr. Koussevitzky.

The Shed concerts at Tanglewood will be by the full orchestra with Charles Munch conducting those of July 26, 28, 29, Aug. 2 and 4; Eleazar de Carvalho conducting the concert of Aug. 5; and Dr. Koussevitzky the concerts of Aug. 9, 11 and 12.

Programs for the Theatre-Concert Hall performances to be conducted by Dr. Koussevitzky follow in detail:

Saturday evening, July 7 the program will be made up of the Brandenburg Concerto, number 1, Bach. Concerto in C major for three pianos, Bach, with Lukas Foss, Bernard Zighera and Ralph Berkowitz as the soloists; and the Bach "Magnificat" with chorus and soloists.

The Sunday afternoon, July 8, program also to be devoted to Bach will include the cantata, "Es zufriedengestellte Aeolus," with Hugh Ross conducting, the Concerto in D minor for three pianos (same soloists as for Saturday) and the cantata, "Phoebus and Pan."

The July 14 evening program will include Haydn Symphony number 99 in E-flat major, a Symphonie Concertante by Haydn for violin, 'cello, oboe and bassoon, the Haydn Piano Concerto in D major with Seymour Lipkin as soloist and the Symphony number 92.

The July 15 afternoon program will feature Gregor Piatigorsky in the Haydn "Cello Concerto." Other Haydn numbers programmed are the Symphony number 102 in B flat, "Clock" Symphony, number 101 and the Symphony number 88 in G major.

The July 21 evening program devoted to Mozart will include his "Serenade in B flat for Wind Instruments," K. 361; the "Missa Brevis" with Hugh Ross conducting the Symphony number 36 in C major, "Linz."

The July 22 afternoon program, also Mozart, will include the "Divertimento for Strings and Two Horns," K. 287; Piano Concerto in D flat, K. 271 with Lukas Foss as soloist; and the Symphony number 39 in E flat, K. 543.

Music will have its place in the Schenectady Hobby Show at the Armory on Thursday, Friday and Saturday of this week. Mrs. 'Burt Swirk, who has served as coordinator for the various groups participating, tells us that there will be four half-hour programs, and guests will have a chance to sit down. 200 chairs will be placed in an enclosed area for their convenience. The programs will be held on Thursday from 5.30 to 9 p.m.; Friday from 7.30 to 8 p.m.; and Saturday from 3.30 to 4 and 9 to 10 p.m.

This Clipping From
MONTREAL, CANADA
STAR
MAY 19 1951

Busy Summer For U.S. Music

Festivals, Concerts To Keep Season Running

NEW YORK, May 19 — (U.P.) — It's going to be a big summer music-wise, with "festivals" dotting the U.S.A. and special summer concerts in the cities.

The Berkshire Festival at Tanglewood, Mass., the best known of the yearly off-season events, will open July 7 with Serge Koussevitzky, its founder, conducting the Boston Symphony. A special production of Tchaikowsky's opera, "Pique Dame," is scheduled. This year Charles Munch, Koussevitzky's successor as regular conductor of the Boston Orchestra, will share the conductorial assignment for the first time. Eleazar de Carvolho, the Brazilian musician, will be a guest conductor.

At Festival

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This Clipping From
SAUGERTIES, N. Y.
DAILY POST
MAY 10 1951

Berkshire Festival At Tanglewood Begins July 7

Serge Koussevitzky, who is returning to his home in Lenox, Mass., after conducting in West and resting in Phoenix, Ariz., will conduct twelve concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer.

Charles Munch, music director of the orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-Aug. 4.

Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of August 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the Orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the opera department, will open the Festival with the Bach-Haydn-Mozart series in the Theatre-Concert Hall July 7-22, and close the Shed concerts, Aug. 9-12.

Mr. Munch returned to his native France on the completion of the Boston Symphony's winter season. He conducted the Radio Diffusion, his former orchestra in Paris, May 7, when he gave the first European performance of Honegger's Fifth Symphony. Mr. Koussevitzky, for whom the symphony was composed, will conduct it at the Berkshire Festival, Aug. 11. Mr. Munch will conduct Berlioz' Requiem in the Cathedral at Bordeaux, May 26. He will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three weekends of the Festival, July 7-22. The Shed concerts will be on the following three weekends (Thursday and Saturday evenings and Sunday afternoons) closing Aug. 12. The series subscriptions are now being taken in Symphony Hall, Boston. Beginning June 1, remaining tickets will be sold singly for each concert.

This Clipping From
Holyoke Mass.
Transcript
FEB 19 1951

KOUSSEVITZKY PLANS TO BE AT TANGLEWOOD

Serge Koussevitzky will be at Tanglewood next summer "if I am alive and able to work," but Charles Munch, his successor as music director of the Boston Symphonic orchestra, will share the burden of conducting the Berkshire Symphonic festival programs with him.

This was revealed by Dr. Koussevitzky in an interview at Hartford, Conn., where he has begun a 50-concert tour with the Israel

This Clipping From
COLUMBUS, OHIO
DISPATCH
APR 29 1951

Tanglewood Inaugural Series Set

THE programs announced for the first three weeks of the Berkshire Festival at Tanglewood next summer will consist of three weekends of Saturday evening and Sunday afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, and devoting the programs to Bach, Haydn and Mozart respectively.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings (Soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular Cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the Symphonie Concertante (with four soloists), the Piano Concerto in D major (Soloist: Seymour Lipkin), and the Cello Concerto in D major (Soloist: Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Serenade for Winds (K. 361), the Divertimento for Strings and Two Horns (K. 287) and the Piano Concerto in E-flat (K. 271) Soloist: Lukas Foss; the Missa Brevis in F (K. 192). Hugh Ross, the Director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the Festival will consist of concerts by the full Orchestra in the Music Shed on Thursday evenings, Saturday evenings and Sunday afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (August 2 and and 4), Eleazar de Carvalho conducting the Sunday concert on August 5. Serge Koussevitzky will conduct the concerts of the last week.

The Berkshire Music Center, Serge Koussevitzky Director, will be in session through the period of the Festival.

This Clipping From
GREENWICH, CONN.
TIME
FEB 14 1951

Tanglewood's 1951 Plans Announced

NEW YORK (U.P.)—Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
MAR 29 1951

Announce Early Concert Programs For Tanglewood

The programs are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer. They will consist of three week-ends of Saturday evening and Sunday afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony orchestra in the Theater-Concert hall, and devoting the programs to Bach, Haydn and Mozart respectively.

The Bach programs July 7-8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings (Soloists, Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular Cantatas "Aeolus" and "Phoebus and Pan."

On July 14-15, two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B flat, the Symphonie Concertante (with four soloists), the Piano Concerto in D major. (Soloist: Seymour Lipkin), and the Cello Concerto in D major (Soloist, Gregor Piatigorsky.)

The two Mozart programs (July 21-22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Senenade for Winds (K. 361), the Divertimento for Strings and Two Horns (K. 287) and the Piano Concerto in E-flat (K. 271.) Soloist, Lukas Foss; the Missa Brevis in F (K. 192.) Hugh Ross, director of the festival chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the festival will consist of concerts by the full orchestra in the music shed on Thursday evenings, Saturday evenings and Sunday afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (Aug. 2-4), Eleazar de Carvalho conducting the Sunday concert on Aug. 5. Serge Koussevitzky will conduct the concerts of the last week.

The Berkshire Music Center, Serge Koussevitzky, director, will be in session thru the period of the festival.

This Clipping From
TACOMA, WASH.
NEWS-TRIBUNE
APR 8 1951

List Programs For Berkshire Music Festival

The programs are announced for the first three weeks of the Berkshire festival at Tanglewood next summer. They will consist of three weekends of Saturday evening and Sunday afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony orchestra, and devoting the programs to Bach, Haydn and Mozart respectively.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings, the Magnificat, and the secular cantatas, "Aeolus" and "Phoebus and Pan."

On July 14 and 15, two Haydn programs will consist of the Symphonies Nos. 88 in G Major, 92 ("Oxford"), 99 in E-flat Major, 101 ("Clock"), and 102 in B-flat, the Symphonie Concertante (with four soloists), the Piano Concerto in D Major and the Cello Concerto in D Major.

The two Mozart programs, July 21 and 22, will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Serenade for Winds (K. 361), the Divertimento for Strings and Two Horns (K. 287), the Piano Concerto in E-flat (K. 271) and the Missa Brevis in F (K. 192). Hugh Ross, the director of the festival chorus at Tanglewood will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the festival will consist of concerts by the full orchestra in the music shed.

This Clipping From
PROVIDENCE, R.I.
BULLETIN
FEB 25 1951

Munch to Lead For First Time At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood this summer as conductor of the first of three series of concerts by the full orchestra in the Shed, beginning Thursday night July 26. Munch, Dr. Serge Koussevitzky and Eleazar De Carvalho conduct the other two series.

The programs of the series were announced last week as follows: Series A, Charles Munch, conductor: July 26—Overture to "Genoveva," Schumann; Fourth Symphony, Schumann; "Fantastic" Symphony, Berlioz. Saturday night, July 28—piano concerto, Claudio Arrau, soloist; Sixth Symphony, Prokofieff. Sunday afternoon, July 28—Overture to "The School for Scandal," Barber; "Quiet City," Copland; Fifth Symphony, Mennin, Symphony in D-minor, Franck.

Series B, Thursday night, Aug. 2—"Drum Roll" Symphony, Haydn; Rapsodie Espagnol, Ravel; "Prelude to the Afternoon of a Faun," Debussy; Third Symphony, Roussel, Munch conducting. Saturday night, Aug. 4—Second Symphony, Guarnieri; Second Piano Concerto, Prokofieff, Jorge Bolet, soloist; "Pictures at an Exhibition," Mousorgsky-Ravel, Eleazar De Carvalho conducting. Sunday afternoon, Aug. 5—"Water Music," Handel; Music for Strings and Percussion, Bartok; Third Symphony (with organ), Saint-Saens, Munch conducting.

Dr. Koussevitzky will conduct Series C with the following programs: Thursday night, Aug. 9—"Misso Solemnis," Bethoven. Saturday night, Aug. 11—Sixth ("Pastorale") Symphony, Beethoven; Sixth ("Pathetique") Symphony, Tschaikowski. Sunday afternoon, Aug. 12—Fifth Symphony, Honegger; Second Symphony, Brahms.

The Berkshire Music Center, directed by Dr. Koussevitzky, will hold sessions at Tanglewood from July 2 through Aug. 12. On July 30 and 31 Dr. Koussevitzky will conduct performances of Tschaikowski's "Pique Dame," prepared by the opera department under Boris Goldovsky.

This Clipping From
OTTAWA, CANADA
CITIZEN
AUG 30 1950

Leaving Tanglewood?

Rumor has it that Serge Koussevitzky will not be at the Berkshire Festival in Tanglewood next summer, but will be at the Hollywood Bowl instead. Charles Munch is the new conductor of the Boston Symphony Orchestra.

[142]

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 21 1951

Boston Symphony Berkshire Program

First of 9 Concerts To Be July 26 at Tanglewood

The Boston Symphony Orchestra has announced the programs of its nine Berkshire Festival concerts in July and August in the Music Shed at Tanglewood, Lenox, Mass. Charles Munch, the orchestra's regular director, making his Tanglewood debut, will conduct five concerts. Serge Koussevitzky, the orchestra's director emeritus and head of the Berkshire Music Center, will conduct three, and one will be conducted by Eleazar de Carvalho.

As usual, there will be three subscription series of three concerts each, on Thursday and Saturday evenings and Sunday afternoons. Mr. Munch's programs for series A are, July 26, Schumann's "Genoveva" overture and fourth symphony and Berlioz's Fantastic Symphony; July 28, Prokofieff's sixth symphony and a piano concerto with Claudio Arrau as soloist; July 29, Barber's overture to "The School for Scandal," Copland's "Quiet City," Mennin's fifth symphony and Franck's symphony.

The conductors and programs for series B are, Aug. 2, Mr. Munch, Haydn's "Drum Roll" symphony, Ravel's "Rapsodie Espagnole," Debussy's "Afternoon of a Faun" and Roussel's third symphony; Aug. 4, Mr. de Carvalho, Guranieri's second symphony, Prokofieff's second piano concerto with Jorge Bolet as soloist, and Moussorgsky's "Pictures at an Exhibition"; Aug. 5, Mr. Munch, Handel's "Water Music," Bartok's Music for Strings, Percussion and Celesta, and Saint Saens's third symphony. The programs for series C, all under Koussevitzky, are, Aug. 9, Beethoven's "Missa Solemnis"; Aug. 11, Beethoven's "Pastoral" and Tchaikovsky's "Pathetic" symphonies; Aug. 12, Honegger's fifth symphony and Brahms's second symphony.

Dr. Koussevitzy will conduct programs of eighteenth-century music in Tanglewood's Theater-Concert Hall on three Saturday nights and Sunday afternoons, devoting July 7 and 8 to Bach, July 14 and 15 to Mozart and July 21 and 22 to Haydn. He will conduct three performances of Tchaikovsky's opera "Pique Dame" (The Queen of Spades) Monday, Tuesday and Wednesday nights, July 30 and 31 and Aug. 1.

This Clipping From
BELLEVUE, OHIO
GAZETTE
FEB 10 1951

Plans Announced For Music Event In The Berkshires

NEW YORK, Feb. 10 —(UP)— Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this Summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

* * *

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's Summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.

MILLERTON, N.Y
NEWS
2/8/51

Announce Plans For Berkshire Festival

The Trustees of the Boston Symphony Orchestra have announced the plans for the Berkshire Festival of 1951 at Tanglewood, in Lenox, Mass. Charles Munch, the Orchestra's Music Director, will be at Tanglewood this summer for the first time and share with Serge Koussevitzky the concerts in the Music Shed. Dr. Koussevitzky, continuing as Director of the Berkshire Music Center, the Orchestra's summer school at Tanglewood, will open the Festival with three weekends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoon July 7-8, 14-15, 21-22; devoting the programs to the music of Bach and Mozart, and this year, Haydn as well.

During the three weeks that follow there will be nine concerts in the Shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. Mr. Munch will conduct the concerts of the first week. He will divide the concerts of the second week with Dr. Koussevitzky. In the last week, Eleazar de Carvalho will conduct a concert. Dr. Koussevitzky will conduct two concerts, closing the Festival on Sunday afternoon, August 12.

Serge Koussevitzky, who retired as the regular conductor of the Boston Symphony Orchestra in the spring of 1949, is now touring this country with the Israel Philharmonic Orchestra. Charles Munch is in his second season as the Boston Symphony Orchestra's conductor. He will conduct concerts in Italy and France at the conclusion of the present season which ends in April, and return to this country to make his Tanglewood debut in July.

Renewals and orders are now being received for series tickets for each week of the Shed concerts. Series ticket holders for these concerts have the first choice of places for the earlier Bach-Mozart-Haydn series. The programs and soloists will be announced shortly. Inquiries about the Festival and the school be addressed to George E. Judd, Manager, Symphony Hall, Boston 15.

The ninth season of the Berkshire Music Center at Tanglewood will have a six weeks session from July 2 to August 12. The departments of the school, with a faculty of forty, include conducting, orchestra, chamber music, chorus, opera, composition and a new provision for musical educators.

This Clipping From
SAN JOSE, CALIF.
MERCURY HERALD
11 1951

Music Festival Plans Complete

Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lennox, Mass.

Charles Munch, the Boston Symphon's new music director, will be at Tanglewood this Summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, conducting assignments in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's Summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions in July, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra. The festival will close Aug. 12.

THE ORIGINAL
ROMEIKE
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This Clipping From
BOSTON, MASS.
Christian Science Monitor
MAY 18 1951

Tanglewood Festival Highlights Season

Special to The Christian Science Monitor

Pittsfield, Mass.

Whatever the season, one of the basic vacation charms of the Berkshire Hills in Massachusetts is the ever-changing picture painted by nature. From earliest budding of leaves in the spring, throughout the summer, the glorious pageantry of autumn foliage and winter snows, there is an unspoiled quality to the region to delight every visitor.

Yet hand in hand with these endless natural beauties are facilities for every type of active and quiet recreation or just plain relaxation.

The outdoor pleasures are complemented by the greatest variety of fine hotels, inns, camps, ranches, guest homes, roadside cabins, and other resorts that cater to every social requirement and budget limitation.

One may be active or lazy, as whim dictates. There are opportunities galore for swimming, sailing, fishing, riding, golfing, tennis, hiking, and many other participative sports, as well as those of the spectator variety.

Series of Concerts

There is an abundance for those whose interests are cultural. Foremost is the Berkshire Festival under the direction of Serge Koussevitzky which will be held July 2-Aug. 12. In addition to the Music Center activities there will be a series of concerts by the Boston Symphony Orchestra in Tanglewood with works of the great masters, most of which are held on week ends. There are, however, many lesser instrumental, choral, and operatic performances throughout the season as part of the daily school of music.

Unusual Motor Trips

For the nature lover there are almost endless delights. Among the places to be visited are Pleasant Valley Bird and Wild Flower Sanctuary, Lenox; Bartholomew's Cobble, Ashley Falls; Greylock Memorial atop Mt. Greylock, highest peak in the state; and any or all of the 16 State Forests and Reservations. Berkshire Garden Center, Stockbridge, opens for the season with a May Day Festival and continues throughout the season, closing with its widely known Harvest Festival in October.

Many unusual scenic motor trips may also be taken, such as the Mohawk Trail—North Adams to Greenfield; Taconic Trail—Pittsfield to Troy, New York; Berkshire Trail — Pittsfield to Northampton; Skyline Trail, east from Hinsdale; Knox Trail, east from Great Barrington.

There are more than a dozen sporty golf courses scattered throughout the Berkshires, well divided between 9- and 18-hole size. One or more will be within easy driving distance wherever the visitor is staying and guest privileges are extended by all the clubs.

The 16 State Forests and Reservations offer a wide range of recreation in addition to scenic splendor. Camping facilities are provided on some, picnic areas on all, and scores of miles of hiking and horseback riding trails, as well as auto roads. Swimming is permitted in most of the State Forest ponds, and some are stocked annually with fish.

Many Natural Beauties

Many natural beauties are part of the forests, such as Tannery Falls in Savoy Mountain State Forest; Tipping Rock, just outside Sandisfield State Forest in New Marlborough; Schermerhorn Gorge Cascades in October Mountain State Forest; Campbell Falls in Great Barrington, and Bash Bish Falls in the forest by the same name tucked away in the southwest corner.

While these will appeal to all nature lovers, there is also Pleasant Valley Wild Flower and Bird Sanctuary, where are found not only most of our native flora and fauna, but also rare specimens seldom seen but carefully nurtured here. A natural history museum is located in connection with the sanctuary; there are guides and picnic areas for visitors.

The excellent network of primary and secondary highways throughout the area will take the motorist to every section of the region and open a kaleidoscopic change of vista and pageantry that will long remain a delightful memory.

This Clipping From
TIFFIN, OHIO
ADVERTISER-TRIBUNE
FEB 10 1951

Concerts At Berkshire Festival This Summer Are Being Arranged

NEW YORK, Feb. 10 — Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, will open the festival with three weekends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7 - 8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginnig July 26. The festival will close on Aug. 12.

This Clipping From
MIAMI, FLA.
HERALD
APR 29 1951

Events Listed At Berkshire

PROGRAMS are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer, which opens in early July.

They will consist of three weekends of Saturday evening and Sunday afternoon concerts, with Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall.

The first programs will be devoted to the music of Bach, Haydn, and Mozart respectively.

The last three weeks of the festival the full orchestra will give concerts in the Music Shed on Thursday evenings, Saturday evenings and Sunday afternoons. Charles Munch and Eleazar de Carvalho will conduct certain of these programs.

This Clipping From
BOSTON, MASS.
HERALD
51

Berkshire Festival Programs Announced

The programs are announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, next July and August. Serge Koussevitzky will conduct three weekends of concerts on Saturday evenings and Sunday afternoons in the Theatre-Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23). Charles Munch, the Music Director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

Mr. Munch will conduct Series A as follows:

Thursday Evening, July 26: Schumann: Overture to "Genoveva"; Schumann: Fourth Symphony; Berlioz: Fantastic Symphony.

Saturday Evening, July 28: Prokofieff: Concerto (Soloist: CLAUDIO ARRAU); Prokofieff: Sixth Symphony.

Sunday Afternoon, July 29: Barber: Overture to "The School for Scandal"; Mennin: Fifth Symphony; Copland: "Quiet City"; Franck: Symphony in D minor.

Series B

Thursday Evening, August 2 (CHARLES MUNCH): Haydn: "Drum Roll" Symphony; Ravel: Rapsodie Espagnole; Debussy: Prelude to the Afternoon of a Faun; Roussel: Third Symphony.

Saturday Evening, August 4 (ELEAZAR DE CARVALHO): Guarnieri: Second Symphony; Prokofieff: Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel: Pictures at an Exhibition.

Sunday Afternoon, August 5 (CHARLES MUNCH): Handel: Water Music; Bartok: Music for Strings and Percussion; Saint-Saens: Third Symphony (with organ).

Serge Koussevitzky will conduct Series C as follows:

Thursday Evening, August 9: Beethoven: "Missa Solemnis" (Soloists to be announced).

Saturday Evening, August 11: Beethoven: Sixth Symphony ("Pastorale"); Tchaikovsky: Sixth Symphony ("Pathetique").

Sunday Afternoon, August 12: Honegger: Fifth Symphony; Brahms: Second Symphony.

The Berkshire Music Center, Serge Koussevitzky, Director, will hold sessions at Tanglewood, July 2 through August 12. Dr. Koussevitzky will conduct performances on July 30 and 31 and August 1 of Tchaikovsky's "Pique Dame" as prepared by the Opera Department under Boris Goldovsky.

[143]

Berkshire Festspiele

Serge Koussevitzky ist nach Konzerten im Westen nach Lenox zurückgekehrt und mit den Vorbereitungen der Berkshire Festspiele beschäftigt. Charles Munch, der Musikdirektor des Boston Symphonie Orchesters, kommt aus Europa in einigen Wochen zurück, um eine Konzertserie in Tanglewood vom 26. Juli bis 4. August zu dirigieren. Eleazar de Carvalho, brasilianischer Dirigent und Schüler Koussevitzkys, wird das Konzert am 5. August leiten. Dr. Koussevitzky wird neben seiner Tätigkeit als Direktor des Berkshire Musik Center die Orchesterschule in Tanglewood leiten und "Pique Dame" von Tschaikowsky mit dem Operndepartment zum Vortrag bringen. Er eröfnet auch die Festspiele mit einer Bach-Haydn-Mozart-Serie in der Theaterhalle (7. bis 22. Juli) und dirigiert die Schlußkonzerte vom 9. bis 12. Auzust.

Charles Munch hat in Frankreich das Orchester der "Radio Diffusion" am 7. Mai dirigiert, und Honeggers 5. Symphonie zur Erstaufführung in Europa gebracht. Serge Koussevitzky wird das gleiche Werk am 11. August in Tanglewood leiten. Charles Munch wird am 26. Mai das Requiem von Berlioz in der Kathedrale in Bordeaux zum Vortrag bringen und das Italienische Radio-Orchester in Turin leiten. Am 15. und 19. Juni dirigiert Munch die Lamoureux-Konzerte und schließt mit einem Konzert am 25. Juni in seiner Heimatstadt Straßburg seine europäische Tournee ab.

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BOSTON, MASS.
MORNING GLOBE
MAY 13 1951

Koussevitzky and Munch Will Conduct Berkshire Festival at Tanglewood

Serge Koussevitzky, who is returning to his home in Lenox after conducting in Western cities and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, the music director of the Orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed, July 26-Aug. 4.

Eleazar de Carvalho, the Brazilian, will return to conduct the concert of Aug. 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the Orchestra's school at Tanglewood and conducting Tchaikovsky's "Pique Dame" by the opera department, will open the Festival with the Bach-Haydn-Mozart series in the Theatre-Concert Hall, July 7-22, and close the Shed concerts, Aug.9-12.

Charles Munch returned to his native France on the completion of the Boston Symphony's Winter season. He conducted the Radio Diffusion, his former orchestra in Paris, May 7, when he gave the first European performance of Honneger's Fifth Symphony. Serge Koussevitzky, for whom the Symphony was composed, will conduct it at the Berkshire Festival on Aug. 11. Mr. Munch will conduct Berlioz' Requiem in the Cathedral at Bordeaux on May 26, and will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

Mr. Munch also is announced as a guest conductor of the broadcasting N. B. C. Symphony next Jan. 26, upon invitation of Arturo Toscanini and permission by the Boston Symphony trustees.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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This Clipping From
BOSTON, MASS.
HERALD
MAY 27 1951

Initial Berkshire Programs Announced

The programs are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer. They will consist of three weekends of Saturday Evening and Sunday Afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, and devoting the programs to Bach, Haydn and Mozart respectively.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings (Soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificent, and the secular Cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the Symphonie Concertante (with four soloists), the Piano Concerto in D major (Soloist: Seymour Lipkin), and the Cello Concerto in D major (Soloist: Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Serenade for Winds (K. 361), the Divertimento for Strings and Two Horns (K. 287) and the Piano Concerto in E-flat (K. 271) Soloist: Lukas Foss; the Missa Brevis in F (K. 192. Hugh Ross, the Director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the Festival will consist of concerts by the full Orchestra in the Music Shed on Thursday Evenings, Saturday Evenings and Sunday Afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (August 2 and 4). Eleazar de Carvalho conducting the Sunday concert on August 5. Serge Koussevitzky will conduct the concerts of the last week.

The Berkshire Music Center, Serge Koussevitzky Director, will be in session through the period of the Festival.

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This Clipping From
WATERBURY, CONN.
AMERICAN
MAY 10 1951

Tanglewood Summer Plans Announced

Serge Koussevitzky, who is returning to his home in Lenox after conducting in our Western cities and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, music director of the orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-Aug. 4.

Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of Aug. 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the Opera Department, will open the festival with the Bach-Haydn-Mozart series in the Theater-Concert Hall July 7-22, and close the Shed concerts, Aug. 9-12.

Charles Munch returned to his native France on the completion of the Boston Symphony's winter season. He conducted the Radio Diffusion, his former orchestra, in Paris, May 7, when he gave the first European performance of Honegger's Fifth Symphony. Serge Koussevitzky, for whom the Symphony was composed, will conduct it at the Berkshire Festival Aug. 11. Mr. Munch will conduct Berlioz' Requiem in the Cathedral at Bordeaux on May 26. He will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three week ends of the festival, July 7-22. The Shed concerts will be on the following three week ends (Thursday and Saturday evenings and Sunday afternoons) closing Aug. 12. The series subscriptions are now being taken in Symphony Hall, Boston. Beginning June 1, remaining tickets will be sold singly for each concert.

BERKSHIRE FETE LISTS PROGRAMS

Apr. 21, 1951

Koussevitzky to Lead Boston Symphony in Beethoven's 'Missa Solemnis' Aug. 9

Serge Koussevitzky will conduct Beethoven's "Missa Solemnis" at the Berkshire Festival, it was learned yesterday when the programs to be given by the Boston Symphony Orchestra in the shed on the three major week-ends of the festival were made public.

Charles Munch, who will be conducting at Tanglewood for the first time, will begin the festival Thursday evening, July 26.

His first program will consist of Schumann's Overture to "Genoveva" and Fourth Symphony and Berlioz' "Fantastic" Symphony. At his second concert, July 28, Mr. Munch will lead Prokofieff's Sixth Symphony. Claudio Arrau will appear with him as soloist in a piano concerto still to be announced. Barber's Overture to "The School for Scandal," Copland's "Quiet City," Mennin's Fifth Symphony and Franck's symphony will make up the third program on July 29.

Mr. Munch's fourth concert on Aug. 2 will include Haydn's "Drum Roll" Symphony, Ravel's Rhapsodie Espagnole, Debussy's "Afternoon of a Faun" and Roussel's Third Symphony.

Eleazar de Carvalho, who will conduct the Aug. 4 concert, will direct Guarnieri's Second Symphony, Prokofieff's Second Piano Concerto, with Jorge Bolet as the soloist, and the Mussorgsky-Ravel "Pictures at an Exhibition."

Mr. Munch's fifth and last concert on Aug. 5 will have Handel's Water Music. Bartók's Music for Strings and Percussion and Saint-Saëns' Third Symphony.

Mr. Koussevitzky will conduct the final week-end. His performance of the Beethoven Mass will be on Aug. 9. On Aug. 11 he will lead Beethoven's Sixth Symphony and Tchaikovsky's "Pathétique" and, on Aug. 12, Honegger's Fifth Symphony and Brahms' Second.

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BOSTON, MASS.
ADVERTISER
MAY 13 1951

Music Festival In Tanglewood

Serge Koussevitzky, who is returning to his home in Lenox after conducting in our western cities and resting in Phoenix, Ariz., will conduct twelve concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer.

Charles Munch, the Music Director of the Orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-August 4.

Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of August 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the Orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the Opera Department, will open the Festival with the Bach-Haydn-Mozart series in the Theatre-Concert Hall July 7-22, and close the Shed concerts, August 9-12.

This Clipping From
EL PASO, TEXAS
TIMES
JAN 28 19

Koussevitzky, Munch Conduct

Special to EL PASO TIMES

Boston—Charles Munch, music director of the Boston Symphony Orchestra, and Dr. Serge Koussevitzky, who retired as conductor of the symphony in 1949, will conduct the concerts of the Berkshire Festival of 1951 at Tanglewood in Lenox, Mass.

Munch will be at Tanglewood for the first time this Summer. Dr. Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's Summer school, will open the festival with three weekends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15 and 21-22. The programs will be devoted to the music of Bach, Mozart and Haydn.

This Clipping From
BUFFALO, N. Y.
NEWS
FEB 24 1951

Munch Makes Berkshire Debut This Summer

CHARLES MUNCH, music director of the Boston Symphony Orchestra, makes his first appearance at the Berkshire Festival this Summer, conducting the three opening concerts, July 26-29.

Mr. Munch will conduct two of the three concerts of the second series, Aug. 2-5, and Eleazar de Carvalho directs the third. Dr. Serge Koussevitzky will conduct Series C, Aug. 9-12, including a performance of Beethoven's "Missa Solemnis."

Dr. Koussevitzky also will conduct the three weekends of concerts preceding the festival proper, which will be devoted to music of Bach (July 7-8), Haydn (July 15-16) and Mozart (July 22-23).

THE ORIGINAL
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WATERBURY, CONN.
AMERICAN
MAY 10 1951

Tanglewood Summer Plans Announced

Serge Koussevitzky, who is returning to his home in Lenox after conducting in our Western cities and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, music director of the orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-Aug. 4.

Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of Aug. 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the Opera Department, will open the festival with the Bach-Haydn-Mozart series in the Theater-Concert Hall July 7-22, and close the Shed concerts, Aug. 9-12.

Charles Munch returned to his native France on the completion of the Boston Symphony's winter season. He conducted the Radio Diffusion, his former orchestra, in Paris, May 7, when he gave the first European performance of Honegger's Fifth Symphony. Serge Koussevitzky, for whom the Symphony was composed, will conduct it at the Berkshire Festival Aug. 11. Mr. Munch will conduct Berlioz' Requiem in the Cathedral at Bordeaux on May 26. He will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three week ends of the festival, July 7-22. The Shed concerts will be on the following three week ends (Thursday and Saturday evenings and Sunday afternoons) closing Aug. 12. The series subscriptions are now being taken in Symphony Hall, Boston. Beginning June 1, remaining tickets will be sold singly for each concert.

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COLUMBUS, OHIO
DISPATCH
MAY 20 1951

Tanglewood Conductors Are Listed

BOSTON — Serge Koussevitzky, who is returning to his home in Lenox after conducting in our Western cities and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, the Music Director of the orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-Aug. 4.

Eleanor de Carvalho, the Brazilian conductor, will return to conduct the concert of Aug. 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the orchestra's school at Tanglewood, and conducting Tchaikovsky's "Picus Dame" by the Opera Department, will open the Festival with the Bach-Haydn-Mozart series in the Theater-Concert Hall July 7-22, and close the Shed concerts, Aug. 9-12.

CHARLES MUNCH returned to his native France on the completion of the Boston Symphony's winter season. He conducted the Radio Diffusion, his former orchestra in Paris, May 7, when he gave the first European performance of Honegger's Fifth Symphony. Serge Koussevitzky, for whom the symphony was composed, will conduct it at the Berkshire Festival on Aug. 11. Mr. Munch will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three week ends (Thursday and Saturday evenings and Sunday afternoons) closing Aug. 12. The series subscriptions are now being taken in Symphony Hall, Boston. Beginning June 1, remaining tickets will be sold singly for each concert.

SHARON, CONN
NEWS
3/29/51

Berkshire Festival Program Announced

The programs are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer. They will consist of three weekends of Saturday evening and Sunday afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, and devoting the programs to Bach, Haydn and Mozart respectively.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings (Soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular Cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the Symphonie Concertante (with four soloists), the Piano Concerto in D major (Soloist: Seymour Lipkin), and the Cello Concerto in Cello Concerto in D major (Soloist: Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Serenade for Winds (K. 361), the Divertimento for Strings and Two Horns (K. 287) and the Piano Concerto in E-flat (K. 271) Soloist: Lukas Foss; the Missa Brevis in F (K. 192). Hugh Ross, the Director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the Festival will consist of concerts by the full Orchestra in the Music Shed on Thursday evenings, Saturday evenings and Sunday afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (August 2 and 4), Eleazar de Carvalho conducting the Sunday concert on August 5. Serge Koussevitzky will conduct the concerts of the last week.

The Berkshire Music Center, Serge Koussevitzky, Director, will be in session through the period of the Festival.

MILLERTON, N.Y
NEWS
3/1/51

Program Listed For Berkshire Festival

The programs are announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusettts, next July and August. Serge Koussevitzky will conduct three weekends of concerts on Saturday evenings and Sunday afternoons in the Theatre-Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23). Charles Munch, the Music Director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

Mr. Munch will conduct Series A as follows:

Thursday evening, July 26: Schumann, Overture to "Genoveva;" Schumann Fourth Symphony; Berlioz Fantastic Symphony.

Saturday evening, July 28: Piano Concerto (Soloist: CLAUDIO ARRAU), Prokofieff Sixth Symphony.

Sunday afternoon, July 29: Barber, Overture to "The School for Scandal;" Copland, "Quiet City;" Mennin, Fifth Symphony; Franck Symphony in D minor.

Series B: Thursday evening, August 2, (CHARLES MUNCH): Haydn, "Drum Roll" Symphony; Ravel, Rapsodie Espagnole; Debussy, "Prelude to the Afternoon of a Faun;" Roussel Third Symphony.

Saturday evening, August 4, (ELEAZAR DE CARVALHO): Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Sunday afternoon, August 5, (CHARLES MUNCH): Handel, Water Music; Bartok, Music for Strings and Percussion; Saint-Saens, Third Symphony (with organ).

Serge Koussevitzky will conduct Series C as follows:

Thursday evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday evening, August 11: Beethoven, Sixth Symphony ("Pastorale"); Tchaikovsky, Sixth Symphony ("Pathetique").

Sunday afternoon, August 12: Honegger Fifth Symphony; Brahms Second Symphony.

The Berkshire Music Center, Serge Koussevitzky, Director, will hold sessions at Tanglewood, July 2 through August 12. Dr. Koussevitzky will conduct performances on July 30 and 31 of Tchaikovsky's "Pique Dame" as prepared by the Opera Department under Boris Goldovsky.

This Clipping From
COLUMBUS, OHIO
DISPATCH
FEB 25 1951

Tanglewood Programs Detailed

PROGRAMS have been announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., next July and August.

Serge Koussevitsky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theater-Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23). Charles Munch, the music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

Mr. Munch will conduct Series A as follows:

Thursday evening, July 26: Schumann, Overture to "Genoveva;" Schumann Fourth Symphony; Berlioz Fantastic Symphony.

Saturday evening, July 28: Piano Concerto (Soloist: Claudio Arrau) Prokofieff Sixth Symphony.

Sunday afternoon, July 29: Barber, Overture to "The School for Scandal;" Copland, "Quiet City," Mennin, Fifth Symphony; Franck Symphony in D minor.

Series B:

Thursday evening, Aug. (Charles Munch). Haydn, "Drum Roll" Symphony: Ravel, Rapsodie Espagnole; Debussy, "Prelude to the afternoon of a Faun;" Roussel Third Symphony.

Saturday evening, Aug. 4 (Eleazar de Carvalho): Guarnieri, Second Symphony; Prokolieff, Second Piano Concerto (Soloist: Jorge Bolet); Moussorgsky-Ravel, Pictures at an exhibition.

Sunday afternoon, Aug. (Charles Munch): Handel, Water Music; Bartok, Music for Strings and Percussion ; Saint-Saens, Third Symphony (with organ).

Serge Koussevitsky will conduct Series C, as follows:

Thursday evening, Aug. 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday evening, Aug. 11: Beethoven, Sixth Symphony ("Pastorale"); Tchaikovsky, Sixth Symphony ("Pathetique").

Sunday afternoon, Aug. 12: Honegger Fifth Symphony; Brahms Second Symphony.

The Berkshire Music Center, Serge Koussevitsky director, will hold session at Tanglewood, July 2 through Aug. 12. Dr. Koussevitsky will conduct performances on July 30 and 31 of Tchaikocsky's "Pique Dame" as prepared by the Opera department under Boris Goldevsky, on Aug. 1.

This Clipping From
NEW YORK, N. Y.
TIMES
FEB 21 1951

...RKSHIRE FESTIVAL ...RANGES PROGRAM

...ge Koussevitzky will conduct ...oven's "Missa Solemnis" ... Berkshire Festival, it was announced yesterday when the programs to be given by the Boston Symphony Orchestra in the ... three major week-ends of ... festival were made public. ... Munch, who will be conducting at Tanglewood for the first time, will begin the festival ... day evening, July 26. ... first program will include ... umann's Overture to "Genoveva" and Fourth Symphony ... "Fantastic" Symphony. ... concert, July 28, ... will lead Prokofieff's Sixth ... Symphony. Claudio Arrau will appear with him as soloist in ... still to be announced. ... Overture to "The School for Scandal," Copland's "Quiet City," Mennin's Fifth Symphony ...

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAR 24 1951

...0 Announce ...Bach, Haydn

...ON—The programs for the ... weeks of the Berkshire ... Tanglewood next summer ... consist of three week ends ... evening and Sunday ... concerts, it was announced ... Serge Koussevitzky ... members of the Boston ... Orchestra ... and Mozart on consecutive ... ends. ... programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and strings (soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular cantatas "Aeolus" and "Phoebus and Pan." ... and 15 two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the Symphonie Concertante" (with four soloists), the piano concerto in D major (soloist, Seymour Lipkin), and the Cello concerto in D major (Soloist: Gregor Piatigorsky), and the Cello Concerto in D major (Soloist: Gregor Piatigorsky).

This Clipping From
DAYTON, OHIO
JOURNAL HERALD
FEB 24 1951

Berkshire Festival

Both Serge Kossevitzky and Charles Munch will direct the Boston Symphony orchestra this summer at the Berkshire Festival, Lenox, Mass.

Munch will direct the full orchestra in five concerts: the first of these, Thursday evening, July 26. The last will take place Sunday afternoon, Aug. 5. Koussevitzky is to direct the full orchestra in three concerts, beginning Aug. 9 and concluding, Aug. 12.

Globe, Sunday May 13

Koussevitzky and Munch Will Conduct Berkshire Festival at Tanglewood

Serge Koussevitzky, who is returning to his home in Lenox after conducting in Western cities and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this Summer. Charles Munch, the music director of the Orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed, July 26-Aug. 4.

Eleazar de Carvalho, the Brazilian, will return to conduct the concert of Aug. 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the Orchestra's school at Tanglewood and conducting Tchaikovsky's "Pique Dame" by the opera department, will open the Festival with the Bach-Haydn-Mozart series in the Theatre-Concert Hall, July 7-22, and close the Shed concerts, Aug. 9-12.

Charles Munch returned to his native France on the completion of the Boston Symphony's Winter season. He conducted the Radio Diffusion, his former orchestra in Paris, May 7, when he gave the first European performance of Honneger's Fifth Symphony. Serge Koussevitzky, for whom the Symphony was composed, will conduct it at the Berkshire Festival on Aug. 11. Mr. Munch will conduct Berlioz' Requiem in the Cathedral at Bordeaux on May 26, and will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

Mr. Munch also is announced as a guest conductor of the broadcasting N. B. C. Symphony next Jan. 26, upon invitation of Arturo Toscanini and permission by the Boston Symphony trustees.

This Clipping From
COLTON, CALIF.
COURIER
MAR 22 1951

Programs have been announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, next July and August.

Serge Koussevitzky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theatre-Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23).

Charles Munch, music director of the Boston Symphony Orchesrta, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

After 25 years of service, Alexander Hilsberg, associate conductor and concert master of the Philadelphia Orchestra, has asked to be relieved of his duties as concert master to devote his time entirely to conducting.

This Clipping From
LANSING, MICH.
STATE JOURNAL
APR 29 1951

The Tanglewood concert season will open July 7 with three week-ends of two concerts each in the theater-concert hall. Serge Koussevitsky will be on the podium, presenting music of Bach, Haydn and Mozart. These will be followed by three series of three concerts. The entire program series continues to Aug. 12. What is known as the Berkshire Festival is set for July 25—to ...fe close.

Charles Munch and Eleazer De Carvalho are other conductors. The theater-concert hall concerts are Saturdays at 8:15 p. m. and Sundays at 3 p. m. Other concerts are Thursdays at 8:15 p. m. and Saturdays at 3 p. m.

Soloists for the season include Seymour Lipkin, one-time National Federation of Music winner, from Detroit, Gregor Piatigorsky, Claudio Arrau, and Jorge Bolet. Hotel and guest house accommodations are made through the Berkshire Hills Conference. Tanglewood takes its name from the area of the "Tanglewood Tales" book and centers American literary shrines.

Wilmington, Del
Sunday Star
May 13

Berkshire Festival

Plans have been announced for the annual Berkshire Festival which is visited each year by many Delaware music lovers. Serge Koussevitzky will conduct twelve concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, the Music Director of the Orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-August 4. Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of August 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the Orchestra's school at Tanglewood, and conducting Tchaikovsky's "Ploue Dame" by the Opera Department, will open the Festival with the Bach-Haydn-Mozart series in the Theatre-Concert Hall July 7-22, and close the Shed concerts, August 9-12.

The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three weekends of the Festival, July 7-22. The Shed concerts will be on the following three weekends (Thursday and Saturday evenings and Sunday afternoons) closing August 12. The series subscriptions are now being taken in Symphony Hall, Boston. Beginning June 1, remaining tickets will be sold singly for each concert.

[145]

This Clipping From
TOLEDO, OHIO
BLADE
APR 8 - 1951

First Weeks' Programs Announced For Tanglewood Berkshire Festival

Special to The Blade

LENOX, Mass., April 7—The programs are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer. They will consist of three weekends of Saturday evening and Sunday afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, and devoting the programs to Bach, Haydn and Mozart, respectively.

The Bach programs of July 7 and 8 will consist of the first "Brandenburg" concerto, the two concerti for three pianos and strings (soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz); the "Magnificat," and the secular cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the symphonies Nos. 88 in G major; 92 ("Oxford"); 99 in E-flat; 101 ("Clock") and 102 in B-flat; the Symphonie Concertante (with four soloists); the piano (harpsichord) concerto in D (soloist: Seymour Lipkin), and the cello concerto in D (soloist: Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the symphonies Nos. 36 ("Linz") and 39 in E-flat; the Serenade for Winds (K. 361); the Divertimento for Strings and Two Horns (K. 287) and the piano concerto in E-flat (K. 271) soloist: Lukas Foss; the "Missa Brevis" in F (K. 192). Hugh Ross, director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's mass.

The last three weeks of the Festival will consist of concerts by the full orchestra in the Music Shed on Thursday evenings, Saturday evenings and Sunday afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (Aug. 2 and 4); Eleazar de Carvalho conducting the Sunday concert on Aug. 5. Serge Koussevitzky will conduct the concerts of the last week.

This Clipping From
DULUTH, MINN.
NEWS-TRIBUNE
FEB 11 1951

Music Fete Plans Given

NEW YORK —(U.P.)— Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music center, the orchestra's summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that follow there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.

This Clipping From
BINGHAMTON, N. Y.
PRESS
APR 29 1951

Berkshire Festival

Programs have been announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, next July and August.

Serge Koussevitsky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theatre-Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23).

Charles Munch, music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

This Clipping From
NEW YORK, N. Y.
TIMES
FEB 21 1951

BERKSHIRE FESTIVAL ARRANGES PROGRAMS

Serge Koussevitzky will conduct Beethoven's 'Missa Solemnis" at the Berkshire Festival, it was learned yesterday when the programs to be given by the Boston Symphony Orchestra in the shed on the three major week-ends of the festival were made public. Charles Munch, who will be conducting at Tanglewood for the first time, will begin the festival Thursday evening, July 26.

His first program will consist of Schumann's Overture to "Genoveva" and Fourth Symphony and Berlioz' "Fantastic" Symphony. At his second concert, July 28, Mr. Munch will lead Prokofieff's Sixth Symphony. Claudio Arrau will appear with him as soloist in a piano concerto still to be announced. Barber's Overture to "The School for Scandal," Copland's "Quiet City," Mennin's Fifth Symphony and Franck's symphony will make up the third program on July 29.

Mr. Munch's fourth concert on Aug. 2 will include Haydn's "Drum Roll" Symphony, Ravel's Rhapsodie Espagnole, Debussy's "Afternoon of a Faun" and Roussel's Third Symphony.

Eleazar de Carvalho, who will conduct the Aug. 4 concert, will direct Guarnieri's Second Symphony, Prokofieff's Second Piano Concerto, with Jorge Bolet as the soloist, and the Mussorgsky-Ravel "Pictures at an Exhibition."

Mr. Munch's fifth and last concert on Aug. 5 will have Handel's Water Music, Bartók's Music for Strings and Percussion and Saint-Saëns' Third Symphony.

Mr. Koussevitzky will conduct the final week-end. His performance of the Beethoven Mass will be on Aug. 9. On Aug. 11 he will lead Beethoven's Sixth Symphony and Tchaikovsky's "Pathétique" and, on Aug. 12, Honegger's Fifth Symphony and Brahms' Second.

This Clipping From
WASHINGTON, D. C.
STAR
APR 29 1951

News of Music

Berkshire Center Arranges Busy Season Kansas Turns Spotlight on Piano Tuning

By Alice Eversman

Another busy season has been arranged for the Berkshire Music Center both as regards the student activities and the concerts by the Boston Symphony Orchestra. The latter will be divided into the Bach-Haydn-Mozart series, on Saturday evenings and Sunday afternoons from July 7 to 22 inclusive, directed by Serge Koussevitzky, and the Berkshire Festival programs from July 26 to August 12 on Thursday and Saturday evenings and Sunday afternoons. The nine programs will have the first five directed by Charles Munch, the sixth by Eleazar de Carvalho, and the final three by Koussevitzky.

Programs to be conducted by Mr. Munch are made up of numbers he has played at the various concerts of the winter season including those given here. The only unfamiliar compositions listed are Mennin's "Symphony No. 5," on July 29; Roussel's "Symphony No. 3," on August 2, and Saint-Saens' "Symphony No. 3" for organ, on August 4. Mr. de Carvalho's program on August 5 begins with Guarnieri's "Symphony No. 2" and has Jorge Bolet as soloist in Prokofieff's second piano concerto. Series C, which Koussevitzky conducts, starts off with Beethoven's "Missa Solemnis," on August 9, and for the following concert he has programmed Honegger's "Symphony No. 5," premiered in March, with Sibelius' of the same number, and Tschaikowsky's sixth. The final event will be devoted to Brahms, his second and third symphonies coupled with the "Variations on a Theme by Haydn."

A special feature of the music school program will be the performance of Tschaikowsky's "Pique Dame" on July 30 and 31 at which time Koussevitzky will make his American debut as an opera conductor. The festival chorus will sing the "Missa Solemnis," and Bach choral works and Mozart's mass will be given by the Small Choir. Luigi Dallapiccola, Italian composer, whose opera, "The Prisoner," was given for the first time in this country March 15 by the Juilliard Opera Theater, will serve with Aaron Copland in the composition department. An innovation in the school plan this summer will be a course for music teachers under Augustus D. Zanzig, director of music in the public schools of Brookline, Mass., and lecturer on music education at Harvard. It is called Music for Music Educators.

This Clipping From
HARTFORD, CONN.
TIMES
APR 4 - 1951

Bach and Haydn Programs Set For Berkshire

Special to The Hartford Times

Tanglewood, Lenox, Mass—The programs are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer. They will consist of three weekends of Saturday evening and Sunday afternoon concerts, or Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, and devoting the programs to Bach, Haydn and Mozart respectively.

* * *

THE BACH PROGRAMS of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings (Soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular Cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the Symphonie Concertante (with four soloitss), the Piano Concerto in D major (Soloist: Seymour Lipkin), and the Cello Concerto in D major (Soloist: Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Serenade for Winds (K. 361, the Divertimento for Strings and Two Horns (K. 287) and the Piano Concerto in E-flat (K.271) Soloist: Lukas Foss; the Missa Brevis in F (K. 192). Hugh Ross, the Director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the Festival will consist of concerts by the full Orchestra in the Music Shed on Thursday evenings, Saturday evenings and Sunday afternoons.

* * *

CHARLES MUNCH will conduct the concerts of the first week (July 26, 28 and 29), and first two concertst of the second week (Aug. 2 and 4), Eleazar de Carvalho conducting the Sunday concert on Aug. 5. Serge Koussevitzky will conduct the concerts of the last week.

The Berkshire Music Center, Dr. Koussevitzky, director, will be in session through the period of the Festival.

This Clipping From
HENDERSON, TEXAS
NEWS
FEB 11 1951

World Of Music

NEW YORK, Feb. 10. (UP)—Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed.

Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's summer school at Tanglewood, will open the festival with three week-ends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons, July 7-8, 14-15, 21-22, devoting the programs to the music of Bach, Mozart and Haydn.

During the three weeks that followed there will be nine concerts in the shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. The festival will close on Aug. 12.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

BSO Announces Programs Of Bach, Haydn, Mozart

BOSTON—The programs for the first three weeks of the Berkshire Festival at Tanglewood next summer will consist of three week ends of Saturday evening and Sunday afternoon concerts, it was announced today. Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in the Theater-Concert hall in programs of Bach, Haydn and Mozart on consecutive week ends.

The Bach programs of July 7 and 8 will consist of the first Brandenburg concerto, the two concertos for three pianos and strings (soloists, Lukas Foss, Bernard Zighera and Ralph Berkowitz), the "Magnificat," and the secular cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Numbers 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the "Symphonie Concertante" (with four soloists), the piano concerto in D major (soloist, Seymour Lipkin), and the cello concerto in D major (soloist, Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies Numbers 36 ("Linz") and 39 in E-flat, the "Serenade for Winds," the divertimento for strings and two horns, and the piano concerto in E-flat (soloist, Lukas Ross), the "Missa Brevis" in F. Hugh Ross, the director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's mass.

The last three weeks of the festival will consist of concerts by the full orchestra in the Music Shed on Thursday evenings, Saturday evenings and Sunday afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (Aug. 2 and 4), Eleazar de Carvalho conducting the Sunday concert Aug. 5. Serge Koussevitzky will conduct the concerts of the last week.

The Berkshire Music Center will be in session through the period of the festival.

This Clipping From
FLINT, MICH.
JOURNAL
APR 1 - 1951

Programs Announced For July, August By Berkshire Festival

Programs have been announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, next July and August.

Serge Koussevitsky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theater-Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23.)

Charles Munch, music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

This Clipping From
TOLEDO, OHIO
BLADE
FEB 25 1951

Tanglewood Schedule Is Made Public

Special to The Blade

THE Boston Symphony Orchestra has announced its programs for the Berkshire Festival at Tanglewood, near Lenox, Mass., next July and August. Serge Koussevitzky will conduct three weekends of concerts on Saturday evenings and Sunday afternoons in the Theater-Concert Hall.

Bach—July 7 and 8.
Haydn—July 15 and 16.
Mozart—July 22 and 23.

Charles Munch will conduct the opening concerts by the full orchestra in the Music Shed, as follows:

Tuesday, July 26: Schumann, overture to "Genoveva"; Schumann, Symphony No. 4; Berlioz, Symphonie Fantastique.

Saturday, July 28: Schumann, piano concerto (soloist: Claudio Arrau); Prokofieff, Symphony No. 6.

Sunday afternoon, July 29: Barber, overture to "The School for Scandal"; Copland, "Quiet City"; Mennin, Symphony No. 5; Franck, Symphony in D minor.

"Series B" of the Festival concerts in the Shed have been arranged as follows:

Thursday, Aug. 2 (Charles Munch): Haydn, "Drum Roll" symphony; Ravel, "Rapsodie Espagnole"; Debussy, "Prelude to the Afternoon of a Faun"; Roussel Symphony No. 3.

Saturday, Aug. 4 (Eleazar de Carvalho): Guarnieri, Symphony No. 2; Prokofieff, Concerto No. 2 (soloist: Jorge Bolet); Moussorgsky-Ravel, "Pictures at an Exhibition."

Sunday afternoon, Aug. 5 (Charles Munch): Handel, "Water Music"; Bartok, "Music for Strings and Percussion"; Saint-Saens, Symphony No. 3 (with organ).

Serge Koussevitzky will conduct "Series C" as follows:

Thursday, Aug. 9: Beethoven, "Missa Solemnis" (soloists to be announced.)

Saturday, Aug. 11: Beethoven, Symphony No. 6 ("Pastorale"); Tchaikovsky, Symphony No. 6 ("Pathetique").

Sunday afternoon, Aug. 12: Honegger, Symphony No. 5; Brahms, Symphony No. 2.

This Clipping From
NORTHAMPTON, MASS.
GAZETTE
MAR 24 1951

Berkshire Festival Prepares For Season

The works of Bach, Haydn, and Mozart will be played at the programs for the first three weeks of Berkshire Festival at Tanglewood next summer, with Serge Koussevitzky conducting members of the Boston Symphony orchestra in the Theater-Concert hall. They will consist of three week ends of Saturday evening and Sunday afternoon concerts.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two concertos for three pianos and strings, the "Magnificat," and the secular cantatas "Aeolus" and "Phoebus and Pan."

The Haydn programs will be on July 14 and 15. Soloists will be Seymour Lipkin and Gregor Piatigorsky.

Among the selections on the Mozart programs on July 21 and 22 will be the "Mass" and "Aeolus" conducted by Hugh Ross, director of the festival chorus at Tanglewood. Soloist will be Lukas Foss.

The last three weeks of the festival will be concerts by the full orchestra in the music shed on Thursday evenings, Saturday evenings and Sunday afternoons.

List Programs for Berkshire Music Festival

Programs have been listed for the coming Berkshire Music festival, to be given by the Boston Symphony orchestra at Tanglewood, Lenox, Mass. Serge Koussevitzky will conduct three weekends of concerts in the theater-concert hall, devoted to music of Bach [July 7-8], Haydn [July 15-16], and Mozart [July 22-23].

Concerts in the large shed will be divided into series, as follows:

Series A—July 26, Schumann's Overture to "Genoveva" and Fourth Symphony, Berlioz's "Fantastic Symphony;" Charles Munch, conductor. July 28, Prokofieff's Sixth Symphony and a piano concerto to be announced, Claudio Arrau, soloists; Munch conducting. July 29, Barber's Overture to "The School for Scandal," Copland's "Quiet City," Mennin's Fifth Symphony, and Franck's D minor Symphony, Munch conducting.

Series B — Aug. 2, Haydn's "Drum Roll" Symphony, Ravel's "Rapsodie Espagnole," Debussy's "Afternoon of a Faun," and Roussel's Third Symphony, Munch conducting. Aug. 4, Guarnieri's Second Symphony, Prokofieff's Second Piano Concerto [Jorge Bolet, soloist], Moussorgsky's "Pictures at an Exhibition;" Eleazar De Carvalho, conductor. Aug. 5, Handel's "Water Music," Bartok's Music for Strings and Percussion, and Saint-Saens' Third Symphony, Munch conducting.

Series C—Aug. 9, Beethoven's "Missa Solemnis"; Serge Koussevitzky, conductor. Aug. 11, Beethoven's Sixth and Tschaikowsky's Sixth Symphonies, Koussevitzky conducting. Aug. 12, Honegger's Fifth Symphony and Brahms' Second, Koussevitzky conducting.

Educational functions of the Berkshire Music center will date from July 2 thru Aug. 12. Koussevitzky will conduct performances on July 30 and 31 and Aug. 1 of Tschaikowsky's "Pique Dame."

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 25 1951

Berkshire Festival Programs Announced

Here are the programs for the main section of the Berkshire Festival by the Boston Symphony Orchestra at "Tanglewood" in Lenox:

SERIES A

Thursday evening, July 26, Charles Munch conducting. Schumann: Overture to "Genoveva;" Fourth Symphony; Berlioz: "Fantastic" Symphony.

Saturday evening, July 28, Charles Munch conducting. Piano Concerto (Claudio Arrau, soloist); Prokofieff: Sixth Symphony.

Sunday afternoon, July 29, Charles Munch conducting. Barber: Overture to "The School for Scandal"; Copland: "Quiet City"; Mennin: Fifth Symphony; Franck: Symphony in D minor.

SERIES B

Thursday evening, Aug. 2, Charles Munch conducting. Haydn: "Drum Roll" Symphony; Ravel: Spanish Rhapsody; Debussy: "Prelude to the Afternoon of a Faun"; Rousel: Third Symphony.

Saturday evening, Aug. 4, Eleazar De Carvalho conducting. Guarnieri: Second Symphony; Prokofieff: Second Piano Concerto (Jorge Bolet, soloist); Moussorgsky-Ravel: "Pictures at an Exhibition."

Sunday afternoon, Aug. 5, Charles Munch conducting. Handel: "Water Music"; Bartok: Music for Strings and Percussion; Saint-Saens: Third Symphony.

SERIES C

Thursday evening, Aug. 9, Serge Koussevitzky conducting. Beethoven: Missa Solemnis.

Saturday evening, Aug. 11, Serge Koussevitzky conducting. Beethoven: "Pastoral" Symphony; Tchaikovsky: "Pathetic" Symphony.

Sunday afternoon, Aug. 12, Serge Koussevitzky conducting. Honegger: Fifth Symphony; Brahms: Second Symphony.

This Clipping From
DENVER, COLO.
POST
APR 26 1951

Berkshire Festival Sets Three-Week Program

NEW YORK, April 26. — (UP) — Programs have been announced for the first three weeks of the Berkshire music festival at Tanglewood in Massachusetts next summer. They will consist of three weeks of Saturday evening and Sunday afternoon concerts in July with Serge Koussevitzky conducting members of the Boston symphony in programs of Bach, Haydn and Mozart respectively. The last three weeks of the festival will consist of concerts by the full orchestra conducted by Charles Munch, Eleazar de Carvalho and Dr. Koussevitzky, in late July and early August.

AUS DER MUSIKWELT

Von FRED LOW

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 27 1951

BERKSHIRE FETE LISTS 3 CONCERT PROGRAMS

Concerts during the first three weeks of the Berkshire Music Festival at Lenox, Mass., will be devoted to the music of Bach, Haydn and Mozart, respectively. Serge Koussevitzky will conduct members of the Boston Symphony in the Theatre-Concert Hall on Saturday evenings and Sunday afternoons beginning July 7.

Lukas Foss, Bernard Zighera and Ralph Berkowitz will be soloists in Bach's two concertos for three pianos on the first week-end, which also will see performances of the First Brandenburg Concerto and vocal music.

The Haydn programs of the next week-end will feature Symphonies 88, 92, 99, 101, 102; the Piano Concerto in D major, with Seymour Lipkin as soloist, and the 'Cello Concerto in D major with Gregor Piatigorsky.

Mr. Foss will play Mozart's Piano Concerto in E flat the third week-end, which will feature also Symphonies 36 and 39, the Serenade for Winds, Divertimento for two horns and strings and the Missa Brevis.

The full orchestra will be heard on the next three Thursday and Saturday evenings and Sunday afternoons in the Music Shed. Charles Munch will lead the majority of concerts, with Dr. Koussevitzky and Eleazar de Carvalho sharing the remainder.

Programm der Berkshire Festspiele

Das Programm für die Berkshire Festspiele, die vom Boston Symphonie Orchester in Tanglewood im Juli und August abgehalten werden sieht als Hauptdirigenten Serge Koussevitzky und Charles Munch vor. — Für die Wochenendkonzerte im Juli wurde das Programm wie folgt festgelegt: Samstag abend und Sonntag nachmittag in der Theaterhalle 7. und 8. Juli (Werke von Bach), 15., 16. Juli (Haydn) und 22., 23. (Mozart). Serge Koussevitzky leitet diese Konzerte; Charles Munch erscheint zum erstenmal als Dirigent bei den Festspielen Donnerstag, den 26. Juli, er hat als Programm für diese Konzerte Schumanns Ouvertüre "Genoveva" und vierte Symphonie sowie die "Sinfonie Fantastique" von Berlioz gewählt. Das weitere Programm für die von ihm geleitete Serie lautet: Samstag, 28. Juli Prokofieff: Sechste Symphonie und Klavierkonzert (Claudio Arrau, Solist); Sonntag, 29. Juli nachmittags: Barber Ouvertüre zu "The School for Scandal", Copland Quiet City, Mennin Fünfte Symphonie und Franck Symphonie in D-Moll.

Donnerstag, 2. August: Dir: Charles Munch) Haydn Symphonie), Ravel, Rapsodie Espagnole, Debussy, "Prelude a l'apres midi d'un Faun", Roussel Dritte Symphonie. — Samstag, 4. August abends: (Dir: Eleazar de Carvalho). Guarnieri, Zweite Symphonie, Prokofieff Zweites Klavierkonzert (Solist Jorge Bolet), Moussorgsky-Ravel, Bilder einer Ausstellung. — Sonntag, 5. August, nachmittags (Charles Munch): Händel, Wasser Musik. Bartok Musik für Streicher, Schlagwerk und Celesta, Saint Saens, Dritte Symphonie. —

Serge Koussevitzky dirigiert Donnerstag, 9. August, die Missa Solemnis von Beethoven, Samstag, 11. August: Beethovens "Pastorale" und die Tschaikowskys "Pathetique" und Sonntag, 12. August nachmittags: die fünfte Symphonie Honeggers, und Brahms zweite Symphonie. — Die drei ersten Wochenendkonzerte finden im Theatersaale statt, die übrigen Veranstaltungen in der Freiluftthalle. Das weitere Programm des Berkshire Musik Center, das unter der Direktion Serge Koussevitzkys steht, wird noch verlautbart.

This Clipping From
OSHKOSH, WIS.
NORTHWESTERN
MAR 30 1951

Programs have been announced for the first three weeks of the Berkshire music festival at Tanglewood in Massachusetts next summer. They will consist of three weeks of Saturday evening and Sunday afternoon concerts in July with Serge Koussevitzky conducting members of the Boston Symphony in programs of Bach, Haydn and Mozart respectively. The last three weeks of the festival will consist of concerts by the full orchestra conducted by Charles Munch, Eleazar de Carvalho and Dr. Koussevitzky, in late July and early August.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 4 - 1951

Tanglewood Lends Skirts to Skirtless

Music Festival Frowns on Shorts and Slacks

LENOX, Mass., Aug. 3 (AP).—Tanglewood officials "prefer" that ladies wear skirts when they visit the scene of the Boston Symphony Orchestra's famous summer concerts. But more and more of them have been showing up recently in shorts or slacks.

Today ushers offered informally-clad tourists wrap-around skirts for wear on the grounds.

Thomas B. Perry jr., executive secretary of the Berkshire Music Festival, said the wrap-arounds would "give guests a chance to conform to the desired uniform—a skirt."

So far there are just eight wrap-arounds for visitors wearing shorts or slacks. They come in two sizes—large or medium.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 1 - 1951

Music of Bach, Haydn and Mozart Will Open Berkshire Festival

The programs for the first three weeks of the Berkshire Festival at Tanglewood next Summer will consist of three week-ends of Saturday evening and Sunday afternoon concerts. Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in the Theatre-Concert Hall, devoting the programs to Bach, Haydn and Mozart respectfully.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings (Soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular Cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flata, the Symphonie Concertante (with four soloists), the Piano Concerto in D major (Soloist: Seymour Lipkin), and the Cello Concerto in D major (Soloist: Gregor Piatigorsky).

The Two Mozart programs (July 21 and 22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Serenade for Winds (K. 361), the Divertimento for Strings and Two Horns (K. 287) and the Piano Concerto in E-flat (K. 271) (Soloist: Lukas Foss), the Missa Brevis in F (K. 192). Hugh Ross, the director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the festival will consist of concerts by the full orchestra in the Music Shed on Thursday evenings, Saturday evenings and Sunday afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (Aug. 2 and 4), Eleazar de Carvalho conducting the Sunday concert on Aug. 5. Serge Koussevitzky will conduct the concerts of the last week.

The Berkshire Music Center, Serge Koussevitzky, director, will be in session through the period of the Festival.

[147]

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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This Clipping From
WATERBURY, CONN.
REPUBLICAN
MAY 10 1951

Koussevitsky To Conduct At Tanglewood

Serge Koussevitzky, who is returning to his home in Lenox after conducting in our Western cities and resting in Phoenix, Ariz., will conduct 12 concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, music director of the orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-Aug. 4.

Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of Aug. 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the Opera Department, will open the festival with the Bach-Haydn-Mozart series in the Theater-Concert Hall July 7-22, and close the Shed concerts, Aug. 9-12.

Charles Munch returned to his native France on the completion of the Boston Symphony's winter season. He conducted the Radio Diffusion, his former orchestra, in Paris, May 7, when he gave the first European performance of Honegger's Fifth Symphony, Serge Koussevitzky, for whom the Symphony was composed, will conduct it at the Berkshire Festival Aug. 11. Mr. Munch will conduct Berlioz' Requiem in the Cathedral at Bordeaux on May 26. He will conduct the Italian Radio Orchestra in Turin and return to Paris to lead the Lamoureux concerts on June 15 and 19. After conducting in his native Strasbourg on June 25, he will leave for Tanglewood.

The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three week ends of the festival, July 7-22. The Shed concerts will be on the following three week ends (Thursday and Saturday evenings and Sunday afternoons) closing Aug. 12. The series subscriptions are now being taken in Symphony Hall, Boston. Beginning June 1, remaining tickets will be sold singly for each concert.

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This Clipping From
OGDEN, UTAH
STANDARD-EXAMINER
MAY 25 1951

Big Season Foreseen for Music Festivals

NEW YORK, May 25 (UP)—It's going to be a big summer music-wise, with "festivals" dotting the country and special summer concerts in the cities.

The Berkshire Festival at Tanglewood, Mass., the best known of the yearly off-season events, will open July 7 with Serge Koussevitzky, its founder, conducting the Boston Symphony. A special production of Tchaikowsky's opera, "Pique Dame," is scheduled.

This year Charles Munch, his successor as regular conductor of the Boston orchestra, will share the conductorial assignment for the first time. Eleazar de Carvolho, the Brazilian musician, will be a guest conductor.

The Central City, Colo., Opera Festival begins June 30 in that mountain town 40 miles from Denver. Tibor Kozma, of the Metropolitan Opera, will be the musical director again this year and Elemer Nagy will be the general director.

The Plymouth Rock festival will begin June 29 and is planned for nine weeks, which will be the longest season of its six-year history. It has scheduled four operas for the Duxbury theatre in Duxbury, Mass., and the 17th century basque, "The Fairy Queen", by Henry Purcell. A unique double-bill will be of Kurt Well's "Down in the Valley" and the Gilbert and Sullivan opera, "Trial By Jury."

This Clipping From
EL PASO, TEXAS
TIMES
APR 29 1951

Dates Listed For Festival

New York. (UP)—Programs have been announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., next July and August.

Serge Koussevitzsky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theater-Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23).

Charles Munch, music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

This Clipping From
ELKHART, IND.
TRUTH
FEB 10 1951

THE ARTS:

Munch, Koussevitszky To Be At Tanglewood This Season; Abstract Art on Exhibition

NEW YORK: (UP) Plans have been announced for the 1951 Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, the Boston Symphony's new music director, will be at Tanglewood this summer for the first time and will share with Serge Koussevitzky, retired leader of the Bostonians, in conducting the concerts in the Tanglewood music shed. Dates are July 7-Aug. 12.

SPRINGFIELD, MASS
FREE PRESS
3/31/51

BERKSHIRE FESTIVAL PROGRAMS

The programs are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer. They will consist of three week ends of Saturday Evening and Sunday afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, and devoting the programs to Bach, Haydn and Mozart respectively.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos adn Strings (Soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular Centatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Nos. 898 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the Symphonic Concertante (with four soloists), the Piano Concerto in D major (Soloist: Seymour Lipkin), and the Cello Concerto in D major (Soloist: Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies oNs. 36 ("Linz") and 39 in E-flat, the Serenade for Winds (K. 361), the Divertimento for Strings and Two Horns (K. 287) and the Piano oCncerto in E-flat (K. 271) Soloist: Lukas Foss; the Misa Brevis in F (K. 192). Hugh Ross, the Director of the Festival Chorus at Tanglewood, wil conduct Bach's "Aeolus" and Mozart's Mass.

This Clipping From
FLINT, MICH.
JOURNAL
APR 15 1951

Berkshire Festival Programs Revealed

Programs have been announced for the first three weeks of the Berkshire music festival at Tanglewood in Massachusetts next Summer. They will consist of three weeks of Saturday evening and Sunday afternoon concerts in July with Serge Koussevitzky conducting members of the Boston Symphony in programs of Bach, Haydn and Mozart respectively. The last three weeks of the festival will consist of concerts by the full orchestra conducted by Charles Munch, Eleazar de Carvalho and Dr. Koussevitky, in late July and early August.

This Clipping From
YAKIMA, WASH.
HERALD
MAR 11 1951

Berkshire Festival Plans Announced

Programs have been announced for the Berkshire festival to be given by the Boston Symphony orchestra at Tanglewood, Lenox, Mass., next July and August.

Serge Koussevitzky will conduct three weekends of concerts on Saturday evenings and Sunday afternoons in the Theatre-Concert hall devoted to music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23).

Charles Munch, music director of the Boston Symphony orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

This Clipping From
YAKIMA, WASH.
HERALD
APR 3

Berkshire Festival Programs Set Up

Programs have been announced for the first three weeks of the Berkshire music festival at Tanglewood in Massachusetts next summer. They will consist of three weeks of Saturday evening and Sunday afternoon concerts in July with Serge Koussevitzky conducting members of the Boston Sympohny in programs of Bach, Haydn and Mozart respectively.

The last three weeks of the festival will consist of concerts by the full orchestra conducted by Charles Munch, Eleazar de Carvalho and Dr. Koussevitzky, in late July and early August.

Saturday
May 12, 1951
The Evening Sun
Hanover, Pennsylvania

Serge Koussevitzky, who is returning to his home in Lenox after conducting in our Western cities and resting in Phoenix, Ariz., will conduct twelve concerts of the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood this summer. Charles Munch, the Music Director of the Orchestra, will return from Europe to make his Tanglewood debut, conducting the concerts of the first two weeks in the Shed July 26-August 4. Eleazar de Carvalho, the Brazilian conductor, will return to conduct the concert of August 5. Dr. Koussevitzky, besides directing the Berkshire Music Center, the Orchestra's school at Tanglewood, and conducting Tchaikovsky's "Pique Dame" by the Opera Department, will open the Festival with the Bach-Haydn-Mozart series in the Theater-Concert Hall July 7-22, and close the Shed concerts, August 9-12.

The Bach-Mozart-Haydn series by a chamber orchestra of Boston Symphony players will take place on Saturday evenings and Sunday afternoons in the first three weekends of the Festival, July 7-22. The Shed concerts will be on the following three weekends (Thursday and Saturday evenings and Sunday afternoons) closing August 12.

This Clipping From
SCRANTON, PA.
SCRANTONIAN

Programs have been announced for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, next July and August.

Serge Koussevitzky will conduct three week ends of concerts on Saturday evenings and Sunday afternoons in the Theater-Concert Hall devoted to the music of Bach (July 7-8), Haydn (July 15-16), Mozart (July 22-23).

Charles Munch, music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed.

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This Clipping From
HARTFORD, CONN.
TIMES
JUN 6 - 1951

Tanglewood Plans No Summer Changes

Special to The Hartford Times

Boston — The Berkshire Music Center at Tanglewood in Lenox, Mass., will not be modified this summer despite the death of Dr. Serge Koussevitzky, George E. Judd, manager of the Boston Symphony Orchestra, told The Times.

"Dr. Koussevitzky's condition was no secret to us here in Boston," Mr. Judd said, "and although his death came as a great blow to all of us, it was not unanticipated."

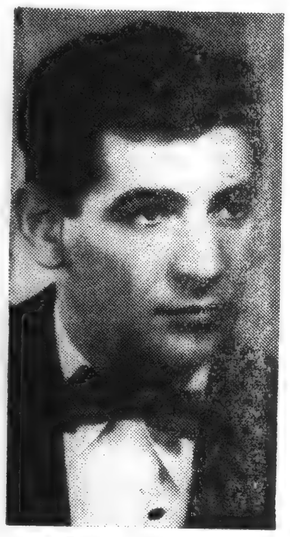
The Berkshire Music School will continue all its plans as originally formulated, he said, with most of the directorial chores falling to Assistant Director Aaron Copland.

[148]

Volume 60—No. 29

Munch and Bernstein Festival Headliners

BSO Director Curtails European Engagements—Young Conductor Succeeds Dr. Koussevitzky at Berkshire Music Center



Leonard Bernstein

Charles Munch

BOSTON—Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning July 1 to open the Berkshire Festival at Tanglewood.

Adds Concert Appearances

Mr. Munch will conduct the Bach-Haydn-Mozart concerts in the theatre concert hall. In addition to the two weeks of Music Shed concerts already announced, he will also conduct the final week of concerts.

Dr. Koussevitzky, conductor of the BSO for 25 years until his retirement in 1949, and founder and director of the Berkshire Music Center at Tanglewood since 1940, died last week in Brookline. He was scheduled to conduct three week ends of concerts at this year's Festival, including the Bach-Haydn-Mozart series.

Mr. Munch will be making his first Tanglewood appearance this summer. Original plans called for him to conduct only the opening concerts of the full orchestra in the Music Shed.

Eleazar de Carvalho will lead the concert Aug. 5 as planned. Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's "Missa Solemnis," already scheduled for Thursday evening, Aug. 9.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Mr. Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has canceled his plans to live in Mexico and is returning to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Goldovsky, Copland Returning

Boris Goldovsky, head of the opera department, will stage and conduct Tchiakovsky's "Pique Dame." The school will also produce Richard Strauss' "Ariadne Auf Naxos." There is no change in the announced plans for the choral, chamber music and composition departments. Aaron Copland, who has been this winter in the American Academy at Rome, will return in time for the school's opening exercises on Sunday, July 1.

Mr. Munch, who has been conducting concerts in Paris and elsewhere, will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has informed the trustees of the Boston Symphony Orchestra that there will be a minimum of changes in the program originally planned by Dr. Koussevitzky. The BSO management will announce full program details soon.

SPRINGFIELD, MASS.
MORNING UNION
JUL 27 1951

MUNCH EXCELS AT TANGLEWOOD MAJOR CONCERT

Opening of Series Shows Rare Talent of Noted French Conductor

By WILLARD M. CLARK

Lenox, July 26—There was an air of expectancy among the music lovers who thronged the music shed and the grounds at Tanglewood tonight. This was the opening of the three series of concerts which will be given in the shed by the Boston Symphony Orchestra under the direction of Charles Munch. The excitement was engendered, we believe, by the fact that many of these people were meeting Mr. Munch for the first time.

Familiar to Many

Others who had heard him conduct the works of Bach-Haydn and Mozart during the past weeks knew that this unassuming French conductor had captivated his audiences by his personal charm, his gentile, yet decisive manner of conducting and by his willingness to let music speak for itself. But, how would he handle the larger works which make up the repertoire of the shed concerts?

The answer came quickly. With the closing notes of the noble music which Mozart wrote following the death of two friends who were free masons one was able to relax, secure in the knowledge that the Boston Symphony Orchestra was under the musical direction of a rarely sensitive musician, a conductor with the feeling and knowledge to interpret the great orchestral works in a manner to hold the interest and bring out all the beauties and colors of the scores.

The Mozart "Masonic funeral music" was written during July, 1785, after Mozart lost two dear friends. This is noble music, never melancholy, rather music which reaches towards the heights, for to Mozart "death is the true end of our life."

Symphonic Poem

Schumann's "Symphony No. 4 in D Minor" is the most integrated of all this symphonies. It may well be called a symphonic poem, a form which is based upon the irrefutable assertion that there is no break between two successive emotional states. Schumann first thought of this symphony in terms of a symphonic texture. There is seldom any recapitulation, always there is new thematic material to hold the listener.

Mr. Munch conducted the work with great devotion. He can summon mighty fortes when he wishes. But it was in the unveiling of the subtle nuances that he was at his most persuasive. The Romanza was revealed through incomparable beauty of tone and there was just the right lilt and brilliance to the finale.

AUFBAU June 22 1951 17

Amerikanische Musikfeste im Sommer 1951

Es ist eine Unmöglichkeit, eine Liste aller Musikfeste und musikalischer Sommerkurse aufzustellen, die während der nächsten Monate in *USA* stattfinden. Es seien deshalb nur einige Veranstaltungen grossen Stils genannt, die mehr als lokale Bedeutung besitzen.

An der Spitze steht wieder *Tanglewood* mit Konzertzyklen, Opernaufführungen, Kammermusikveranstaltungen und den pädagogischen Kursen des *"Berkshire Music Center"*, so schwere Schatten auch auf alle Aktivitäten durch den Tod *Serge Koussevitzkys* gefallen sind. Die bereits feststehenden Programme werden durch eine stärkere Heranziehung von *Charles Munch* und *Leonard Bernstein* in ihren Umrissen aufrechterhalten, und die traditionell *Bach* und *Mozart*, diesmal auch *Haydn* gewidmeten *Vorkonzerte*, ebenso die Opernaufführungen der *"Pique Dame"* von *Tschaikowsky* werden keine Aenderungen erfahren. Was die Opernschule unter *Boris Goldowsky* präsentiert, wird aus weiteren Ankündigungen ersichtlich sein. Während das *"Music Center"* seine Arbeit am 2. Juli aufnimmt, beginnen die klassischen Vorkonzerte im Theatersaal am Samstag, 7. Juli; die Hauptzyklen, die *Charles Munch, Eleazar de Carvalho* und *Leonard Bernstein* leiten, werden am Donnerstag, 26. Juli, mit Charles Munch in dem grossen "Shed" eröffnet.

*

Seit wenigen Jahren stellt *Aspen* in *Colorado* unter der musikalischen Gesamtleitung von *Joseph Rosenstock* dem Unternehmen in Tanglewood eine Einrichtung zur Seite, die sich vornehmlich auf Kammermusik und Orchesterwerke in kleiner Besetzung konzentriert. In acht Wochen werden 24 Konzerte, ausserdem viele Vorträge, Kurse und Einzelstunden, in den verschiedensten Disziplinen geboten. Ein Blick auf die Programme der Konzerte, für die, ähnlich wie früher in den Berkshires, ein mächtiges Zelt errichtet ist, zeigt, dass neben Werken der klassischen und romantischen Literatur zeitgenössische Produktion stark vertreten ist. Als Lehrkräfte wurden zahlreiche bekannte Namen, u. a. *Darius Milhaud*, dessen Frau, *Erich Itor Kahn*, *Karin Branzell*, *Leslie Chabay*, *Rudolf Firkusny*, *Herta Glaz*, *Mark Harrell*, *Reginald Kell*, *Marcel Singher* und *Rosina Tolenberg* gewonnen.

*

Zu den künstlerisch bedeutenden Musikfesten des Sommers darf man auch das zum 14. Mal stattfindende *"Bach Festival"* in *Carmel, Calif.*, zählen. Unter der Leitung von *Gastone Usigli* werden vom 16.-22. Juli sechs Konzerte gegeben, deren Höhepunkt die Aufführung der *"Johannes-Passion"* bildet. Von den Solisten seien *Alice Ehlers* (Cembalo), *Ruth Slenczinski* (Klavier) und *Ludwig Altman* (Orgel) hervorgehoben.

Bemerkenswert erscheint auch die Serie von sechs Konzerten, die *Daniel Saidenberg* auf dem *Fairfield University Field* in *Fairfield*, Conn., veranstaltet. In ihnen werden bekannte Solisten wie *Alec Templeton*, *Ann Ayars Hugh Thompson*, *Virginia MacWatters* und *Conrad Thibault* erscheinen.

a. h.

364 Students Enrolled at Music Center

Four From County Will Study At Tanglewood

Four Berkshire County musicians have enrolled for the ninth season of the Berkshire Music Center at Tanglewood. With 360 others, who represent 33 states and 11 countries, they will study for six weeks, beginning July 1 "on an advanced level through experience in actual music performance." The preliminary registration of the school, held in connection with the annual Berkshire Festival which Charles Munch, music director of the Boston orchestra will open July 7, exceeds by more than 100 that of this time last year, with 10 more days before the closing of the list.

The local students are Robert M. Coleman, now of New York City, son of Mrs. Donald L. Coleman of 44 Thomson Place and the late Mr. Coleman, Joseph Pizzonia of 8 Lyric Street, Pittsfield; Frederick W. Lord of 75 Lewis Street, Great Barrington, and Miss Clarissa Cardillo of North Adams. Mr. Coleman, who holds a A. B. degree from the Juilliard School of Music, New York City, is a graduate of Pittsfield High School. He has been on tour for three months with the Robert Shaw Chorale orchestra as first viola. A former student of Miss Kathleen Parlow and Conrad Held of the South Mountain Quartet and former Mary E. Jones, director of the Pittsfield Community Music School, he has played with the Mozart Chamber Orchestra, and the Stokowski "All-Star" Orchestra.

Mr. Pizzonia, a basoon player, studied at the New England Conservatory of Music after graduating from Pittsfield High School. He has played with the Rhode Island Philharmonic Orchestra, Providence, the Albany Orchestra and the Central Florida Symphony Orchestra in Tampa. This season will be his fourth at Tanglewood.

Mr. Lord is a graduate of Searles High School and Dartmouth College. He has sung as tenor soloist with the Dartmouth glee club and with the Handel Society Chorus, the Dartmouth Madrigal Singers and the White Church choir.

Miss Cardillo, an opera student, is a sister of Pasquale A. Cardillo, clarinetist with the Boston orchestra. She is a graduate of Drury High School, attended the North Adams State Teachers College for one semester, and has a bachelor of music degree from the New England Conservatory.

WORLD OF MUSIC: BERKSHIRE PLANS

Fate of Music Center, After This Summer, Rests With Trustees Of Boston Symphony—Festival Will Continue

By ROSS PARMENTER

THOSE knowing how much the Berkshire Music Center depended on the personal enthusiasm of Serge Koussevitzky are speculating on what will become of the famous summer school now that the conductor is dead. This year the future is known. The school will continue under the momentum established by its founder. No one will be given the title of director, but the administrative responsibility will be divided between Leonard Bernstein and Aaron Copland.

The school, which was established in 1940, has no separate governing body of its own. Its trustees are the trustees of the Boston Symphony Orchestra. Its fate has been decided annually by those trustees, for the school's continuance comes up each year. George E. Judd, manager of the orchestra, said there was no policy to discontinue the center. It is known, though, that its maintenance costs the orchestra substantial amounts of money.

Whatever the fate of the school, there is no question about the continuance of the profitable Berkshire Festival. The Boston Symphony's summer concerts at Tanglewood will go on. Charles Munch, who has remained out of the Tanglewood picture up to this time, was already scheduled to lead five of the concerts when Dr. Koussevitzky died. Now he will take over two of Dr. Kousevitzy's three concerts in the Shed and all six of the Theatre-Concert Hall programs in the preliminary Bach Haydn-Mozart series.

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CENTERS: The fruitful Tanglewood idea—that of providing instruction for talented young musicians in conjunction with a summer festival—has also gained a foothold in Europe. Charles Jones, American composer, reports that the annual double event founded at Byranston in England in 1948, will take place again this year. He will be one of the instructors together with Boris Blacher, Imogen Holst, Wilfred Mellers and Roger Désormière. The center's main operatic venture will be a revival of Mozart's "Zaide."

Another center will be conducted at Bad Ausee, which is near Salzburg. This one will be sponsored by the Austrian State Academy of Music and all of the ninety students participating will be given tuition free. The festival will include an operetta, "Wiener Blut" and the première of a new opera, "Das Perlenhemd" ("The Shirt of Pearls"), an oriental fairy tale by Justinus Kaufmann.

I. S. C. M. "The Duenna," the opera by the Spanish composer Roberto Gerhard, which was to have been presented three years

PHOENIX, ARIZ.
ARIZ. REPUBLIC
JUL 29 1951

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Sunday afternoon's concert, which features members of the Boston Symphony Orchestra, will include Mozart's "Divertimento for Strings and Two Horns," "Violin Concerto in A Major," with William Kroll, and "Symphony No. 38," the "Prague" Symphony.

The late Serge Koussevitzky, founder of the festival, will be honored at a memorial program Thursday night, when Mozart's "Funeral Music" will be performed by the orchestra.

Other works on Thursday's program include Schumann's "Symphouy No. 4," and Berlioz's "Fantastic Symphony."

Orchestra and piano will be featured Saturday night, when Webers Overture to "Oberon," Prokofieff's "Symphony No. 6," and Brahm's "Piano Concerto No. 2" are heard. Guest pianist will be Claudio Arrau.

The orchestra next Sunday will perform Barber's Overture from "The School for Scandal," Copland's "Quiet City," Schuberts "Symphony No. 4," and Franck's "Symphony in D Minor."

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Volume 60—No. 29

Munch and Bernstein Festival Headliners

BSO Director Curtails European Engagements—Young Conductor Succeeds Dr. Koussevitzky at Berkshire Music Center

Leonard Bernstein

Charles Munch

BOSTON—Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning July 1 to open the Berkshire Festival at Tanglewood.

Adds Concert Appearances

Mr. Munch will conduct the Bach-Haydn-Mozart concerts in the theatre concert hall. In addition to the two weeks of Music Shed concerts already announced, he will also conduct the final week of concerts.

Dr. Koussevitzky, conductor of the BSO for 25 years until his retirement in 1949, and founder and director of the Berkshire Music Center at Tanglewood since 1940, died last week in Brookline. He was scheduled to conduct three week ends of concerts at this year's Festival, including the Bach-Haydn-Mozart series.

Mr. Munch will be making his first Tanglewood appearance this summer. Original plans called for him to conduct only the opening concerts of the full orchestra in the Music Shed.

Eleazar de Carvalho will lead the concert Aug. 5 as planned. Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's "Missa Solemnis," already scheduled for Thursday evening, Aug. 9.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Mr. Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has canceled his plans to live in Mexico and is returning to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Goldovsky, Copland Returning

Boris Goldovsky, head of the opera department, will stage and conduct Tchiakovsky's "Pique Dame." The school will also produce Richard Strauss' "Ariadne Auf Naxos." There is no change in the announced plans for the choral, chamber music and composition departments. Aaron Copland, who has been this winter in the American Academy at Rome, will return in time for the school's opening exercises on Sunday, July 1.

Mr. Munch, who has been conducting concerts in Paris and elsewhere, will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has informed the trustees of the Boston Symphony Orchestra that there will be a minimum of changes in the program originally planned by Dr. Koussevitzky. The BSO management will announce full program details soon.

SPRINGFIELD, MASS.
MORNING UNION

JUL 27 1951

MUNCH EXCELS AT TANGLEWOOD MAJOR CONCERT

Opening of Series Shows Rare Talent of Noted French Conductor

By WILLARD M. CLARK

Lenox, July 26—There was an air of expectancy among the music lovers who thronged the music shed and the grounds at Tanglewood tonight. This was the opening of the three series of concerts which will be given in the shed by the Boston Symphony Orchestra under the direction of Charles Munch. The excitement was engendered, we believe, by the fact that many of these people were meeting Mr. Munch for the first time.

Familiar to Many

Others who had heard him conduct the works of Bach-Haydn and Mozart during the past weeks knew that this unassuming French conductor had captivated his audiences by his personal charm, his gentile, yet decisive manner of conducting and by his willingness to let music speak for itself. But, how would he handle the larger works which make up the repertoire of the shed concerts?

The answer came quickly. With the closing notes of the noble music which Mozart wrote following the death of two friends who were free masons one was able to relax, secure in the knowledge that the Boston Symphony Orchestra was under the musical direction of a rarely sensitive musician, a conductor with the feeling and knowledge to interpret the great orchestral works in a manner to hold the interest and bring out all the beauties and colors of the scores.

The Mozart "Masonic funeral music" was written during July, 1785, after Mozart lost two dear friends. This is noble music, never melancholy, rather music which reaches towards the heights, for to Mozart "death is the true end of our life."

Symphonic Poem

Schumann's "Symphony No. 4 in D Minor" is the most integrated of all his symphonies. It may well be called a symphonic poem, a form which is based upon the irrefutable assertion that there is no break between two successive emotional states. Schumann first thought of this symphony in terms of a symphonic texture. There is seldom any recapitulation, always there is new thematic material to hold the listener.

Mr. Munch conducted the work with great devotion. He can summon mighty fortes when he wishes. But it was in the unveiling of the subtle nuances that he was at his most persuasive. The Romanza was revealed through incomparable beauty of tone and there was just the right lilt and brilliance to the finale.

AUFBAU June 22 1951

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Amerikanische Musikfeste im Sommer 1951

Es ist eine Unmöglichkeit, eine Liste aller Musikfeste und musikalischer Sommerkurse aufzustellen, die während der nächsten Monate in *USA* stattfinden. Es seien deshalb nur einige Veranstaltungen grossen Stils genannt, die mehr als lokale Bedeutung besitzen.

An der Spitze steht wieder *Tanglewood* mit Konzertzyklen, Opernaufführungen, Kammermusikveranstaltungen und den pädagogischen Kursen des *"Berkshire Music Center"*, so schwere Schatten auch auf alle Aktivitäten durch den Tod *Serge Koussevitzkys* gefallen sind. Die bereits feststehenden Programme werden durch eine stärkere Heranziehung von *Charles Munch* und *Leonard Bernstein* in ihren Umrissen aufrechterhalten, und die traditionell *Bach* und *Mozart*, diesmal auch *Haydn* gewidmeten *Vorkonzerte*, ebenso die Opernaufführungen der *"Pique Dame"* von *Tschaikowsky* werden keine Aenderungen erfahren. Was die Opernschule unter *Boris Goldowsky* präsentiert, wird aus weiteren Ankündigungen ersichtlich sein. Während das *"Music Center"* seine Arbeit am 2. Juli aufnimmt, beginnen die klassischen Vorkonzerte im Theatersaal am Samstag, 7. Juli; die Hauptzyklen, die *Charles Munch, Eleazar de Carvalho* und *Leonard Bernstein* leiten, werden am Donnerstag, 26. Juli, mit Charles Munch in dem grossen "Shed" eröffnet.

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Seit wenigen Jahren stellt *Aspen* in *Colorado* unter der musikalischen Gesamtleitung von *Joseph Rosenstock* dem Unternehmen in Tanglewood eine Einrichtung zur Seite, die sich vornehmlich auf Kammermusik und Orchesterwerke in kleiner Besetzung konzentriert. In acht Wochen werden 24 Konzerte, ausserdem viele Vorträge, Kurse und Einzelstunden, in den verschiedensten Disziplinen geboten. Ein Blick auf die Programme der Konzerte, für die, ähnlich wie früher in den Berkshires, ein mächtiges Zelt errichtet ist, zeigt, dass neben Werken der klassischen und romantischen Literatur zeitgenössische Produktion stark vertreten ist. Als Lehrkräfte wurden zahlreiche bekannte Namen, u. a. *Darius Milhaud*, dessen *Frau, Erich Itor Kahn, Karin Bronnell, Leslie Chabay, Rudolf Firkusny, Herta Glaz, Mark Herrell, Reginald Kell, Martial Singher* und *Roman Totenberg* gewonnen.

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Zu den künstlerisch bedeutenden Musikfesten des Sommers darf man auch das zum 14. Mal stattfindende *"Bach Festival"* in *Carmel, Calif.*, zählen. Unter der Leitung von *Gastone Usigli* werden vom 16.-22. Juli sechs Konzerte gegeben, deren Höhepunkt die Aufführung der *"Johannes-Passion"* bildet. Von den Solisten seien *Alice Ehlers* (Cembalo), *Ruth Slenczinski* (Klavier) und *Ludwig Altman* (Orgel) hervorgehoben.

Bemerkenswert erscheint auch die Serie von sechs Konzerten, die *Daniel Saidenberg* auf dem *Fairfield University* Field in Fairfield, Conn., veranstaltet. In ihnen werden bekannte Solisten wie *Alec Templeton, Ann Ayars, Hugh Thompson, Virginia MacWatters* und *Conrad Thibault* erscheinen.

a. k.

Eagle
Friday June 22 Pi

364 Students Enrolled at Music Center

Four From County Will Study At Tanglewood

Four Berkshire County musicians have enrolled for the ninth season of the Berkshire Music Center at Tanglewood. With 360 others, who represent 33 states and 11 countries, they will study for six weeks, beginning July 1 "on an advanced level through experience in actual music performance." The preliminary registration of the school, held in connection with the annual Berkshire Festival which Charles Munch, music director of the Boston orchestra will open July 7, exceeds by more than 100 that of this time last year, with 10 more days before the closing of the list.

The local students are Robert M. Coleman, now of New York City, son of Mrs. Donald L. Coleman of 44 Thomson Place and the late Mr. Coleman, Joseph Pizzonia of 8 Lyric Street, Pittsfield; Frederick W. Lord of 75 Lewis Street, Great Barrington, and Miss Clarissa Cardillo of North Adams. Mr. Coleman, who holds a A.B. degree from the Juilliard School of Music, New York City, is a graduate of Pittsfield High School. He has been on tour for three months with the Robert Shaw Chorale orchestra as first viola. A former student of Miss Kathleen Parlow and Conrad Held of the South Mountain Quartet and former Mary E. Jones, director of the Pittsfield Community Music School, he has played with the Mozart Chamber Orchestra, and the Stokowski "All-Star" Orchestra.

Mr. Pizzonia, a basoon player, studied at the New England Conservatory of Music after graduating from Pittsfield High School. He has played with the Rhode Island Philharmonic Orchestra, Providence, the Albany Orchestra and the Central Florida Symphony Orchestra in Tampa. This season will be his fourth at Tanglewood.

Mr. Lord is a graduate of Searles High School and Dartmouth College. He has sung as tenor soloist with the Dartmouth glee club and with the Handel Society Chorus, the Dartmouth Madrigal Singers and the White Church choir.

Miss Cardillo, an opera student, is a sister of Pasquale A. Cardillo, clarinetist with the Boston orchestra. She is a graduate of Drury High School, attended the North Adams State Teachers College for one semester, and has a bachelor of music degree from the New England Conservatory.

WORLD OF MUSIC: BERKSHIRE PLANS

Fate of Music Center, After This Summer, Rests With Trustees Of Boston Symphony—Festival Will Continue

By ROSS PARMENTER

THOSE knowing how much the Berkshire Music Center depended on the personal enthusiasm of Serge Koussevitzky are speculating on what will become of the famous summer school now that the conductor is dead. This year the future is known. The school will continue under the momentum established by its founder. No one will be given the title of director, but the administrative responsibility will be divided between Leonard Bernstein and Aaron Copland.

The school, which was established in 1940, has no separate governing body of its own. Its trustees are the trustees of the Boston Symphony Orchestra. Its fate has been decided annually by those trustees, for the school's continuance comes up each year. George E. Judd, manager of the orchestra, said there was no policy to discontinue the center. It is known, though, that its maintenance costs the orchestra substantial amounts of money.

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The center's major opera, Tchaikovsky's "Pique Dame" on July 30 and 31 will be conducted by Boris Goldovsky. There is poignancy in the fact that it will not be led by Dr. Koussevitzky. The 76-year-old conductor had been looking forward to it. He was about to conquer a new field, for the performance would have marked his debut in this country as a conductor of opera.

CENTERS: The fruitful Tanglewood idea—that of providing instruction for talented young musicians in conjunction with a summer festival—has also gained a foothold in Europe. Charles Jones, American composer, reports that the annual double event founded at Byranston in England in 1948, will take place again this year. He will be one of the instructors together with Boris Blacher, Imogen Holst, Wilfred Mellers and Roger Désormière. The center's main operatic venture will be a revival of Mozart's "Zaide."

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PHOENIX, ARIZ.
ARIZ. REPUBLIC

JUL 22 1951

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[149]

This Clipping From
PHOENIX, ARIZ.
REPUBLIC

Koussevitzky To Direct 'Pique Dame'

BOSTON, April 14—The production of Tchaikovsky's "Pique Dame" this summer at the Berkshire Music Center will mark Dr. Serge Koussevitzky's first appearance in this country as an operatic conductor.

The opera, to be performed July 30 and 31 in the Music Shed, will be staged by Boris Goldovsky.

ANOTHER innovation during this year's summer school and festival is the special course for music teachers, called "Music for Music Educators," which will be taught by Augustus D. Zanzia, lecturer on music education at Harvard University.

Students already are enrolling for the music center's summer school session which opens July 2 and closes Aug. 12.

Dr. Koussevitzky, head of the faculty, will direct the orchestra. Assistant director will be Aaron Copland, who also will instruct in the composition department. Copland will be assisted by Luigi Dallapiccola, Italian composer.

Other faculty members include such well known musical figures as Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin, and Howard Shanet, who will assist Dr. Koussevitzky in instrumental music and conducting.

HUGH ROSS, assisted by Alfred Nash Patterson, will be in charge of choral activities. The festival chorus will perform Beethoven's "Missa Solemnis" during the series.

Principal players in the Boston Symphony Orchestra will instruct orchestral playing and in chamber music. Head of this division is Gregor Piatigorsky, who is being assisted by William Kroll.

MILLERTON, N.Y.
NEWS
2/15/51

Tchaikovsky Opera To Be Produced At Tanglewood Center

Serge Koussevitzky will conduct Tchaikovsky's opera, "Pique Dame," at Tanglewood next summer. This will be a major production of the Opera Department of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra of which Dr. Koussevitzky is the Director. Boris Goldovsky, who was on leave of absence from the Opera Department last summer, will return and will prepare and direct the production.

"Pique Dame" ("The Queen of Spades") is based on the dramatic short story of Pushkin. At the first performance on Monday, July 30, which is in the second week of the Berkshire Festival concerts in the Music Shed, Dr. Koussevitzky will conduct opera for the first time in America. The performance will be repeated. Tickets may be secured by members of the Friends of the Berkshire Music Center, a society of those who, by contributions, endorse the project of the Boston Symphony Orchestra's school at Lenox, Mass.

The ninth session of the Berkshire Music Center will begin on July 2nd and continue through the Berkshire Festival to August 12.

This Clipping From
NEW CASTLE, PA.
NEWS

FIRST OPERA

BOSTON—(INS)—Serge Koussevitzky will conduct opera for the first time in America during the second week of next summer's Berkshire Festival at Tanglewood. Dr. Koussevitzky will conduct Tchaikovsky's opera, "Pique Dame," which will be prepared and directed by Boris Goldovsky.

Musi

APRIL 29

Koussevitzky to Conduct His First Opera in U.S. In Tanglewood July 30-31

By E. V. W.

This date in music: Preparations complete for the opening, the next day, of the Yaddo Festival of Contemporary Music, in Saratoga Springs.

STUDENTS ARE ENROLLING for the ninth session of the Berkshire Music Center, Dr. Serge Koussevitzky director, July 2 to Aug. 12, in Tanglewood, Lenox, Mass.

THE CENTER is a summer music school maintained by the Boston Symphony Orchestra in connection with Berkshire Festival concerts. A special feature of the 1951 session will be a production of Tschaikowsky's "Pique Dame," July 30-31, conducted by Dr. Koussevitzky's first appearance in America as a conductor of opera.

ALSO, THERE will be a course for music teachers called Music for Music Educators. This innovation in Music Center courses, will be supervised by Augustus D. Zanzig, director of music in Brookline, Mass. public schools and lecturer on music education in Harvard University. Dr. Koussevitzky heads the Music Center faculty with Aaron Copland assistant director. Luigi Dallapiccola, eminent Italian composer, will come to the States for the first time, to join Copland in the composition department.

IN THE department of instrumental music and conducting, Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin and Howard Shanet will assist Dr. Koussevitzky. Leonard Bernstein, for some years a member of the conducting faculty, will be on leave of absence. Hugh Ross again will be in charge of choral activities. The Festival Chorus will perform Beethoven's "Missa Solemnis" under Dr. Koussevitzky in the Berkshire Festival series.

IN CHAMBER MUSIC, Gregor Piatigorsky is chief instructor with William Kroll, associate. There will be 15 concerts during the Berkshire Festival, July 7 to Aug. 12, conducted by Dr. Koussevitzky, Charles Munch, regular conductor of the Boston Symphony, to visit Tanglewood for the first time, and Eleazar de Carvalho. The school will present about 40 performances during its six-week session —choral, opera, orchestral and chamber music concerts. Many of these programs will be in the Theater-Concert Hall. As usual the Boston Symphony concerts will be in the great Shed.

EUGENE ORMANDY, conductor of the Philadelphia Orchestra, will direct this program tomorrow night in Central High School: Suite for Strings, Opus 5 by Corelli; the Sibelius Symphony No. 2 in D Major; an Arioso by Louis Mennini, contemporary composer, whose works are increasing in favor and the Fire Bird Suite by Stravinsky. This will mark the final concert of the season by a visiting musical organization, of high repute. The Philadelphia is recognized among the "greats" of the world. Dave Salmon, Inc. is local manager.

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This Clipping From
HOUSTON, TEX.
POST
MAR 11 1951

Opera Next For 'Koussy'

BOSTON, March 10 — The Berkshire Music Center, Dr Serge Koussevitzky, director, has announced that students are enrolling for its ninth session, July 2 to August 12.

The center is a summer music school maintained at Tanglewood by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts.

A special feature of this summer's session will be a production on July 30 and 31 of Tchaikovsky's "Pique Dame," to be conducted by Dr Koussevitzky and staged by Boris Goldovsky. This will mark Dr Koussevitzky's first appearance in this country as a conductor of opera.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
MAR 4 - 1951

"Pique Dame" To Be Given At Tanglewood

Boston, Mass.—Serge Koussevitsky will conduct Tchaikovsky's opera, "Pique Dame," at Tanglewood next summer. This will be a major production of the Opera Department of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra of which Dr. Koussevitzky is director. Boris Goldovsky, who was on leave of absence from the Opera Department last summer, will return and will prepare and direct the production.

"Pique Dame" ("The Queen of Spades") is based on the dramatic short story of Pushkin. At the first performance on Monday, July 30, which is in the second week of the Berkshire Festival concerts in the Music Shed, Dr. Koussevitzky will conduct opera for the first time in America. The performance will be repeated. The ninth session of the Berkshire Music Center will begin on July 2nd and continue through the Berkshire Festival to August 12.

This Clipping From
SAN JOSE, CALIF.
MERCURY HERALD
MAR 11 1951

Koussevitzky To Lead Opera at Tanglewood

Serge Koussevitzky will conduct opera for the first time in America at the Berkshire Music Festival in Tanglewood, Mass., this coming Summer.

Opera will be "Pique Dame," or "The Queen of Spades" by Tschaikowski, based on the dramatic short story by Pushkin. The first performance will be July 30, in the second week of the festival concerts. It will be prepared and directed by Boris Goldovsky.

This Clipping From
NEW BRITAIN, CONN.
HERALD
FEB 24 1951

WILL MAKE DEBUT AT TANGLEWOOD

Serge Koussevitzky to Conduct Opera at Festival

New York (UP)—Serge Koussevitzky will conduct opera for the first time in America at the Berkshire music festival in Tanglewood, Mass., next summer.

The opera will be "Pique Dame" (The Queen of Spades) by Tchaikovsky, based on the dramatic short story of Pushkin.

The first performance will be on July 30, in the second week of the festival concerts. It will be prepared and directed by Boris Goldovsky.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAR 4 - 1951

Koussevitzky Will Conduct an Opera

Dr. Serge Koussevitzky will conduct an opera for the first time in this country when he swings the baton over Tschaikovski's "Pique Dame" July 30 at Tanglewood during the second week of the Berkshire Music Festival concerts in the Music Shed. There will also be a repeat performance of the opera which is based on a short story by Pushkin, known in English as "The Queen of Spades."

This will be the major production of the opera department of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra of which Dr. Koussevitzky is director. Boris Goldovsky, who was on leave of absence from the opera department last summer, will return and prepare and direct the production.

Tickets may be obtained by members of the Friends of the Berkshire Music Center.

This Clipping From
NEW YORK, N. Y.
TIMES
APR 22 1951

DEBUT: Serge Koussevitzky has always taken a fatherly interest in the opera department of the Berkshire Music Center, but he has never conducted one of its performances. This summer, though, he will lead its major production, Tchkaikovsky's "Pique Dame." The first performance will be given on July 30 and it will have added interest from the fact that it will mark the conductor's debut as an opera leader in this country. The production will be prepared and directed by Boris Goldovsky, who is returning to Tanglewood after a year's leave of absence.

This Clipping From
PEORIA, ILL.
SUNDAY JOURNAL STAR
MAR 4 - 1951

'Pique Dame'

BOSTON, Mass.—Serge Koussevitzky will conduct Tchaikovsky's opera, "Pique Dame," at Tanglewood next summer. This will be a major production of the opera department of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra of which Dr. Koussevitzky is the director.

"Pique Dame" ("The Queen of Spades") is based on the dramatic short story of Pushkin.

* * *

Frankfurters, usually made of beef and pork, are already cooked and can be eaten cold or reheated. Do not boil the frankfurters unnecessarily when reheating.

[150]

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
APR 29 1951

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BOSTON, MASS.
MORNING GLOBE
FEB 10 1951

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HERALD TRIBUNE
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This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
APR 29 1951

Koussevitzky to Conduct His First Opera in U.S. In Tanglewood July 30-31

By E. V. W.

This date is music: Preparations complete for the opening, the next day, of the Yaddo Festival of Contemporary Music in Saratoga Springs.

STUDENTS ARE ENROLLING for the ninth session of the Berkshire Music Center, Dr. Serge Koussevitzky director, July 2 to Aug. 12, in Tanglewood, Lenox, Mass.

THE CENTER is a summer music school maintained by the Boston Symphony Orchestra in connection with Berkshire Festival concerts. A special feature of the 1951 session will be a production of Tschaikowsky's "Pique Dame," July 30-31, conducted by Dr. Koussevitzky's first appearance in America as a conductor of opera.

ALSO, THERE will be a course for music teachers called Music for Music Educators. This innovation in Music Center courses, will be supervised by Augustus D. Zanzig, director of music in Brookline, Mass. public schools and lecturer on music education in Harvard University. Dr. Koussevitzky heads the Music Center faculty with Aaron Copland assistant director. Luigi Dallapiccola, eminent Italian composer, will come to the States for the first time, to join Copland in the composition department.

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HARTFORD, CONN.
TIMES

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GLOBE & MAIL
FEB 17 195...

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This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW
MAR 4 ...

TANGLEWOOD CHOSEN

Tanglewood, in the Berkshire hills of Massachusetts, will be a center of attention next July when Serge Koussevitzky, long-time conductor of the Boston Symphony orchestra, directs an opera for the first time in his American career. This major embellishment of the season beside the Stockbridge bowl will be Tchaikovsky's "Pique Dame," or in the Eglish that will doubtless be favord at the summer festival, "he Queen of Spades."

This Clipping From
EL PASO, TEXAS
TIMES
JUN 1 ... 1951

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Special to EL PASO TIMES

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Eagle July 27

Music Center Opens Sunday

The ninth session of the Berkshire Music Center will open Sunday afternoon at 3.30 with exercises in the theatre-concert hall at Tanglewood. Dr. Lewis Perry, a trustee of the Boston Symphony Orchestra and chairman of the Society of Friends of the Berkshire Music Center, will preside.

Rev. Theodore Ferris, rector of Trinity Church, Boston, an orchestra trustee, will give the address and Leonard Bernstein will speak in tribute to the late Dr. Serge Koussevitzky, founder and director of the school and former music director of the Boston orchestra. Aaron Copland, assistant director of the Center, will introduce the faculty.

The exercises will close, according to tradition established at the opening of the first session in 1940 by the singing of the students of the "Allelulia Chorus," composed for the occasion by Randall Thompson. Tea will follow in the Tanglewood garden.

Eagle Friday June 29

Mrs. Coolidge To Sponsor Three Chamber Music Concerts

The Berkshire Music Center announces three concerts of chamber music through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The New Music String Quartet will open the series the evening of July 11, to be followed on succeeding Wednesday evening at 8.15 by the Berkshire Trio on July 18 and the Trio Moyse July 25.

The New Quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violoncello; and Walter Trampler, viola, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C major by Beethoven.

The Berkshire Trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Harlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (M. P. Rameau).

The Moyse Trio, whose players are Marcel Moyse, flute; his son, Louis, piano and flute; and his daughter-in-law, Blanche Honegger-Moyse, violin and viola, have selected Trio-Sonate en sol majeur (Bach); Duo pour deux flutes (Haendel); Trio en ut (Haydn-Moyse); Musique en trio (Andre Thiriet); Trois Interludes (Ibert); Trois Petites Pieces en trio (Arthur Honegger); La Chanson pour deux flutes et violon (Marcel Gennaro); Serenade pour deux flutes et viola (Louis Moyse) and Trio-Sonate (Martinu).

The concerts will be open to students, Friends of the Berkshire ...ockbridge, all contributing artists.

Eagle Friday June 29

Lenox

Music Center Faculty Members Arrive in Town

LENOX—Members of the faculty of the Berkshire Music Center, Tanglewood, are arriving to take up residence in Lenox and near-by towns for the six weeks of the school session or longer.

Boris Goldovsky, director of the opera department, who was on leave of absence for the 1950 season, is at Windsor Mountain School. Ralph Berkowitz, executive assistant to the director, has been since June 1 at the home of W. G. Woodger, Yokun Avenue; Leo VanWitsen of the opera department with Mrs. Frank A. Dunbar, West Street; Miss Katharine Wolff with Mrs. Max Geise, West Street.

TANGLEWOOD

More than 400 students are expected to be at Tanglewood this afternoon for the opening exercises of the annual six-week session of the Berkshire Music Center. Tomorrow classes start and the students will begin preparing their programs.

Besides presenting Tchaikovsky's "Pique Dame," the opera students will perform Richard Strauss' "Ariadne auf Naxos," the opera successfully revived by the New York City Opera Company in the autumn of 1946. The Tchaikovsky work will be given July 30 and 31 and the Strauss one Aug. 6 and 7.

N.Y. Journal-American July 1

MUSIC

By Miles Kastendieck

So far as the general public is concerned, Koussevitzky's death will not change the character of this year's Berkshire Festival a great deal. Charles Munch, the regular conductor of the Boston Symphony, was originally scheduled to conduct in the Shed for two weekends. He will now conduct the third except that the performance of Beethoven's "Missa Solemnis" has been entrusted to Leonard Bernstein and will be given in memory of Koussevitzky.

Quite different will be the story of the Bach, Haydn and Mozart weekends catering to the smaller audiences. Koussevitzky always suffused these with an intimacy all his own. That they will be different in character under Munch is altogether probable, but he has made no significant shifts in the programming.

The great change will undoubtedly be in the atmosphere of the Berkshire Music Center created by Koussevitzky as the major activity at Tanglewood.

WITH Aaron Copland back from the American Academy at Rome, Leonard Bernstein returning from Mexico especially to take over Koussevitsky's work, and Boris Goldovsky returning to head the opera department, the general picture of the functioning of the school will be similar to that of other years.

The show must go on as Koussevitsky would have had it.

The fact that one hundred more students have enrolled to date indicates the vitality of the Center.

The spirit of Koussevitzky will undoubtedly dominate everything that happens in Tanglewood this Summer. Besides the Beethoven Mass, his memory will be evoked by the final chorus from the St. Matthew Passion at the first concert on Saturday and by the Mozart Funeral Music at the opening of the Shed concerts on July 26.

What other years may bring forth no one can know. Koussevitzky fashioned the Center for study "on an advanced level through experience in actual music performance."

In nine sessions the seed has been well planted. The fruit should be good.

...ORNS NOW!

Herald Sunday

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Albany N.Y. Times June 30?

Sunday Tribune July 1

Summer Music Series Vary in Character

By FRANCIS D. PERKINS

PROVIDENCE, R. I.
JOURNAL
AUG 3- 1951

Tanglewood Prefers Women Wear Skirts, So It Provides Them

Lenox, Mass., Aug. 2.—(AP)—Tanglewood officials would "prefer" that ladies wear skirts to the famous summer concerts by the Boston Symphony Orchestra.

But more and more of the female music lovers have been showing up in slacks or shorts.

Thomas B. Perry Jr., executive secretary of the Berkshire Music Festival, plans tonight "to give guests a chance to conform to the desired uniform."

He will have ushers hand out wrap-around skirts to the informally clad visitors.

After all, Perry said, women students long have been required to wear skirts at the noted summer school taught by Boston Symphony Orchestra artists.

[152]

Berkshire Festival

The opening exercises of the Berkshire Music Center's ninth season will be held at Tanglewood, Lenox, Mass., today at 3:30. Charles Munch, who arrives from Europe by plane in Boston today, will open the Boston Symphony Orchestra's Berkshire Festival in Tanglewood's Theater - Concert Hall with the following programs of Bach's music next Saturday night and Sunday afternoon:

Saturday, July 7, 8:15: Brandenburg Concerto No. 3; Concerto for three pianos in C major (soloists, Irving Fine, Bernard Zighera and Ralph Berkowitz); final chorus from St. Matthew Passion (in memory of Serge Koussevitzky); Brandenburg Concertos Nos. 6 and 4.

Sunday, July 8, 3: Cantata , Der zufriedengestellte Aeolus (Hugh Ross conducting); Concerto for three pianos in D minor (soloists as on Saturday); Magnificat.

Haydn and Mozart programs will be played on the next two Saturdays and Sundays. The first of the nine concerts by the complete Boston Symphony will be given in the Music Shed on Thursday night, July 26.

Miss Alberghetti sings in this series tomorrow night; the First Piano Quartet will supply the second half of Tuesday's program and Miss Kirsten will sing on Thursday.

PROVIDENCE, R. I.
BULLETIN
JUL 27 1951

Tanglewood Crowd Honors Koussevitzky By Holding Applause

Lenox, Mass., July 27.—(AP)—Instead of the customary applause some 6000 persons stood reverently silent last night when Charles Munch, [redacted] Symphony Orchestra conductor, concluded his first piece at opening of the Berkshire Music Festival.

The piece was Mozart's Masonic Funeral Music, played in honor of the late Serge Koussevitzky.

It was the 77th anniversary of Koussevitzky's birth and the first time he missed the opening of the concerts at Tanglewood since it became a center of music 13 seasons ago.

Munch asked the audience not to applaud and suggested that a moment of silence be observed, instead.

Berkshire Eagle June 30 | Sec 2

400 Students Arrive at Music Center

A DREAM COME TRUE: Nicholas D. Cannici (right), 1940 Pittsfield High graduate, reports for six weeks at the Berkshire Music Center to Thomas D. Perry Jr., executive secretary, and Miss Edith Bossler, registrar. Assistant professor at Evansville (Ind.) College, after earning a master's degree in music at Indiana University and playing three years in an air force band, he returns with his family for the summer at Tanglewood that he has desired for 10 years. Mr. Cannici, who plays both the bassoon and the clarinet, is an "alumnus" of the Pittsfield High band and the Stanley Club Junior Symphony. He is presently studying for his doctorate.

Tanglewood Plans Opening Tomorrow at 4

TANGLEWOOD — Four hundred students and 50 members of the faculty of the Berkshire Music Center have arrived in town for the official opening of the Center tomorrow at 4 PM. Many of the students, who are enrolled for the first time at Tanglewood, have been spending hours touring the grounds overlooking Lake Mahkeenac, after signing in with the registrar, Miss Edith Bossler.

The climax of their course will come in the last three weeks, when they will hear the Boston Symphony Orchestra, Charles Munch, conductor, in the nine major Berkshire Festival concerts. Beginning Friday evening they will themselves give programs open to Friends of the Berkshire Music Center. They will learn by performance. The school offers no individual instruction. That is given, when desired, by private lessons with the faculty.

According to preliminary statistics, 25 students are from other countries, including 10 from Canada. There are more men than women. One hundred twenty-five women will live at Lenox School and 115 men at Wheatley, the 21½-acre estate of the late Mrs. Carlos deHeredia that was purchased last year for the school. Others have rooms in hotels or private homes, or have rented houses.

They will lunch at a cafeteria on the Tanglewood grounds. Breakfast and dinner will be served at Wheatley and the Lenox School. When they want to relax they may swim, boat or picnic on the waterfront. They will work everywhere on the estate — composition in the main house, conducting in the Shed, shell and barn, musical analysis in the garage, opera in the theatre and workshop and practicing wherever they can find a quiet spot.

The grounds are open to visitors daily from 4 to 8, and the cafeteria from 12:30 to 2:00 and before concerts.

More than 30 programs by students and faculty, including the Friday night symphony and choral concerts, chamber music, opera and organ recitals will give an opportunity to hear and perform some of the best in classical and contemporary music.

Under the direction of Dr. Hugh Ross, conductor of tthe Festival chorus and head of the choral conducting section, the students are rehearsing Randall Thompson's "Alleluia," which they will sing at the close of the exercises tomorrow.

The trustees of the Boston orchestra will be represented by Dr. Lewis Perry, who will preside, Rev. Theodore P. Ferris, rector of Trinity Church, Boston, who gave an address at the orchestra's farewell dinner for Dr. Koussevitsky when he retired and C. D. Jackson. Aaron Copland, assistant director, will introduce the faculty.

Leonard Bernstein, who has cancelled plans for a summer in Mexico to assume Dr. Koussevitky's work as director of orchestral conducting and orchestra, and to conduct Beethoven's "Missa Solemnis" in his memory on Aug. 9, will address the students. Tea will be served in the Tanglewood garden. Admission to the exercises will be by invitation.

Sp'fld Sunday Republican July 1951

Berkshire Music Center to Open Season Tonight at Tanglewood

Rev. Theodore Ferris Will Speak, Leonard Bernstein To Laud Dr. Koussevitzky

Special to The Sunday Republican

Berkshire Hills, June 30—The Berkshires, which in recent years have become known as one of the musical cultural centers in America, will open for the coming season tomorrow when the ninth session of the Berkshire Music Center will have exercises in the theater-concert hall, beginning at 3.30 at Tanglewood, Lenox. Rev. Theodore Ferris, rector of Trinity Church, Boston, and a trustee of the Boston Symphony orchestra, will give an address, and Leonard Bernstein, the conductor, will speak in tribute to the late Dr. Serge Koussevitzky, noted conductor of the Boston Symphony orchestra which furnished the music programs at Tanglewood. Dr. Koussevitzky, who died recently, was the founder and director of the music school. Aaron Copeland, assistant director of the Music Center, will introduce the faculty.

The exercises will have traditional closing established at the opening of the first session, the singing by the students the "Allelulia Chorus" by Randall Thompson. Tea will follow in the Tanglewood garden. Dr. Lewis Perry a trustee of the Boston Symphony orchestra, and chairman of the Society of the Berkshire Music Center, will preside.

Another feature at Lenox this season is the sculpture exhibit given by the Students' Workshop, which opened today on the lawn of the Lenox library and will continue until July 10. The exhibit is open daily from 1 to 7. Twenty-five have pieces on exhibition. Several of them have been made by students of Miss Franc Epping of Lenox, well-known sculpturess. Among those exhibiting from the county are Mr. and Mrs. Stuart Sande of Ashley Falls, Mrs. Hartwell Homer of Great Barrington, Mrs. Nathan Horwitt and son, William, of Stockbridge.

A familiar figure in the community life of Lenox is to retire from his duties as postmaster of Lenox. He is Charles H. McCarty, postmaster since 1936, who started as clerk in the office in 1913. Mr. McCarty who retires today, has had a wide acquaintance among summer visitors in Lenox. Since he first became associated with the Lenox office he has seen the business enjoy a big increase due to the Tanglewood concerts.

Season Opens Next Week End At Tanglewood

Lenox, June 30—Charles Munch is to arrive by plane tomorrow at Boston from a series of concerts in France and Italy and will drive to Lenox to open the Berkshire Festival of the Boston Symphony Orchestra with two Bach concerts next Saturday evening and Sunday afternoon. The French conductor, who has completed his second season as the music director of this orchestra, is taking the concerts which the late Serge Koussevitzky had intended to lead. The programs, slightly different from those originally announced, will be as follows:

Saturday, July 7—Bach: Brandenburg Concerto No. 3; Concerto for three pianos in C major (soloists, Irving Fine, Bernard Zighera, Ralph Berkowitz); Brandenburg Concerto No. 2; final chorus from the "St. Matthew Passion" (in memory of Serge Koussevitzky); Brandenburg Concerto No. 6; Brandenburg Concerto No. 4.

Sunday, Juy 8—Bach: Cantata "Der Zufriedengesiellte Aeolus" (Hugh Ross conducting); Concerto for three pianos in D minor (soloists, Irving Fine, Bernard Zighera, Ralph Berkowitz); Magnificat in D.

The opening exercises of the Berkshire Music Center will take place at Tanglewood tomorrow afternoon at 3.30 and will be followed by a reception in the garden.

Leonard Bernstein, who this year assumes Dr. Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity Church in Boston, and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work Monday in each of the five departments.

Our Hilltown Neighbors

By DAVID J. MALCOLM

The season at Tanglewood opens on Sunday with exercises of the Music Center in the theater-concert hall, to be followed by a tea in the garden later in the afternoon. These opening exercises are always delightful for it is the first occasion when young people who are to work together and study together for the summer at Tanglewood appear in public and meet their fellow students.

We met George Judd, manager of the Boston Symphony Orchestra, in Cambridge at commencement. George, who is Harvard 1911, and whom we knew as an undergraduate in college, informs us that much the same staff as last year will be in charge of things at Tanglewood again this coming session.

Mrs. George Edmans, who is almost a charter member of the Tanglewood movement, but who in recent years has spent a number of summers with her husband while he was stationed in Greece, will again head the public relations staff. Nicholas Somerfield of Northampton, whose press releases received much favorable comment a year ago, will assist Mrs. Edmans.

Charlemont-on-the-Deerfield
June 26, 1951

Music Center Pays Honor to Koussevitzky

LENOX, July 1—Some 380 students enrolled for the ninth season of the Berkshire Music Center today heard the Rev. Dr. Theodore P. Ferris, a trustee of the Boston Symphony Orchestra, declare at the opening exercises that the center would carry on "not without our founder-director, Serge Koussevitzky, but because of him."

Dr. Lewis E. Perry, trustee of the Boston Symphony and chairman of the Friends of the Berkshire Music Center, presided. Among visitors were many leading Eastern musicians. Leonard Bernstein of Boston and a faculty board will assume direction of the center this season.

Distinguished guests included Mrs. Koussevitzky; Composer Howard Hanson from the Eastman School of Music, Rochester, N. Y., and Dr. Harold Spivacke, music director of the Library of Congress.

The faculty includes Composer Aaron Copland of New York, chairman; Richard Burgin, concertmaster of the Boston Symphony; Augustus D. Zanzig Brookline music director; Boris Goldovsky Boston; Gregor Piatigorsky, Beverly Hills, Calif.; William Kroll, and Hugh Ross, both of New York.

B. Post - July 2

LAUDS MUSIC OF EX-HUB MAN

Dr. Munch to Introduce His Concerto Here

An original concerto written in France by Lukas Foss, 29, who formerly lived and studied music composition in a Huntington ave., flat near Symphony Hall, will be personally introduced by Dr. Charles Munch next season as he directs the Boston Symphony Orchestra.

Dr. Munch, who arrived at Logan International Airport yesterday after a two-month tour of France and Italy, said that he was first attracted to Foss' concerto in Paris when he heard it on a radio program.

Dr. Munch said that he plans to play several symphonies at Tanglewood in memory of Dr. Koussevitsky. Among them will be the final chorus from the St. Matthew Passion, Mozart funeral music and Missa Solemnis.

Christian Science Monitor July 2

To Play Foss Concerto

Charles Munch, conductor of the Boston Symphony Orchestra, returning yesterday from France en route to the Berkshire Festival, said that he has brought back with him a new piano concerto by Lukas Foss, now studying in Italy. Mr. Munch plans to present the work during the next season of symphony concerts.

Munch to Offer New Concerto By Foss Here Next Season

Herald Staff Photo by Calvin Campbell)

CHARLES MUNCH

Airs Tanglewood Symphony Plans

Charles Munch, Boston Symphony Orchestra conductor, on his arrival at Boston Airport yesterday from France, reported that he was bringing with him the composition of a Boston conductor to be played for the first time at the next symphony season.

Well Known Here

The composition, one of many new ones he heard and picked up in Italy, England and France for use here, is a piano concerto by Lukas Foss, who is now working and studying in Italy under a fellowship of the American Academy of Rome.

Foss, whom Munch characterized as having a great talent was

(Continued on Page Two)

MONDAY, JULY 2, 1951

Munch to Offer Foss Concerto

(Continued from First Page)

well known here as a composer and director when the late Dr. Serge Koussevitzky appointed him official pianist of Boston Symphony.

Vacationing in Europe since early May, the French conductor cut short his visit on the death of Dr. Koussevitzky to return here to take full charge of the Berkshire Music Festival at Tanglewood, Lenox.

His first concert Saturday with the small chamber music group will be a memorial to Dr. Koussevitzky. He will conduct the funeral music of Mozart. Leonard Bernstein will conduct Beethoven's Missa Solemnis in a third memorial, August 9.

Munch's visit to Tanglewood will be the first since he visited the French composer, Arthur Honegger, there three years ago. He said he had many plans for the music festival but contemplates no changes.

"I hope to carry on in the same spirit as Dr. Koussevitzky," he said.

Concerning the discussion caused by his dropping the Sibelius Symphony from the Tanglewood program as originally scheduled by Dr. Koussevitzky, he explained that this would be the only change and that he planned to play it at the next symphony season.

MUSIC CENTER AT TANGLEWOOD OPENS SEASON

Pay Tribute to Late Dr. Koussevitzky Who Made Berkshire Festival Famous

Lenox, July 1—The gates of Tanglewood were open this afternoon for the opening program of the ninth season of the Berkshire Music Center which was held in the concert theater hall. Hosts for the program were the trustees of the Boston Symphony and the faculty of the center. Attendance today was by invitation.

Miss Late Dr. Koussevitzky

Although it was the first time that the school opened with out Dr. Serge Koussevitzky, the eminent conductor who recently died, it seemed as if his spirit hovered over the exercises as tribute was paid him. All in attendance were in agreement that the remarks by Leonard Bernstein, protege of the deceased director of the music center, were the highlight of the program.

Gives Eulogy

Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center and trustee of the Boston Symphony Orchestra said in part:

"The influence of Serge Koussevitzky was world wide. Many here

Continued On Page 7

Music Center

Continued From Page 1

can speak of that much better than I, but at least I could catch the spirit of this man as I hope you will. For it is his spirit which will carry us on this summer. This is Serge Koussevitzky's year, and the faculty of the school will not fail to make it that.

It is trite to say that he was dynamic. He had a gift for animating everybody around him. He wanted perfection and the members of the orchestra know that in order to get perfection he insisted on what shakespeare called "damnable iteration."

Celebrities Attend

Visiting celebrities included Luigi Dallapiccola, a composer from Florence, Italy; Agusutus D'Zanzig, director of music in public schools of Brookline, a lecturer at Harvard and the head of the new department for the music educator here at the center; Dr. Howard Hanson, a composer-conductor of the Eastman School of Music at Rochester, N. Y.; Dr. Harold Spivacke, head of the music division of the Library of Congress.

It was announced that in the spirit of the wishes of Dr. Koussevitzky, the responsibility for this season's artistic direction of the Berkshire Music Center has been placed in the hands of a faculty board consisting of Copeland, Bernstein, Burgin, Piatigorsky, Kroll, Ross and Goldovsky. Mr. Copeland who has been assistant director of the center since 1946 will serve as the chairman of this new board of control.

The exercises were brought to a close with "Alleluia" by Randall Thompson, with the student body participating under the direction of Hugh Ross.

Koussevitzky's Successor Arrives From France

Boston, July 1 (AP)—Charles Munch, successor to the late Dr. Serge Koussevitzky as conductor of the Boston Symphony Orchestra, arrived here today from France.

The 60-year-old maestro leaves tomorrow for Tanglewood in Lenox to conduct the Berkshire Festival Concerts made famous by Koussevitzky.

At Tanglewood Munch will dedicate three concerts in memory of Koussevitzky along with the original program as set up by the late conductor. The first memorium will be next Saturday, the second on July 26 and the third, Aug. 9.

Munch brought back a new composition by Lukas Foss, official pianist for the Boston Symphony. Foss is in Italy on a fellowship at the American Academy in Rome. The composition will be played for the first time at the next symphony season in the fall.

Cape Cod Solon Offers Tanglewood As TV Substitute

Special to THE EAGLE

BOSTON—A Cape Cod legislator tried—without much success—to sell a Berkshire colleague on the virtues of Tanglewood at a State House hearing this morning on the bill to permit TV facilities on Mount Greylock.

Representative Joseph N. Roach, North Adams Democrat, complained that unless the bill passes, many Berkshire residents will never get to hear and see television.

"If people out there want something to see and hear," interrupted Senator Edward C. Stone, Osterville Republican and chairman of the Conservation Committee, "why don't they go to Tanglewood and get some real entertainment?"

Roache replied that Tanglewood is too long a trip for Northern Berkshire residents, but Stone seemed unimpressed.

"Why, just this week a great conductor, Dr. Munch, came all the way from Europe just to go to Tanglewood," the chairman stated.

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This Clipping From CHICAGO, ILL. TRIBUNE
JUN 10 1951

Notes of Music and Musicians

Serge Koussevitzky's death last Monday placed several question marks around the forthcoming Berkshire festival at Tanglewood. He was director of the Berkshire Music center and director emeritus of the Boston Symphony orchestra. He was scheduled to conduct 12 concerts by the orchestra, including a Bach-Mozart-Haydn series and a performance of Beethoven's "Missa Solemnis." In addition he was to direct Tschaikowsky's opera, "Pique Dame," as a function of the center's opera department. Other conducting assignments are held by Charles Munch, Koussevitzky's successor as director of the Boston, and Eleazar de Carvalho. Aaron Copland served as assistant director of the center under Koussevitzky.

Serge Koussevitzky

Koussevitzky's last appearance in Chicago was on Feb. 10, when he conducted the touring Israel Philharmonic in Orchestra hall. Interviewed at that time by a Tribune reporter he revealed that he was at work on his memoirs. He was born in Russia June 30, 1874, and began his 25 year reign with the Boston Symphony in 1914.

• • •

Dimitri Mitropoulos, director of the New York Philharmonic and a guest conductor this summer at Ravinia, will be given the honorary degree, doctor of music, at the 84th commencement exercises of the Chicago Musical college Thursday night in Orchestra hall. The same award will be made to Nicolai Malko, conductor of the Grant Park Symphony, and Felix Labunski, musicologist.

A substantial increase in its automobile parking areas is promised by the Ravinia Festival association for this summer, largely thru the expansion of facilities approachable at a north turn-off from County Line rd. at the first road east of the North Western and North Shore railroads' parallel tracks. It is expected that 300 additional cars will be accommodated.

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This Clipping From BOSTON, MASS. HERALD
JUN 12 1951

Munch Cuts Tour to Open Tanglewood

Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed an European tour and will return to the United States in time to open the Berkshire Music Festival at Tanglewood July 7, it was announced yesterday.

Leonard Bernstein, originally granted a leave of absence from Tanglewood, will take over the work of the late Dr. Serge Koussevitzky at the school.

Bernstein also will conduct Beethoven's Missa Solemnis Aug. in memory of Dr. Koussevitzky.

Munch has sent wond there will be a minimum change in the programs originally scheduled by Dr. Koussevitzky.

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This Clipping From HUDSON, N. Y. DAILY STAR
JUN 13 1951

MUNCH WILL OPEN BERKSHIRE FESTIVAL

Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the theatre-concert hall and in addition to the two weeks of shed concerts already announced will also conduct the final week of concerts. Eleazer de Carvalho will lead the concert on August 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Thursday evening, August 9, in memory of Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

Aaron Copland who has been this winter in the American Academy at Rome, will return in time for the school's opening exercises on Sunday, July 1.

Charles Munch who has been conducting concerts in Paris and elsewhere will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky. Full program details will be announced shortly.

N4Time. C 15

Berkshire Music Center Begins Ninth Year With Vow to Continue Koussevitzky's Ideals

Special to The New York Times.

LENOX, Mass., July 1—Friends, students and faculty of the Berkshire Music Center gathered in the Theatre Concert Hall at Tanglewood for the ninth season to pay tribute to the creative genius of Dr. Serge Koussevitzky, their late director and creator of the music school, and rededicated themselves to continue, guided by Dr. Koussevitzky's ideals.

On the platform of the theatre sat the trustees of the center and some forty members of the faculty. The student body of 380 and friends of the school made up the audience, which included Mrs. Koussevitzky.

Dr. Lewis Perry, chairman of The Friends Society and a trustee of the Boston Symphony Orchestra, presided. Dr. Theodore Ferris, rector of Trinity Church, Boston, and a trustee, praised Dr. Koussevitzky's standards and dramatic ability. He ended his tribute by likening Dr. Koussevitzky to Moses when he descended from the Mount: "Moses wist not that the skin of his face shone," he quoted.

Aaron Copland, chairman of the faculty, then asked all present to rise for a moment of silence in memory of Dr. Koussevitzky. The members of the faculty afterwards were individually introduced, and it was announced that Luigi Dallapola, Italian composer, would be the guest teacher.

The final tribute of the afternoon was by Leonard Bernstein, former protege of Dr. Koussevitzky, who will assume his work as head of the Department of Orchestral Conducting.

Mr. Bernstein reminded the students that eleven years before, he, too, had sat in their place. What inspired him, she said, was the central line, a line of mystery and fire, the line to be followed by dedicated people. This was what Dr. Koussevitzky brought to Tanglewood, according to the tradition established at the opening exercises of the first season in 1940.

In the spirit of the wishes of Dr. Koussevitzky, the responsibility for this season's artistic direction of the Berkshire Music Center had been placed in the hands of a faculty board to be composed of the heads of the departments—Mr. Bernstein, Richard Burgin, Gregor Piatigorsky, William Kroll, Hugh Ross, Mr. Copland and Boris Goldovsky. Mr. Copland, who has been assistant director since 1946, will serve as chairman.

or teacher . . . Eagle July 3

Reports from Tanglewood are to the effect that Director Charles Munch has a capacity for work that runs a close second to Dr. Koussevitzky. It was hardly five minutes after he had driven in from Boston that he was holding auditions in the theatre-concert hall . . .

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This Clipping From TORRINGTON, CONN. REGISTER
JUN 12 1951

Munch To Conduct In Koussevitzky's Place

Boston, June 12 (?) — Charles Munch, conductor of the Boston Symphony orchestra, has curtailed his European engagements so he could open the Berkshire festival at Tanglewood July 7 in place of Serge Koussevitsky, who died eight days ago.

A Symphony hall announcement said Munch will conduct the Bach-Havdn-Mozart series of concerts between July 7 and 22 — originally assigned to Koussevitsky.

[154]

Berkshire Eagle Pittsfield Mass

Munch Arrives in Lenox; Music School Opens

TANGLEWOOD—Charles Munch, conductor of the Boston Symphony Orchestra, arrived here this afternoon to pick up where his predecessor, Dr. Serge Koussevitzky, left off.

Vacation Cut Short

(Mr. Munch, who arrived home last night from a European vacation cut short by the death of Dr. Koussevitzky, was accompanied to Tanglewood from Boston by George E. Judd, manager of the Boston Symphony Orchestra. He will be registered at Elm Court.)

Mr. Munch will conduct two memorial concerts for Dr. Koussevitzky during the Festival this year. He announced today that he had brought back from Europe a new piano concerto by Lukas Foss, former pianist with the BSO, which will be performed for the first time during the orchestra's regular season. Mr. Foss, a former member of the faculty at the Music Center, is now studying in Rome.

800 at Exercises

They arrived to find the Berkshire Music Center in full swing following the official opening yesterday when a crowd of 800 heard glowing tributes paid to Dr. Koussevitzky, who founded the school 11 years ago.

The opening was also marked by the announcement that "in the spirit of the wishes of Dr. Koussevitzky, the responsibility for this season's artistic direction of the Center has been placed in the hands of a faculty board composed of the heads of the departments." They are Leonard Bernstein, Richard Burgin, Gregor Piatigorsky, William Kroll, Hugh Ross, Aaron Copland and Boris Goldovsky. Mr. Copland, who has been assistant director since 1946, will serve as chairman of the board. Ralph Berkowitz has been named dean of the school.

Dr. Lewis Perry, head of the Friends of the Berkshire Music Center, presided at the exercises in the Theatre-Concert Hall. Seated among the students and others invited to the event was Dr. Koussevitzky's widow, who remained for a short time after the program ended to meet close friends.

In his opening Dr. Perry noted that "this is the first time the school has opened without Dr. Koussevitzky," and told his audience that those who knew the late conductor realized he would not have wanted the opening turned into a memorial service.

Dr. Koussevitzky was "too alive, too intense, too forward-looking for that," said Dr. Perry. "We are opening a school which was his dream. The school would never have come into being without him and he breathed into it his own unconquerable spirit."

Aaron Copland and Leonard Bernstein praised the work of Dr. Koussevitzky in their talks, directed mostly to the nearly 400 students who were assembled in the hall.

"It seems to me," said Mr. Copland, "that Dr. Koussevitzky's spirit is so clearly among us that it would be impossible for us not to carry on our work in the meaning of that spirit." In a sense, he added, "I feel we are rededicating the school." At this point the students, faculty and others attending the exercises rose for a moment of silence in memory of the founder of the Music Center.

Introduced by Dr. Perry as the man "who received most from Koussevitzky and gave most in return," Mr. Bernstein recalled his early days as a student at Tanglewood. He emphasized the "magic" which Dr. Koussevitzky applied to the operation of the school. When Koussevitzky began to speak, declared Bernstein, he spoke of a "central line—a line of fire and mystery, the line to be followed by dedicated people. To him we were, by our very presence on that day, automatically dedicated people; boys and girls who had found music a center, a core, a backbone for the service of our lives. . . . We ate, drank and dreamed music—all kinds of music—and always under the aegis of a standard that knew no compromise, that tolerated no mediocrity."

Musical Universe

Mr. Bernstein described Tanglewood as a musical universe where for six weeks, a young musician is subjected to gravitational pulls, magnetic fields, electrical impulses, varying atmospheres, and a changing topography.

"What Tanglewood hopes," he added, "and what Koussevitzky desired, was that the student emerge from this model universe with a conception of his own true orbit.

"Every note that you play," he told the students, "will be played in a tribute to him."

The faculty members he de-

Munch
Continued on Second Page

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HARTFORD, CONN. COURANT
JUN 13 1951

Munch To Take Over At Berkshire Festival

Because of the death of Serge Koussevitzky, Charles Munch, conductor of the Boston Symphony Orchestra, will shorten his European engagements and return to open the Berkshire Music Festival July 7, at Tanglewood.

He will conduct the Bach-Mozart-Haydn concerts, as well as the main Festival programs, which Dr. Koussevitzky had been slated to lead. Boris Goldovsky will direct the performance of Tschaikowsky's opera "Pique Dame," another project Dr. Koussevitzky was to have undertaken at the Berkshire Music Center.

Leonard Bernstein, former pupil and protege of the late conductor, will take the latter's place as head of the Music Center school. He will also conduct the memorial performance of Beethoven's "Missa Solemnis" August 9.

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STAMFORD, CONN. ADVOCATE
JUN 12 1951

Munch To Conduct Tanglewood Series

Boston, June 12. (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed his European engagements so he could open the Berkshire festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

A Symphony Hall announcement said Munch will conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22—originally assigned to Koussevitzky.

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NORTHAMPTON, MASS. GAZETTE
JUN 13 1951

Tanglewood Opens July 7 For Season

Charles Munch, music director of the Boston Symphony orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the theatre-concert hall and in addition to the two weeks of shed concerts already announced will also conduct the final week of concerts. Eleazar de Carvalho will lead the concert on August 5 as planned and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Thursday evening, August 9, in memory of Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne auf Naxos."

Babbitt

KOUSSEVITZKY TRIBUTE: Members of the faculty of the Berkshire Music Center and guests at the formal opening of the school at Tanglewood stood in silence for a moment yesterday in tribute to Dr. Serge Koussevitzky, founder of the Music Center and retired conductor of the Boston Symphony Orchestra, who died last month. In the foreground is Aaron Copland, assistant director of the school since 1946, and behind him, left to right, Dr. Lewis E. Perry, chairman of the Friends of the Music Center, Leonard Bernstein, Rev. Theodore P. Ferris, rector of Trinity Church, Boston, and Luigi Dallapiccola, composer from Florence, Italy.

In Brief

Yesterday's formal opening of the Berkshire Music Center was probably the finest tribute Serge Koussevitzky has received, for it went far beyond a mere memorial service. It showed that the indomitable, creative spirit he brought to the founding of the Center lives on in those who are responsible for keeping it in the forefront of the musical world. On the death of such a man as Louis

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JUN 1 21951

Munch To Open Festival

Boston, June 12—(AP)—Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed his European engagements so he could open the Berkshire Festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

Munch

Continued From First Page

to the continuation and development of Dr. Koussevitzky's aims in the Berkshire Music Center.

Rev. Theodore P. Ferris, rector of Trinity Church, Boston, who gave an address at the orchestra's farewell dinner for Dr. Koussevitzky following his retirement as the BSO director, mentioned in his talk here yesterday that since the famed musician's death some people have wondered whether the school would go on without him.

"My answer officially has been that it will go on because of him," he stated. He reviewed at length Dr. Koussevitzky's work in building up the Boston Symphony Orchestra into one of the great symphony orchestras of the world.

Before closing the exercises Dr. Perry paid tribute to Mrs. Guy P. Gannett, former president of the National Federation of Music Clubs, who was responsible for building the Little Red House, the replica of Nataniel Hawthorne's cottage. Mrs. Gannett died in May.

The exercises closed with the students singing Randall Thompson's "Alleluia," under the direction of Hugh Ross.

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ATTLEBORO, MASS. SUN
JUN 1 21951

Boston Symphony Director to Open Tanglewood July 7

BOSTON (AP) — Charles Munch, conductor of the Boston Symphony orchestra has curtailed his European engagements so he could open the Berkshire Festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

A Symphony hall announcement said Munch will conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22—originally assigned to Koussevitzky.

[155]

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JUN 1 7 1951

NCH TO LEAD MOST CONCERTS AT TANGLEWOOD

eral Numbers to Be layed in Memory of Dr. Koussevitzky

he programs are announced by rles Munch for all the concerts the Berkshire Festival by the ton Symphony Orchestra at nglewood, July 7 through Aug. 12. Munch, the orchestra's music ector, will bring to an end his uropean engagements to return d make his first appearances at nglewood. The programs do not reatly differ from those formerly nnounced when Serge Koussevitzky as expected to conduct the Bach-Haydn-Mozart concerts in the eatre-Concert Hall and the Shed erts of the closing week. Charles ch will conduct two numbers in ory of Dr. Koussevitzky. The l chorus from the St. Matthew sion at the opening Bach concert, d Mozart's Funeral Music at the ening concert in the Shed, and has ked Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis on Aug. 9 in memory of Dr. Koussevitzky. Eleazar de Carvalho will conduct on Aug. 5; otherwise the concerts will all be under the leadership of Mr. Munch.

Theater-Concert Hall

The programs will be as follows: In the Theater-Concert Hall. July 7, Bach: Brandenburg Concerto No. 3; Concerto in C Major for three pianos; Brandenburg Concerto No. 2; final chorus from the St. Matthew Passion; Brandenburg Concertos Nos. 6 and 4. July 8, Bach; Cantata "Del Zufrdengestelite Aeolus" (Hugh Ross conducting); Concerto in D minor for three pianos; Magnificat. July 14. Haydn: Symphony No. 88; Piano Concerto in D Major (Seymour Lipkin); Symphonie Concertante; Symphony No. 104 "London" July 15, Hayden: Symphony No. 103 "Drum Roll"; Violoncello Concerto (Gregor Piatigorsky); Symphonies Nos. 101, "Clock," and 92, "Oxford." July 21, Mozart: Symphony No. 35, "Haffner"; Missa Brevis, K. 192 (Hugh Ross conducting); Eine Kleine Nachtmusik; Adagio and Fugue for Strings; Symphony No. 39 in E Flat. July 22, Mozart: Divertimento for strings and two horns; Violin Concerto in A Major (William Kroll); Symphony No. 38, "Prague."

Shed Programs

Programs in the shed: Series A—July 26: Mozart, Funeral Music, K. 477; Schuman, Symphony No. 4; Berlioz; Fantastic Symphony. July 28: Weber, Overture to "Oberon"; Prokofieff, Symphony No. 6; Brahms, Piano Concerto No. 2 (Claudio Arrau). July 29: Barber, Overture, "The School For Scandal"; Copland, "Quiet City"; Schubert, Symphony No. 4; Franck, Symphony in D Minor. Series B Aug. 2: Schumann, Overture to "Genoveva"; Beethoven, Symphony No. 6, "Pastorale"; Havel, Rapsodie Espagnole; Roussel, Symphony No. 3. Aug. 4: Handel, Water Music; Bartok, Music for Strings and Percussion; Strauss, Don Juan, Saint Saens, Symphony No. 3 with organ. Aug. 5: (conducted by Eleazar de Carvalho) Guarnieri, Symphony No. 2; Prokofieff; Piano Concerto NO. 2 (Jorge Bolet); Moussaorgsky-Ravel, "Pictures at an Exhibition."

Series C—Aug. 9: (Conducted by Leonard Bernstein). Beethoven: Missa Solemnis. Aug. 11: Beethoven, Symphony No. 1; Honegger, Symphony No. 5; Tchaikovsky, Symphony No. 6, "Pathetique." Aug. 12: Brahms, Variations on a Theme by Haydn; Symphony No. 2; Symphony No. 4.

Tickets for each individual concert are available at the box office, Tanglewood, Lenox, Mass.

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JUN 12 1951

Berkshire Festival To Be Opened By Munch

BOSTON (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed his European engagements so he could open the Berkshire Festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

A Symphony Hall announcement said Munch will conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22—originailly assigned to Koussevitzky.

Munch was to have made his Tanglewood debut conducting the first two weeks of concerts in the Music Shed July 26-Aug. 4 and Koussevitzky was to have closed the shed concerts Aug. 9-12. Now Munch will conduct all three weeks.

Leonard Bernstein will return from Mexico to take over the Berkshire Music Center which Koussevitzky founded at Tanglewood.

The announcement said also that Bernstein will conduct Beethoven's Missa Solemnis Aug. in memory of Koussevitzy at t invitation of Munch.

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This Clipping From ALBANY, N. Y. KNICKERBOCKER NEWS
JUN 13 1951

Tanglewood Will Honor Koussevitzky

Beethovan's "Missa Solemnis," which Serge Koussevitzky was to have conducted at the Berkshire Music Festival at Tanglewood this summer, will be played as a memorial to the famous conductor under the baton of Leonard Bernstein.

Charles Munch, who succeeded Dr. Koussevitzky as conductor of the Boston Symphony Orchestra has cut short his European tour to return to America immediately to take over the task of conducting the six Bach-Haydn-Mozart concerts with which Dr. Koussevitzky intended to open the festival.

Mr. Munch invited Mr. Bernstein to conduct Beethoven Mass Aug. 19 because of his close association with the late founder and director of the Berkshire Music Center, first as pupil and then as a member of the faculty. Mr. Bernstein also will take over Koussevitzky's work in the school.

Mr. Munch will conduct all the other concerts in main festival series by the full Boston Symphony Orchestra except that on Aug. 5, which is regularly scheduled for Eleazar Carvalho.

Mr. Bernstein had been given leave of absence from Tanglewood this summer and was in Mexico when he was recalled. Aaron Copland, who has been at the American Academy at Rome through the winter, also will return in time for the Berkshire Center's opening exercises July 1.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame," which Dr. Koussevitzky intended to do. The school also will produce Richard Strauss' "Adriadne auf Naxos." There will be no change in the schedules of the choral, chamber music and composition departments.

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JUN 14 1951

Charles Munch to Be Present at Opening Of Berkshire Festival

Boston, Mass., June 14—Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning to this country the first week in July to open the Berkshire Festival at Tanglewood July 7, a festival spokesman announced here today. Mr. Munch will conduct the Bach-Haydn-Mozart concerts in the theatre-concert hall, and, in addition to the two weeks of shed concerts already announced, will conduct the festival's final week of concerts.

Eleazar De Carvalho will lead the concert of August 5, as planned. Leonard Bernstein, on Mr. Munch's invitation, will conduct the performance of Beethoven's Missa Solemnis, scheduled for Thursday evening, August 9, in memory of the late Serge Koussevitzky.

The Berkshire Music Center, the school which Dr Koussevitzky created at Tanglewood, will continue in accordance with plans already announced. Leonard Bernstein, at one time a student of Dr. Koussevitzky, and later his close associate at the school, has returned from Mexico to take over its founder's work there. Previously, he had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikowsky's Pique Dame. The school will also produce Richard Strauss' Ariadne Auf Naxos.

There will be no change in the announced plans for the choral, chamber music, and composition departments.

Aaron Copland, who spent the winter in the American Academy in Rome, will return in time for the school's opening exercises Sunday, July 1.

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This Clipping From WATERBURY, CONN. REPUBLICAN
JUN 15 1951

Berkshire Festival To Open July 7

Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood July 7. He will conduct the Bach-Haydn-Mozart concerts in the theatre-concert hall and in addition to the two weeks of shed concerts already announced will also conduct the final week of concerts. Eleazar De Carvolho will lead the concert on Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Aug. 9, in memory of Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his closer associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

Aaron Copland who has been in the American Academy at Rome, will return in time for the school's opening exercises on July 1.

Mr. Munch who has been conducting concerts in Paris and elsewhere will close his Eureopena season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky. Full program details will be announced shortly.

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This Clipping From NORTH ADAMS, MASS. TRANSCRIPT
JUN 12 1951

Dr. Munch to Take Over Koussevitzky's Duties at Tanglewood

His successor as conductor of the Boston Symphony orchestra and the outstanding protege will take over the duties which Serge Koussevitzky was to have performed this summer at the Berkshire Symphonic festival and the Berkshire Music center at Tanglewood, Lenox.

Except for this and for the fact that the performance of Beethoven's "Missa Solemnis" on Aug. 9 will be offered as a memorial to Dr. Koussevitzky, his death last week will make no changes in the summer Tanglewood program.

Dr. Koussevitzky was to have conducted the six preliminary concerts of Bach, Mozart and Haydn works by musicians from the Boston orchestra in the theater-music hall on three successive Saturdays and Sundays starting July 7, and the final series of three major symphony concerts by the entire orchestra in the music shed, starting Thursday evening, Aug. 9. Under the rearrangement of plans announced today, Dr. Charles Munch, Dr. Koussevitzky's successor as director of the Boston orchestra, will return from Europe to take the Bach-Mozart-Haydn series and the last two concerts in Series C. The first of those three concerts was to have been devoted to the Beethoven mass and Leonard Bernstein, Dr. Koussevitzky's outstanding protege, will conduct it as a memorial to the noted orchestra leader, on Dr. Munch's invitation.

Mr. Bernstein also will take over Dr. Koussevitzky's work in the Music center of which he was director and one of the chief instructors. Bernstein had obtained a leave from the center for this summer which he planned to spend in Mexico but has cancelled those plans.

Dr. Munch, as originally scheduled, will conduct the first and second series of symphonic festival concerts in the music shed.

Cir. [D 33,776]
This Clipping From LAWRENCE, MASS. TRIBUNE
JUN 12 1951

Munch To Open Music Festival

BOSTON, June 11 — (AP) — Charles Munch, music director of the Boston Symphony orchestra, has curtailed his engagements in Europe because of the death of Serge Koussevitzky and will return to the United States the first week of July to open the Berkshire Festival at Tanglewood on July 7.

This was announced tonight at Symphony Hall. The announcement said Munch would conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22 originally assigned to Dr. Koussevitzky.

Before Dr. Koussevitzky's death altered the plans, Munch was to have made his Tanglewood debut conducting the first two weeks of concerts in the Music Shed July 26-Aug. 4. Dr. Koussevitzky was to have closed the Shed concerts Aug. 9-12. Now Munch will conduct all three weeks.

The orchestra management announced that the Berkshire Music Center, the school which Dr. Koussevitzky founded at Tanglewood, will continue with Leonard Bernstein returning from Mexico to take over the late conductor's work. Munch has invited Bernstein to conduct Beethoven's Biss Solemnis on Aug. 9 in memory o Dr. Koussevitzky.

The symphony said Boris Goldovsky, head of the opera department, would stage and conduc Tchaikovsky's "Pique Dame, which Dr. Koussevitzky had bee scheduled to conduct.

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JUN 15 1951

Festival Director

Charles Munch, regular conductor of the Boston Symphony, has cut short his European Summer engagements to return here the first week in July to open the annual Berkshire Musical Festival, at Tanglewood, Mass., July 7. He'll also direct other programs in the series.

Cir. (D 196,884)
This Clipping From BOSTON, MASS. AMERICAN
JUN 12 1951

Munch to Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first of July to open the Berkshire Festival at Tanglewood on July 7.

He will conduct the Bach-Haydn-Mozart concerts in the theater concert hall and in addition to the two weeks of Shed concerts already announced wil lalso conduct the final week of concerts.

Eleazar De Carvalho will lead the concert on Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis, already scheduled for Thursday evening, Aug. 9.

The Berkshire Music Center, the school which the late Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced.

Die Berkshire Festwochen werden am 7. Juli eröffnet

Von FRED LOW

Die Berkshire Festwochen verdanken ihren Ursprung der Überlassung des Dan Hanna Gutes in Interlaken bei Stockbridge an Henry K. Hadley, der im Jahre 1934 bemüht war, Gönner zu finden, die Festveranstaltungen zu finanzieren. Die Gemeinde bewilligte einen geringfügigen Betrag, der zum Errichten eines Podiums mit einer abschirmenden Wand und zum Aufstellen von Bänken für die Hörer benutzt wurde. 65 Mitglieder der New Yorker Philharmonie wurden für drei Konzerte im Spätaugust des Jahres 1934 engagiert, Dr. Hadley dirigierte das Ensemble und im Herbst des gleichen Jahres wurden die Festspiele bei der Behörde als "Non profit Organization" eingetragen. Im darauffolgenden Jahr leitete Dr. Hadley wieder drei Konzerte, das Orchester bestand aus Musikern der bedeutendsten Ensembles der "Eastern States". In einem Konzert wirkte der neugegründete Chor des Berkshire Musical Association mit, der aus 200 Sängern (Direktor Horace Hunt aus Dalton) zusammengesetzt war. Obgleich der Besuch dieser Konzerte relativ bedeutend war, es kamen durchschnittlich 3000 Personen zu jeder Veranstaltung, ergab sich ein Defizit, das von Privatpersonen ausgeglichen wurden. Am Schluß dieser Saison wurde der Beschluß gefaßt, das Boston Symphonie Orchester und seinen Dirigenten Serge Koussevitzky als ständige Mitwirkende zu engagieren. Drei Konzerte fanden Anfang August 1936 statt und die Festspiele übersiedelten nach "Holmwood", dem Besitz von Mrs. Margaret Emerson. Der große Erfolg führte dann zur endgültigen Wahl von Tanglewood als Festspielgelände, das von Mrs. Gorham Brooks den Veranstaltern überlassen wurde. 1937 wurde ein großes Zelt gebaut, das mehr als 5000 Personen fassen konnte, die Hörer kamen von 32 Staaten, Kanada und von Europa. Die Konzerte wurden im Rundfunk übertragen und nach Beendigung der Konzertserie wurden 80,000 Dollar aufgebracht, um eine Halle zu errichten, die auch bei ungünstigem Wetter die Abhaltung der Konzerte ermöglichte.

Die Berkshire Festwochen 1951 werden am 7. Juli eröffnet, es sind die ersten Festspiele ohne Serge Koussevitzky, dem Mitbegründer und Dirigenten der Veranstaltungen, sein Nachfolger in der Leitung des Boston Symphonie Orchesters, Charles Munch, wird auch den Großteil der Konzerte in Tanglewood dirigieren und das Gedenken Serge Koussevitzkys mit dem Vortrag des Schlußchores "Es ist vollbracht" aus der Matthäus-Passion von Johann Sebastian Bach und der Trauermusik Mozarts ehren. Leonard Bernstein wird das Konzert am 9. August, das unter der Leitung Koussevitzkys vorgesehen war, Beethovens "Missa Solemnis" dirigieren, die ebenfalls als Gedenkfeier für den langjährigen Leiter der Berkshire Festwochen zur Wiedergabe gelangt.

Die Veranstaltungen in Tanglewood werden mit der Konzertserie Bach-Haydn-Mozart sämtlich unter der Leitung von Charles Munch eröffnet. Am 7. und 8. Juli ist das Programm Johann Sebastian Bach gewidmet, Brandenburg Konzert Nr. 3 Konzert C-Dur für drei Klaviere, Brandenburg Konzert Nr. 3, Schlußchor aus der Matthäus Passion und Brandenburg Konzert Nr. 4 und 6. — Hugh Ross dirigiert am 8. Juli die Kantata "Der zufriedengestellte Aeolus" und im gleichen Konzert kommt das Konzert D-Moll für drei Klaviere und das "Magnificat" (Dirigent Munch) zum Vortrag. Die Solopianisten in beiden Veranstaltungen sind Irving Fine, Bernard Zighera und Ralph Berkowitz.

Werke von Joseph Haydn kommen Samstag abend, 14. Juli, und Sonntag nachmittag, 15. Juli, zur Aufführung. Das Programm lautet: Samstag, Symphonie No. 88 G-Dur, Klavierkonzert D-Dur (Samuel Lipkin), Symphonie Concertante (Geige, Cello und Fagott), Symphonie No. 104, London. Sonntag: Symphonie No. 103, Cellokonzert (Solist Gregor Piatigorsky), Symphonien No. 101 und 92. Die Serie wird mit zwei Konzerten Wolfgang Amadeus Mozart gewidmet beendet. Im Programm sind Symphonie No. 35, "Haffner", Missa Brevis K. 192 (Hugh Ross als Dirigent), Eine kleine Nachtmusik, Adagio und Fuge für Streicher, Symphonie No. 39. — Sonntag, 22. Juli: Divertimento für Streicher und zwei Hörner, K. 287, Violinkonzert A-Dur (William Kroll) und Symphonie No. 38 "Prager".

Gregor Piatigorsky,
Solist bei den Berkshire Festwochen im Haydn - Cellokonzert

Charles Munch eröffnet die erste Serie in der großen Halle (Freiluftbühne) Donnerstag, den 26. Juli mit der Trauermusik Mozarts K. 477, das restliche Programm enthält Schumann, Symphonie Nr. 4 und Berlioz "Symphonie Fantastique." Samstag, 28. Juli kommt die Ouvertüre zu "Oberon" von Carl Maria von Weber zur Wiedergabe, ferner spielen die Bostoner die sechste Symphonie Prokofieffs und Claudio Arrau ist Solist im Klavierkonzert Nr. 2 von Brahms. — Barbers Ouvertüre "The school for scandal", Coplands "Quiet City", Schubert Symphonie Nr. 4 und Cesar Franck Symphonie in D-Moll sind im Programm des Sonntag - Nachmittagskonzertes, 29. Juli.

Die Serie B wird Donnerstag, den 2. August mit der Ouvertüre zu "Genoveva" von Schumann eingeleitet, ferner werden vorgetragen Beethoven "Pastorale" Symphonie, Ravel Rhapsodie Espagnole" und Roussel Symphonie Nr. 3. — Es folgen am Samstag, den 4. August Händels "Wassermusik", Bartok "Musik für Streicher und Schlagwerk", Richard Strauß "Don Juan", Saint Saens Symphonie Nr. 3 (mit Orgel). — Eleazar de Carvalho, einer der bevorzugten Schüler Koussevitzkys leitet das Sonntag Nachmittagskonzert am 5. August mit folgendem Programm Guarnieri Symphonie No. 2, Prokofieff Klavierkonzert No. 2 (Jorge Bolet), Moussorgsky-Ravel "Bilder aus einer Ausstellung". — Leonard Bernstein dirigiert Donnerstag, 9. August, die "Missa Solemnis" von Beethoven, dieses Konzert stellt die offizielle Trauerfeier für Serge Koussevitzky dar. Mitwirkend Adele Addison (Sopran), Eunice Alberts (Alt), David Lloyd (Tenor), James Pease (Baß). — Die beiden Schlußkonzerte werden wieder von Charles Munch geleitet, der als Programm nachstehende Kompositionen gewählt hat: 11. August Beethoven, Symphonie No. 1, Honegger Symphonie No. 5 Tschaikowsky Symphonie No. 6 "Pathetique" und Sonntag, 12. August, Brahms, Variationen über ein Thema von Haydn und die Symphonien No. 2 und 4.

Das Operadepartment bringt Aufführungen von Tschaikowskys "Pique Dame" und Richard Strauß "Aridne auf Naxos". Boris Goldovsky, der zum Leiter der Kurse nach dem Ableben Koussevitzkys ernannt wurde hat die Regie der beiden Vorstellungen inne, er wird auch die musikalische Leitung übernehmen. — Zu den Kursen in Kompositionslehre wird Aaron Copland, der im Augenblick in Rom weilt zeitgerecht in Tanglewood eintreffen die von Koussevitzky vorgesehenen Klassen in Chor und Kammermusik werden keine Änderung erfahren.

33 Staaten und 11 Länder sind in der Liste der Studenten vertreten, die im Berkshire Music Center in Tanglewood für die verschiedenn Kurse eingeschrieben sind. Die Klassen werden am 2. Juli eröffnet. 364 Musikstudenten nehmen an ihnen teil, die Dauer der Kurse ist für sechs Wochen festgesetzt worden. Neun Musiker kommen aus Kanada, vier von Israel, je zwei von Holland und Cuba und je einer von Norwegen, Italien, Ägypten, Brasilien, Mexico und Schweiz. New York ist selbstverständlich der Staat, der die meisten Studenten entsendet, unter den 88 Musikern sind 50 von New York City, Massachusetts mit 46 Studenten nimmt den zweiten Platz in der Liste ein, 14 kommen aus Boston, Brooklyn und Cambridge und Pennsylvania steht an dritter Stelle mit 40, ferner Illinois mit 15. Die Kurse beinhalten Dirigieren mit Orchesterspiel, Leitung Leonard Bernstein, Richard Burgin, Eliazar de Carvalho, Seymour Lipkin und Howard Shanet. Aaron Copland und Luigi Dallapiccola leiten die Kompositionskurse, Gregor Piatigorsky, William Kroll, Jean Bedetti, Ralph Berkowitz, Fernand Gillet und Ruth Posselt sind in der Kammermusikklasse tätig. Hugh Ross übernimmt die Chordirigenten und Gesangsklasse und alle Opernklassen werden von Boris Goldovsky geführt. Solfege (Katherine Wolff), Analyse klassinscher und moderner Werke (Seymour Lipkin) und Musik für den Pädagogen (Augustus D. Zenzig). Die Mitglieder des Lehrkörpers rekrutieren sich zum größten Teil aus dem Boston Symphonie Orchester. Die Vorstellungen der Studenten sind den "Freunden des Berkshire Music Center", die zur Erhaltung der Kurse beitragen, zugänglich.

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BOSTON, MASS. TRAVELER
JUN 12 1951

Munch to Open Berkshire Music Fete

Will Carry on For Koussevitzky

Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and will return the first week of July to open the Berkshire Festival at Tanglewood July 7, the Symphony Hall office announced today.

There will be a "minimum of change" in the programs originally planned by Dr. Serge Koussevitzky, who died last week.

WILL CONDUCT CONCERTS

Munch will conduct the Bach-Haydn-Mozart concerts in the theater-concert hall and in addition to the two weeks of shed concerts already announced, also will conduct the final week of concerts.

Eleazer de Carvalho will lead the concert Aug. 5, as planned. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Thursday evening, Aug. 9, in memory of Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue, with Leonard Bernstein, Dr. Koussevitzky's close associate on the faculty, taking over his work.

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EL PASO, TEXAS TIMES
JUN 17 1951

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Special to EL PASO TIMES

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PAWTUCKET, R. I. TIMES
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BARNSTABLE PATRIOT
6/14/51

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Leonard Bernstein, originally granted a leave of absence from Tanglewood, will take over the work of Dr. Kousevitzky at the school.

Mr. Bernstein also will conduct Beethoven's Missa Solemnis, Aug. 9, in memory of Dr. Koussevitzky.

This Clipping From
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However, Rome to London is hardly more than New York to Detroit in American terms, and Copland had dropped over to direct the first English performance of his Concerto for Clarinet and Orchestra at the Victoria and Albert museum. He will, however, leave late in June for the States, where he will take over direction of the Tanglewood school.

Die Berkshire Festwochen werden am 7. Juli eröffnet

Von FRED LOW

Die Berkshire Festwochen verdanken ihren Ursprung der Überlassung des Dan Hanna Gutes in Interlaken bei Stockbridge an Henry K. Hadley, der im Jahre 1934 bemüht war, Gönner zu finden, die Festveranstaltungen zu finanzieren. Die Gemeinde bewilligte einen geringfügigen Betrag, der zum Errichten eines Podiums mit einer abschirmenden Wand und zum Aufstellen von Bänken für die Hörer benutzt wurde. 65 Mitglieder der New Yorker Philharmonie wurden für drei Konzerte im Spätaugust des Jahres 1934 engagiert, Dr. Hadley dirigierte das Ensemble und im Herbst des gleichen Jahres wurden die Festspiele bei der Behörde als "Non profit Organization" eingetragen. Im darauffolgenden Jahr leitete Dr. Hadley wieder drei Konzerte, das Orchester bestand aus Musikern der bedeutendsten Ensembles der "Eastern States". In einem Konzert wirkte der neugegründete Chor des Berkshire Musical Association mit, der aus 200 Sängern (Direktor Horace Hunt aus Dalton) zusammengesetzt war. Obgleich der Besuch dieser Konzerte relativ bedeutend war, es kamen durchschnittlich 3000 Personen zu jeder Veranstaltung, ergab sich ein Defizit, das von Privatpersonen ausgeglichen wurden. Am Schluß dieser Saison wurde der Beschluß gefaßt, das Boston Symphonie Orchester und seinen Dirigenten Serge Koussevitzky als ständige Mitwirkende zu engagieren. Drei Konzerte fanden Anfang August 1936 statt und die Festspiele übersiedelten nach "Holmwood", dem Besitz von Mrs. Margaret Emerson. Der große Erfolg führte dann zur endgültigen Wahl von Tanglewood als Festspielgelände, das von Mrs. Gorham Brooks den Veranstaltern überlassen wurde. 1937 wurde ein großes Zelt gebaut, das mehr als 5000 Personen fassen konnte, die Hörer kamen von 32 Staaten, Kanada und von Europa. Die Konzerte wurden im Rundfunk übertragen und nach Beendigung der Konzertserie wurden 80,000 Dollar aufgebracht, um eine Halle zu errichten, die auch bei ungünstigem Wetter die Abhaltung der Konzerte ermöglichte.

Die Berkshire Festwochen 1951 werden am 7. Juli eröffnet, es sind die ersten Festspiele ohne Serge Koussevitzky, dem Mitbegründer und Dirigenten der Veranstaltungen, sein Nachfolger in der Leitung des Boston Symphonie Orchesters, Charles Munch, wird auch den Großteil der Konzerte in Tanglewood dirigieren und das Gedenken Serge Koussevitzkys mit dem Vortrag des Schlußchores "Es ist vollbracht" aus der Matthäus-Passion von Johann Sebastian Bach und der Trauermusik Mozarts ehren. Leonard Bernstein wird das Konzert am 9. August, das unter der Leitung Koussevitzkys vorgesehen war, Beethovens "Missa Solemnis" dirigieren, die ebenfalls als Gedenkfeier für den langjährigen Leiter der Berkshire Festwochen zur Wiedergabe gelangt.

Die Veranstaltungen in Tanglewood werden mit der Konzertserie Bach-Haydn-Mozart sämtlich unter der Leitung von Charles Munch eröffnet. Am 7. und 8. Juli ist das Programm Johann Sebastian Bach gewidmet, Brandenburg Konzert Nr. 3 Konzert C-Dur für drei Klaviere, Brandenburg Konzert Nr. 2, Schlußchor aus der Matthäus Passion und Brandenburg Konzert Nr. 4 und 6. — Hugh Ross dirigiert am 8. Juli die Kantata "Der zufriedengestellte Aeolus" und im gleichen Konzert kommt das Konzert D-Moll für drei Klaviere und das "Magnificat" (Dirigent Munch) zum Vortrag. Die Solopianisten in beiden Veranstaltungen sind Irving Fine, Bernard Zighera und Ralph Berkowitz.

Werke von Joseph Haydn kommen Samstag abend, 14. Juli, und Sonntag nachmittag, 15. Juli, zur Aufführung. Das Programm lautet: Samstag, Symphonie No. 88 G-Dur, Klavierkonzert D-Dur (Samuel Lipkin), Symphonie Concertante (Geige, Cello und Fagott), Symphonie No. 104, London. Sonntag: Symphonie No. 103, Cellokonzert (Solist Gregor Piatigorsky), Symphonien No. 101 und 92. Die Serie wird mit zwei Konzerten Wolfgang Amadeus Mozart gewidmet beendet. Im Programm sind Symphonie No. 35, "Haffner", Missa Brevis K. 192 (Hugh Ross als Dirigent), Eine kleine Nachtmusik, Adagio und Fuge für Streicher, Symphonie No. 39. — Sonntag, 22. Juli: Divertimento für Streicher und zwei Hörner, K. 287, Violinkonzert A-Dur (William Kroll) und Symphonie No. 38 "Prager".

Gregor Piatigorsky, Solist bei den Berkshire Festwochen im Haydn - Cellokonzert

Charles Munch eröffnet die erste Serie in der großen Halle (Freiluftbühne) Donnerstag, den 26. Juli mit der Trauermusik Mozarts K. 477, das restliche Programm enthält Schumann, Symphonie Nr. 4 und Berlioz "Symphonie Fantastique." Samstag, 28. Juli kommt die Ouvertüre zu "Oberon" von Carl Maria von Weber zur Wiedergabe, ferner spielen die Bostoner die sechste Symphonie Prokofieffs und Claudio Arrau ist Solist im Klavierkonzert Nr. 2 von Brahms. — Barbers Ouvertüre "The school for scandal", Coplands "Quiet City", Schubert Symphonie Nr. 4 und Cesar Franck Symphonie in D-Moll sind im Programm des Sonntag - Nachmittagskonzertes, 29. Juli.

Die Serie B wird Donnerstag, den 2. August mit der Ouvertüre zu "Genoveva" von Schumann eingeleitet, ferner werden vorgetragen Beethoven "Pastorale" Symphonie, Ravel Rhapsodie Espagnole" und Roussel Symphonie Nr. 3. — Es folgen am Samstag, den 4. August Händels "Wassermusik", Bartok "Musik für Streicher und Schlagwerk", Richard Strauß "Don Juan", Saint Saens Symphonie Nr. 3 (mit Orgel). — Eleazar de Carvalho, einer der bevorzugten Schüler Koussevitzkys leitet das Sonntag Nachmittagskonzert am 5. August mit folgendem Programm Guarnieri Symphonie No. 2, Prokofieff Klavierkonzert No. 2 (Jorge Bolet), Moussorgsky-Ravel "Bilder aus einer Ausstellung". — Leonard Bernstein dirigiert Donnerstag, 9. August, die "Missa Solemnis" von Beethoven, dieses Konzert stellt die offizielle Trauerfeier für Serge Koussevitzky dar. Mitwirkend Adele Addison (Sopran), Eunice Alberts (Alt), David Lloyd (Tenor), James Pease (Baß). — Die beiden Schlußkonzerte werden wieder von Charles Munch geleitet, der als Programm nachstehende Kompositionen gewählt hat: 11. August Beethoven, Symphonie No. 1, Honegger Symphonie No. 5 Tschaikowsky Symphonie No. 6 "Pathetique" und Sonntag, 12. August, Brahms, Variationen über ein Thema von Haydn und die Symphonien No. 2 und 4.

Das Operadepartment bringt Aufführungen von Tschaikowskys "Pique Dame" und Richard Strauß "Aridne auf Naxos". Boris Goldovsky, der zum Leiter der Kurse nach dem Ableben Koussevitzkys ernannt wurde hat die Regie der beiden Vorstellungen inne, er wird auch die musikalische Leitung übernehmen. — Zu den Kursen in Kompositionslehre wird Aaron Copland, der im Augenblick in Rom weilt zeitgerecht in Tanglewood eintreffen die von Koussevitzky vorgesehenen Klassen in Chor und Kammermusik werden keine Änderung erfahren.

33 Staaten und 11 Länder sind in der Liste der Studenten vertreten, die im Berkshire Music Center in Tanglewood für die verschiedenn Kurse eingeschrieben sind. Die Klassen werden am 2. Juli eröffnet. 364 Musikstudenten nehmen an ihnen teil, die Dauer der Kurse ist für sechs Wochen festgesetzt worden. Neun Musiker kommen aus Kanada, vier von Israel, je zwei von Holland und Cuba und je einer von Norwegen, Italien, Ägypten, Brasilien, Mexico und Schweiz. New York ist selbstverständlich der Staat, der die meisten Studenten entsendet, unter den 88 Musikern sind 50 von New York City, Massachusetts mit 46 Studenten nimmt den zweiten Platz in der Liste ein, 14 kommen aus Boston, Brooklyn und Cambridge und Pennsylvania steht an dritter Stelle mit 40, ferner Illinois mit 15. Die Kurse beinhalten Dirigieren mit Orchesterspiel, Leitung Leonard Bernstein, Richard Burgin, Eliazar de Carvalho, Seymour Lipkin und Howard Shanet. Aaron Copland und Luigi Dallapiccola leiten die Kompositionskurse, Gregor Piatigorsky, William Kroll, Jean Bedetti, Ralph Berkowitz, Fernand Gillet und Ruth Posselt sind in der Kammermusikklasse tätig. Hugh Ross übernimmt die Chordirigenten und Gesangsklasse und alle Opernklassen werden von Boris Goldovsky geführt. Solfege (Katherine Wolff), Analyse klassinscher und moderner Werke (Seymour Lipkin) und Musik für den Pädagogen (Augustus D. Zenzig). Die Mitglieder des Lehrkörpers rekrutieren sich zum größten Teil aus dem Boston Symphonie Orchester. Die Vorstellungen der Studenten sind den "Freunden des Berkshire Music Center", die zur Erhaltung der Kurse beitragen, zugänglich.

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TRAVELER
JUN 12 1951

Munch to Open Berkshire Music Fete

Will Carry on For Koussevitzky

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EL PASO, TEXAS
TIMES
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PAWTUCKET, R. I.
TIMES
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EXPRESS
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BULLETIN
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HYANNIS, MASS
BARNSTABLE PATRIOT
6/14/51

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HERALD-AMERICAN
JUN

Munch to Close European Season June 25, Return to Conduct in Tanglewood

By E. V. W.

This date in music: 1818, Charles Gounod, French composer, born in Paris; 1882, Igor Stravinsky, noted Russian composer, born on St. Igor's Day; Pierre Luboshutz, Russian-American pianist, born in Odessa.

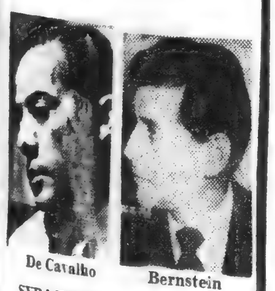
CHARLES MUNCH, music director of the Boston Symphony Orchestra, who has been conducting concerts in Paris and elsewhere on the Continent, will close his European season June 25 in Strasbourg and will return to America, arriving in Lenox, Mass., the first week in July to conduct opening of the Berkshire Festival in Tanglewood July 7.

THERE WILL be a minimum of change in the Berkshire programs originally planned by the late Dr. Serge Koussevitzky, Festival director for many seasons, and creator of the Berkshire Music Center. The Center is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the Berkshire Center faculty, has returned from Mexico to take over Dr. Koussevitzky's work in the School. Bernstein had been granted a leave of absence from Tanglewood this summer.

BEETHOVEN'S Missa Solemnis, scheduled for a night concert Thursday, Aug. 9, will be conducted by Bernstein and will be in memory of Dr. Koussevitzky. Eleazar De Carvalho will lead the Aug. 5 concert, as planned. Dr Carvalho, in Syracuse last winter to conduct the Israel Philharmonic Orchestra, had arranged to go to his native South America for late May and part of June. When in Syracuse, following the orchestra concert, De Carvalho was a supper guest in the home of Rabbi Benjamin Friedman of Temple Society of Concord and Mrs. Friedman.

DIRECTOR MUNCH will conduct the Bach-Haydn-Mozart concert in the Theater-Concert Hall in Tanglewood and in addition to the two weeks of Shed concerts announced, also will conduct the final week of concerts. There is no change in announced plans for the Berkshire Choral, Chamber Music and Composition departments.

AARON COPLAND who has been in the American Academy in Rome for several months, will return in time for the School's opening exercises on July 1. Boris Goldovsky, head of the Opera department, will stage and conduct Tschaikowsky's "Pique Dame" (The Queen of Spades). The opera, major production of the Opera Department, is based on the dramatic short story by Pushkin. Goldovsky was on leave of absence from the Department last summer. The School also will produce "Ariadne Auf Naxos" by Richard Strauss.



De Carvalho Bernstein

STRAUSS musicians will be on

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CALL
JUN 12 1951

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REPUBLICAN
JUN 17 1951

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There is no change in the announced plans for the choral, chamber music and composition departments.

Mr. Aaron Copland who has been this winter in the American Academy at Rome, will return in time for the school's opening exercise on Sunday, July 1.

Charles Munch who has been conducting concerts in Paris and elsewhere will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky. Full program details will be announced shortly.

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BOSTON, MASS.
EVENING GLOBE
JUN 12 1951

Munch Returning to Open Berkshire Festival July 7

Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the Theatre-Concert Hall and in addition to the two weeks of Shed concerts already announced will also conduct the final week. Eleazar De Carvalho will lead the concert Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis scheduled for Thursday evening, Aug. 9, in memory of Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue iin accordance with plans announced. Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this Summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame." The school will also produce Richard Strauss' "Ariadne auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments. Aaron Copland, who this Winter has been in the American Academy at Rome, will return in time for the school's opening exercises Sunday, July 1.

Munch, who has been conducting concerts in Paris and elsewhere, will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky. Full program details will be announced shortly.

Cir. (D 100,098)
This Clipping From
WORCESTER, MASS.
GAZETTE & POST
JUN 12 1951

To Replace Koussevitzky At Berkshire Festival

BOSTON, June 12 (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed his European engagements so he could open the Berkshire Festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

A Symphony Hall announcement said Munch will conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22—originally assigned to Koussevitzky.

Munch was to have made his Tanglewood debut conducting the first two weeks of concerts in the music shed July 26-Aug. 4 and Koussevitzky was to have closed the shed concerts Aug. 9-12. Now Munch will conduct all three weeks,

Leonard Bernstein will return from Mexico to take over the Berkshire Music Center which Koussevitzky founded at Tanglewood.

The announcement said also that Bernstein will conduct Beethoven's Missa Solemnis Aug. 9 in memory of Koussevitzky at the invitation of Munch.

Cir. [illegible]
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NEW HAVEN, CONN.
REGISTER
JUN 12 1951

MUNCH CURTAILS EUROPE TRIP FOR BERKSHIRE SERIES

Boston, June 12 — (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed his European engagements so he could open the Berkshire Festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

A Symphony Hall announcement said Munch will conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22—originally assigned to Koussevitzky.

Munch was to have made his Tanglewood debut conducting the first two weeks of concerts in the Music Shed July 26-August 4 and Koussevitzky was to have closed the Shed concerts August 9-12. Now Munch will conduct all three weeks.

Leonard Bernstein will return from Mexico to take over the Berkshire Music Center which Koussevitzky founded at Tanglewood.

The announcement said also that Bernstein will conduct Beethoven's Missa Solemnis August 9 in memory of Koussevitzky at the invitation of Munch.

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This Clipping From
Dallas, Tex.
Times-Herald
JUN 17 1951

Munch To Open Berkshire Fete

Special to The Times Herald

Boston, June 16.—Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood on July 7.

He will conduct the Bach-Haydn-Mozart concerts in the theater-concert hall and in addition to the two weeks of Shed concerts already announced will also conduct the final week of concerts.

Eleazar de Carvalho will lead the concert on Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Thursday evening, Aug. 9, in memory of Dr. Serge Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

Berkshire Season Starts Early, Summer Guests Arriving Now

By Richard V. Happel –

PITTSFIELD, Mass.

The Berkshires are greeting summer guests well ahead of schedule, and several of the older summer hotels have already opened their doors. The Berkshire Playhouse plans an extra week of performances, youngsters are swimming in the lakes, and many of the golf courses report more than the usual number of players for so early in the year. There is also considerable activity around Tanglewood, the site of the Berkshire Symphonic Festival, with many people driving up from the metropolitan centers to see the Shed and decide where they want their seats for the concerts by the Boston orchestra commencing on July 26.

The Berkshire Museum at Pittsfield has announced its sponsorship of the fifth annual Berkshire bus tours beginning July 28. These tours in specially chartered scenic buses will cover the entire Berkshire area on successive week ends and will be all-day affairs.

On alternate week ends the Pittsfield Polo Club holds fast games on Weston Field, which later in August will be the scene of the annual Pittsfield Riding Club Horse Show. This show generally attracts many important Eastern exhibitors.

For those of simpler tastes the Massachusetts Department of Forestry has readied its sixteen reservations for the picnicker and tourist. From the Hopkins Memorial Experimental Forest in the northwest corner of the state to the Mount Everett Reservation near Great Barrington, firewood, tables and cooking facilities are provided for those who care to prepare their meals in the open. Miles of woodland trails in these same areas provide the hiker with many hours of pleasure.

The Jacob's Pillow Dance Festival has announced the engagement of Antony Tudor to direct a permanent ballet company. Mr. Tudor will have a number of important soloists and will present several of his latest works. Ted Shawn, founder-director of the Pillow, has plans for a new original work based on the Old Testament "Song of Songs." The dance festival will open at Lee on June 29 with Nora Kaye and Hugh Laing in the ballet spots and La Meri will perform a number of her ethnic dances on the same program.

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TIMES-UNION
JUN 17 1951

PLAINFIELD, N. J.
COURIER-NEWS
AUG 3 - 1951

Bare Legs Banned At Music Festival

Lenox, Mass.—(AP)—From now on bare legs will not be permitted at the summer concerts given here by the Boston Symphony Orchestra.

Thomas B. Perry Jr., executive secretary of the Berkshire Music Festival, said last night ushers will hand out wraparound skirts to women who show up in shorts.

Notes from Music World

By EDGAR S. VAN OLINDA

Charles Munch, music director of the Boston Symphony orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the theatre-concert hall and in addition to the two weeks of shed concerts already announced will also conduct the final week of concerts. Eleazar de Carvalho will lead the concert on August 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Thursday evening, August 9, in memory of Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center has returned, from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldvsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

Mr. Aaron Copland, who has been this winter in the American Academy at Rome, will return in time for the school's opening exercises on July 1.

Cir. (D 68,765)
This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUN 12 1951

MUNCH TO OPEN MUSIC FESTIVAL AT TANGLEWOOD

Boston Symphony Director To Take Over Assignments Of Dr. Koussevitzky

Boston, June 11 (AP)—Charles Munch, music director of the Boston Symphony Orchestra, has curtailed engagements in Europe because of the death of Serge Koussevitzky and will return to the United States the first week of July to open the Berkshire Festival at Tanglewood on July 7.

All Three Weeks

This was announced tonight at Symphony Hall. The announcements said Munch would conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22 originally assigned to Dr. Koussevitzky.

Before Dr. Koussevitzky's death altered the plans, Munch was to have made his Tanglewood debut conducting the first two weeks of concerts in the music shed July 26-Aug. 4. Dr. Koussevitzky was to have closed the shed concerts Aug. 9-12. Now Munch will conduct all three weeks.

The orchestra management announced that the Berkshire Music Center, the school which Dr. Koussevitzky founded at Tanglewood, will continue with Leonard Bernstein returning from Mexico to take over the late conductor's work. Munch has invited Bernstein to conduct Beethoven's Missa Solemnis on Aug. 9 in memory of Dr. Koussevitzky.

The symphony said Boris Goldovsky, head of the opera department, would stage and conduct Tchaikovsky's "Pique Dame," which Dr. Koussevitzky had been scheduled to conduct.

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MORNING GLOBE
JUN 12 1951

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SCHENECTADY, N. Y.
GAZETTE
JUN 12 1951

Charles Mu... To Direct At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European season and will return to America to conduct the opening Bach-Haydn-Mozart concert at Tanglewood July 7.

Mr. Munch has sent word that there will be a little change in the programs originally planned by Serge Koussevizky. The Berkshire Music Center, the school which the late Dr. Koussevitzky created at Tanglewood, will continue, it was announced.

Munch will conduct all of the Bach-Haydn-Mozart concerts in the Theatre-Concert Hall and in addition to the two weeks of Shed concerts already announced will also conduct the final week of concerts. Eleanor de Carvalho will lead a concert Aug. 5 and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's "Missa Solemnis" scheduled for Aug. 9 in memory of Dr. Koussevitzky.

Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne auf Naxos." There will be no change in plans for the choral, chamber music and composition departments of the school, it was announced. Aaron Copland, who has been at the American Academy at Rome this winter, will return for the school's opening exercises July 1.

Munch Returning to Open Berkshire Festival July 7

Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the Theatre-Concert Hall and in addition to the two weeks of shed concerts already announced will also conduct the final week. Eleazar De Carvalho will lead the concert Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis scheduled for Thursday evening, Aug. 9, in memory of Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue iin accordance with plans announced. Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this Summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame." The school will also produce Richard Strauss' "Ariadne auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments. Aaron Copland, who this Winter has been in the American Academy at Rome, will return in time for the school's opening exercises Sunday, July 1.

Munch, who has been conducting concerts in Paris and elsewhere, will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky. Full program details will be announced shortly.

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PROVIDENCE, R. I.
JOURNAL
JUN 12 1951

MUNCH CUTS EUROPE TRIP

Will Return to U.S. in Early July to Open Berkshire Festival

Boston, June 11.—(AP)—Charles Munch, music director of the Boston Symphony Orchestra, has curtailed engagements in Europe because of the death of Serge Koussevitzky and will return to the United States the first week of July to open the Berkshire Festival at Tanglewood on July 7.

This was announced tonight at Symphony Hall. The announcement said Munch would conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22 originally assigned to Dr. Koussevitzky.

NEW YORK TIMES
AUG 4 - 1951

Women in Shorts Disturb Propriety of Tanglewood

By The Associated Press.

LENOX, Mass., Aug. 3—Tanglewood officials "prefer" that women wear skirts when they visit the scene of the Boston Symphony Orchestra's famous summer concerts.

More and more of them have been showing up recently in shorts or slacks. Today, ushers offered informally clad tourists wrap-around skirts for wear on the grounds.

Thomas B. Perry Jr., executive secretary of the Berkshire Music Festival, said the wrap-arounds would "give guests a chance to conform to the desired uniform—a skirt."

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SYRACUSE, N. Y.
POST-STANDARD
JUN 17 1951

Cadenza

Poister to Att... Of Western ...

Arthur Poister, professor of organ at Syracuse University, is motoring to California for the convention of the far western states of the American Guild of Organists scheduled tomorrow, thru Thursday at Claremonth Colleges in Pomona, Calif., it was announced by Dr Alexander Capurso, director of the School of Music, Syracuse University. Mrs. Poister is with him.

Prof. Poister will conduct three two-hour classes covering recital repertoire and various phases of church music. He will play a recital in Bridges Auditorium Wednesday evening. He plans to be back in Syracuse about July 1 to teach at the university's summer session.

Charles Munch, music director of the Boston Symphony orchestra has curtailed his European engagements and will open the Berkshire festival at Tanglewood during the first week in July.

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COLUMBUS, OHIO
DISPATCH
JUN 17 1951

Ranks Closed To Maintain Tanglewood

BOSTON—(Special) — Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the Theater-Concert Hall and in addition to the two weeks of shed concerts already announced will also conduct the final week of concerts. Eleazar de Carvalho will lead the concert on Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Thursday evening, Aug. 9, in memory of Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

Aaron Copland, who has been this winter in the American Academy at Rome, will return in time for the school's opening exercises on Sunday, July 1.

[From Late Editions of Yesterday's Times]

MUSIC FETE HONORS DR. KOUSSEVITZKY

'Missa Solemnis' Presented as Requiem at Tanglewood —8,000 Attend Program

By ROSS PARMENTER
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 9—Beethoven's "Missa Solemnis" was to have been the chief work to be conducted by Serge Koussevitzky at this year's Berkshire festival but because of his recent death it became a requiem mass in his honor, when it was presented at Tanglewood tonight.

The mass was conducted by Leonard Bernstein, one of Dr. Koussevitzky's protégé. Fittingly enough, it was performed by the Boston Symphony Orchestra and a chorus of 140 students of the Berkshire Music Center. To help ensure the success of the performance, Charles Munch, as a gesture to his predecessor, surrendered part of his own rehearsal time, for the preparation.

The mass was the only work on the program and it attracted an audience of 8,000. It was the largest Thursday audience of the season.

Despite the memorial nature of the occasion, the performance was not funereal. It hardly could be, considering the character of Beethoven's music. Mr. Bernstein made sure that the program was vigorous and alive.

"Kyrie," "Gloria" Exciting

Indeed, one wondered if perhaps he didn't try to make the "Kyrie," the "Gloria" and "Credo" so exciting that the audience could not restrain its applause in spite of the printed request that applause be omitted.

For one listener, the most beautiful and expressive parts of the performance were the three prevailingly quiet closing sections, "the Sanctus," "the Benedictus" and the "Agnus Dei." This, however, may have been partly due to a shift in hearing position.

Mr. Bernstein experimented by playing his four soloists in the back row of the chorus. They stood almost against the acoustical reflector and from up close they sounded rather colorless and insufficiently dominating. Following a report that they sounded better at the back, however, this reviewer moved there after the "Credo."

The report was well founded. From the rear, the voices of the soloists sounded clear, true and strong, sustaining the melodic lines in a way that upheld the whole work. Those soloists were Adele Addison, soprano; Emma Alberts, contralto; David Lloyd, tenor, and James Pease, bass, all of whom have been students at one time or another at the Berkshire Music Center.

Events Set for Tomorrow

One can assume that, could he have heard the performance, Dr. Koussevitzky would have been touched and flattered. But perhaps his heart would have been even more gladdened by the series of events that is scheduled for tomorrow—the annual mustering of talent known as "Tanglewood on Parade."

Students of the departments of the center will show off for visitors in various smaller concerts and in the evening the Boston Symphony Orchestra will be led alternately by Eleazar de Carvalho, Richard Burgin, Mr. Bernstein and Mr. Munch.

Mr. Bernstein will double as piano soloist in Gershwin's "Rhapsody in Blue" and during the intermission there will be a brief talk by Mrs. Eleanor Roosevelt, who collaborated with Dr. Koussevitzky last season as the narrator for "Peter and the Wolf." The event will close with the customary waltzing on the lawn, for it was one of the conductor's desires that what he helped create here should continue with its spirit unabated.

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ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
JUN 17 ...

Berkshire Festival Plans Changed

DEATH of Dr. Serge K... has made necessary changes in programs of Berkshire Festival at Tanglewood. Charles Munch, music director of the Boston Sym... hailed his European engagements and returns the first week in July to open the Festival on July 7.

Munch will conduct the Bach-Haydn-Mozart concerts in the ... Hall, and in addition ... weeks of Shed concerts announced will also conduct ... week of concerts.

Eleazar de Carvalho ... concert on Aug. 5 as ... Munch has invited Leonard Bernstein to conduct Beetho...

SHARIN... AT FE...

Munch, Ber... Copland ...

BY WARREN ...

Charles Munch ... stein and compos... will, in their ... over the duties of ... Koussevitzky ... summer. The ... tor of the Bo... had planned ... five concerts of ... val proper, fro... through Sat... will also conc... certs on Aug. 11.

Leonard B... have had a ... Tanglewood ... turning from ... Dr. Koussevitzky ... es at the Berk... As a memorial ... will conduct T... Aug. 9, with the ... the festival. ... formance of ... Solemnis, which ... directed by Kou... de Carvalho ... cert of Sunday ... All program de... nounced later. ... of the Music C... who is now at t... my in Rome, ... ministrative ...

[159]

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DEMOCRAT & CHRONICLE
JUN 17 1951

Berkshire Festival Plans Changed

DEATH of Dr. Serge Koussevitzky has made necessary several changes in programs of the Berkshire Festival at Tanglewood. Charles Munch, music director of the Boston Symphony, has retailed his European engagements and returns the first week in July to open the Festival on July 7.

CHARLES MUNCH

Munch will conduct the Bach-Haydn-Mozart concerts in the Theater-Concert Hall, and in addition to the two weeks of Shed concerts already announced will also conduct the final week of concerts.

Eleazar de Carvalho will lead the concert on Aug. 5 as planned, and Munch has invited Leonard Bernstein to conduct Beethoven's Missa Solemnis scheduled for Aug. 9, in memory of Dr Koussevitzky.

Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, will continue in accord with plans announced. Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty at the Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been on leave of absence from Tanglewood this Summer.

Boris Goldovsky, opera department head, will stage and conduct Tchaikowsky's "Pique Dame" and the school also will produce Richard Strauss' "Ariadne auf Naxos." Plans for the choral, chamber music and composition departments are unchanged. Aaron Copland, who this Winter has been in the American Academy at Rome, will return in time for the school's opening exercises on July 1.

* * *

Linwood School Sets Season Faculty

LINWOOD Music School, Linwood, Livingston County, announces its faculty for the Summer session, with activities for various age-groups. Frieda Osborne, Livonia, again will teach piano for adults and children, and also will be in charge of the Introduction to Music class for 7-9 children and ear training and melodic dictation class for the group 9-12.

Children's Theater group will do creative work of their own, guided by Lorina Smith, York. From story-telling folksongs and ballads they will choose their favorites, dramatize and perform them at the closing school concert to accompaniment of a recorder ensemble.

Jack Smead, music and drama supervisor at Pavilion Central School, will direct a new venture, an Opera Workshop, meeting three evenings a week. This, for young people and adults, is expected in developing better acting in the York Opera Company, although membership is not required. Anyone over 16 is welcome.

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NEW YORK, N. Y.
TIMES
JUN 16 1951

NEGRO SOPRANO HONORED

Mary Robbs Wins Scholarship to Berkshire Festival

Special to THE NEW YORK TIMES.

CHATTANOOGA, Tenn., June 15—Mary Robb, 23-year-old Negro soprano from this city, has received a scholarship to the Berkshire Festival at Tanglewood this summer, it was announced today by J. Oscar Miller, voice teacher at the Cadek Conservatory of Music.

Miss Robbs was auditioned recently by Hugh Ross, director of Schola Cantorum of New York, who made the scholarship recommendation. The young singer is now in New York, where she has made application to study at the Julliard School of Music in the fall. A special scholarship was created so that Miss Robbs could attend the Berkshire Festival.

When she applied, Mr. Ross said, the regular scholarships were filled, but it was decided that her performance was "quite extraordinary and so sincere that we could not afford not to have her."

Miss Robbs won her first major public recognition when the people of her home town last March heard her sing as a guest soloist with the Chattanooga Symphony Orchestra. This was believed to be the first instance in the south in which a Negro appeared in a public concert with an all-white orchestra.

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LITTLE ROCK, ARK.
GAZETTE
JUN 17 1951

Mary Robbs, 25-year-old Negro soprano of Chattanooga, Tenn., has been awarded a scholarship to the Berkshire Festival at Tanglewood, near Pittsfield, Mass. Her voice is described as "quite extraordinary."

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ALBUQUERQUE, N. M.
JOURNAL
JUN 15 1951

U. Student Wins Berkshire Award

An Egyptian student, who has been doing graduate work in composition in the University of New Mexico's department of music, has been awarded a membership scholarship in the composition department of the Berkshire Music Center, Lennox, Mass.

The student, Halim El-Dabh, leaves early next week for Berkshire, the center maintained by the Boston Symphony. On his way to Massachusetts Mr. El-Dabh will stop in Cleveland where he will attend the centennial celebration of the YMCA as Egyptian delegate.

A Fulbright exchange student at UNM, Mr. El Dabh is sponsored by the Institute of International Education of New York.

He is a graduate of Fouad 1 University in Cairo and has had several of his compositions played over Egyptian Broadcasting Co. and Voice of America facilities.

Halim El-Dabh

LITTLE ROCK, ARK.
GAZETTE
JUL 29 1951

Arkansas Girl Is a Student At Tanglewood

Miss Roslind Lang, daughter of Mr. and Mrs. A. Lang of Hot Springs, formerly of Little Rock, is attending the Berkshire Music Center on a scholarship awarded at the Eastman School of Music at Rochester, N. Y. She is studying the violin and is in her senior year at Eastman.

She graciously consented to pose for a photograph for the Gazette, during the visit of the fashion editors to Tanglewood on July 15.

Miss Lang attended Centennial School and West Side Junior High in Little Rock before moving with her family to Hot Springs. She has always been interested in music and is studying orchestra and chamber music at the Center. She studied in Little Rock with Wilbur Shoemaker and Artur Ax, and has played with the Arkansas Symphony.

She has given numerous recitals and has appeared as soloist with the Rochester Civic Orchestra. She will play with the Rochester Philharmonic Orchestra next season, under the direction of Erich Leinsdorf.

She has three hours each day at the Berkshire Music Center in both orchestra and chamber music. She enjoys every minute of her Tanglewood stay, she says, because it's like a vacation. She expects to return to Arkansas August 12, for a visit with her parents in Hot Springs.

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POST
JUN 12 1951

SHARING WORK AT FESTIVAL

Munch, Bernstein and Copland at Lenox

BY WARREN STOREY SMITH

Charles Munch, Leonard Bernstein and composer Aaron Copland will, in their various ways, take over the duties of the late Dr. Serge Koussevitzky at Tanglewood this summer. The present music director of the Boston Symphony, who had planned to conduct the first five concerts of the Berkshire Festival proper, from Thursday, July 26, through Saturday evening, Aug. 4, will also conduct the two final concerts on Aug. 11 and 12.

Leonard Bernstein, who was to have had a leave of absence from Tanglewood this summer, is returning from Mexico to take over Dr. Koussevitzky's conducting classes at the Berkshire Music Centre. As a memorial to Koussevitzky, he will conduct Thursday evening, Aug. 9, as the seventh concert of the festival, the scheduled performance of Beethoven's Missa Solemnis, which was to have been directed by Koussevitzky. Eleazar de Carvalho still retains his concert of Sunday afternoon, Aug. 5. All program details will be announced later. As assistant director of the Music Center, Mr. Copeland, who is now at the American Academy in Rome, will assume the administrative duties of the school, whose activities will continue unchanged.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
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This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH
JUN 13 1951

JUL 28 1951

STAND REVERENTLY SILENT

Tanglewood Audience Hears Music In Honor Of The Late Koussevitsky

Lennox, Mass., July 28 (AP)—Instead of the customary applause some 6,000 persons stood reverently silent Thursday night when Charles Munch, Boston symphony orchestra conductor, concluded his first piece at opening of the Berkshire music festival.

The piece was Mozart's Masonic funeral music, played in honor of the late Serge Koussevitzky.

It was the 77th anniversary of Koussevitzky's birth and the first time he missed the opening of the concerts at Tanglewood's shed since it became a center of music 13 seasons ago.

Munch asked the audience not to applaud and suggested that moment of silence be observed, instead.

Mrs. Olga Koussevitzky, widow of the famed conductor who died last month, was in the box section of the big music shed during the first half of the program.

This Clipping From
BRIDGEPORT, CONN.
POST
AUG 3 - 1951

Bare Legs Barred At Music Festival

LENOX, Mass., Aug. 3.—(AP) From now on bare legs will not be permitted at the Summer concerts given here by the Boston Symphony orchestra.

Thomas B. Perry, Jr., executive secretary of the Berkshire Music Festival, said last night ushers will hand out wrap-around skirts to women who show up in shorts.

Tanglewood officials also said they would "prefer" that women not attend the concerts in slacks either.

WORCESTER, MASS.
GAZETTE & POST
JUL 27 1951

Tanglewood in Silent Tribute to Koussevitzky

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SMOLOVER TO SING

Raymond Smolover, cantor and music director of the Jewish Community Center of White Plains, has been invited to appear with the Boston Symphony Orchestra as tenor soloist at the Bach Festival at the Tanglewood Berkshire Music Center. He will sing the role of "Midas" in Bach's "Phoebus and Pan." He will also perform major tenor roles with the Tanglewood Opera Theater.

This Clipping From
EL DORADO, ARK.
TIMES
JUN 6 1951

World Of Music

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[160]

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Tel. CHelsea 3-8860
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SUN
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Vice Chairman Michael T. Kelleher said, however, that "though the cause is appealing, the show is the thing. Fiedler's Fenway festival with many guests, including America's favorite composer, Richard Rodgers, will truly be some enchanted evening." A master of ceremonies from the show world, and famous soloists, are yet to be announced.

Recently Arthur Fiedler met with Joe Cronin at Fenway park, tested acoustics and made arrangements in which Fenway park and the city of Boston will participate to provide the necessary stage, lighting and amplification, and whatever is needed to give the audience full enjoyment from this gala benefit.

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ST. LOUIS, MO.
GLOBE-DEMOCRAT
JUN 17 1951

U. S. Tax on Symphony Tickets May Be Ended

By FRANCIS A. KLEIN

Cheering news has been received by the directors of the St. Louis Symphony Orchestra, who still face a deficit of some $40,000 but who are courageously going ahead with plans for a full-scale 1951-52 season.

The news was that the House Ways and Means Committee in Washington has given final approval to a bill exempting symphonies and other non-profit institutions from the 20 per cent federal admissions tax.

This is the climax of a year-long effort by the St. Louis orchestra and other similar groups throughout the country to get this tax removed. Those battling for the remission were swift to warn, however, that the fight is not yet won, and that renewed reminders to Representatives and Senators are needed to assure ultimate success.

The bill must now come before the House, where it can't be amended and where passage is regarded as certain. Then it goes to the Senate Finance Committee, which is expected to open hearings upon it early next month. If favorable action can be obtained here, then the measure, looked upon as a financial life-saver for struggling musical organizations all over the United States, will follow the usual legislative procedure until it becomes law.

APPEAL TO PUBLIC

Backers of the bill, here and elsewhere, are hopeful that this can be done by Steptember, in time to be of some help in relieving the monetary gloom and the rather bleak outlook for symphony groups in general. That's why they are urging a renewed campaign on the part of the public to bring to the attention of the legislators the vital need for this financial shot-in-the-arm for serious music.

As an illustration of what it means in St. Louis, here are a few figures: In the 1947-48 season, the federal admissions tax take from the Symphony was $56,667. The following season it was $44,490, and the next year $60,374. In each of those seasons, the Metropolitan Opera helped swell receipts, and, of course, tax revenues. Without the Met, in the 1950-51 season just past, the St. Louis Symphony paid $25,724 in admissions taxes. It's even worse in other cities. Boston's Symphony, for example, paid $150,000 last year, and a total of more than $1,000,000 since the tax was imposed in World War II.

In virtually every other country, the government not only does not tax symphony societies, but on the contrary it subsidizes them. Subsidies are not asked here; only relief from a tax which has become burdensome to the point of being unbearable.

The problem of deficits isn't peculiar to St. Louis by any means. At least 300 communities of varying size throughout the country each recognize the same acute dilemma in its symphony society. Audiences which attend the concerts represent a complete cross-section at every income level of those who enjoy music and who at the same time obtain its educational benefits. Relief from the tax burden would be of relatively greater benefit to the many smaller orchestral associations who

continued life is in delicate balance from year to year.

Directors of these groups haven't been idle and lazy and willing for Uncle Sam to do it all. They have tapped every source of additional revenue they could think of, including radio broadcasts, phonograph record royalties, motion pictures, program ads, and others. It's not enough. Pay rolls and maintenance costs have increased enormously and so have the deficits.

It can be asked: If symphonies are exempt from admission taxes, why not amusements, too? The question should anwer itself. Amusements are for profit; they are supported by a transient box office attraction which varies in appeal with the showmanship of the enterprise. The cultural concert, on the other hand, has to look for a year-to-year subscriber who takes up some of the slack for those who can afford to go only occasionally.

Symphony societies are, without dissent, the fount and mainspring of cultural life in America. This nation has taken world leadership in it, the only one of the many arts where it can claim that distinction. We can realize what that means when we look back a few years and remember that all such things carried a European label. Now millions of Americans, everywhere, profit by concerts given by 300 symphony orchestras. Those for children given at low or no cost, form an integral part of the musical education program of our schools. The orchestras are the source of the teaching staffs of our schools and colleges.

END OF RESOURCES

In all of this, the St. Louis Symphony Society, the second oldest in the nation, has played a leading part. For generations it has contributed generously to the cultural life not only of this community but also through its travels in many parts of the country. It has brought world-renowned artists here, and world-famed organizations, including the Metropolitan Opera, the Ballet Russe, Symphony of Fashio and many, many more.

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When the admissions tax repeal bill goes before the Senate Finance Committee, a symphony group will be on hand to urge its merits. This group consists of William Zalken, manager of the St. Louis Symphony; George E. Judd of the Boston Symphony; Arthur J. Gaines of the Minneapolis Symphony, and Mrs. Helen M. Thompson of Charleston, W. Va., executive secretary of the American Symphonic Orchestra League, which represents more than 600 semi-professional and amateur orchestras in the United States.

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COURANT
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Gifts of $80,000 reduced the deficit to $200,000, "which pretty much eliminated all our available reserves," according to Oliver Wolcott, chairman of the board. Wolcott said that had the government rescinded the admission taxes on orchestras the deficit would have been wiped out.

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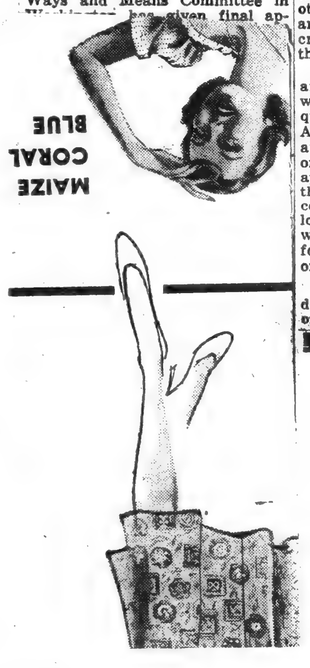

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MORNING GLOBE
JUN 7 1951

Natural Beauty of Berkshire Hills Delights Tourists

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Fine hotels, inns, camps, roadside cabins, ranches and guest homes are equipped to handle every social requirement and budget limitation.

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Well known stars of stage and screen appear at the Stockbridge Playhouse, where under the direction of William Miles the drama school stages productions from mid-June until September.

Nature lovers will find delight in the Pleasant Valley bird and wild flower sanctuary, Lenox; Bartholomews Cobble, Ashley Falls, or Greylock Memorial atop Mt. Greylock, highest point in the state.

The Mohawk Trail — North Adams to Greenfield; Taconic Trail—Pittsfield to Troy, N. Y.; Berkshire Trail — Pittsfield to Northampton; Skyline Trail, east from Hinsdale, and Knox Trail, east from Great Barrington, offer panoramic thrills of nature to the motorist. Good roads run through the entire area and several picnic grounds may be found along each trail.

Trout fishing extends through July 31, and the Framington, Konkapot, Clam, Buck, Green, Housatonic and Williams Rivers are among the Commonwealth's finest for trout fishing. Scores of smaller streams are well stocked. Black bass, pickerel and panfish are plentiful and the season extends through the Fall on all species save trout.

Cir. (D 118,632) (S 97,382)
This Clipping From
BROOKLYN, N. Y.
EAGLE
JUN 17 1951

Massachusetts Hills And Beaches Beckon

By LENOX E. BIGELOW

Massachusetts' vacation and holiday resources are tailored to many needs. From the hundreds of beaches along an 1,800-mile coastline to the verdant rolling Berkshire Hills at its western extremity, the Bay State's many and varied recreational activities are easily accessible by good highways, by train, bus or airline.

Comfortable accommodations line its shore, offering salt water sport and opportunities for seclusion and relaxation. Hundreds of miles of beaches, ocean sport fishing, yachting and boating of every description, plus many evening diversions, may be enjoyed from Salisbury Beach, southward on the North Shore, the South Shore, Cape Cod, and Martha's Vineyard and Nantucket Islands.

Cape Cod and the islands offer ideal Summer weather with water temperatures of 60 to 70 degrees.

The greater Boston region has many historic landmarks and literary shrines, plus some of the country's great institutions of learning and culture. Add to this two major league baseball parks, running horse and greyhound race tracks, night clubs, famous eating places and outstanding entertainment attractions.

The Berkshire Hills and adjacent Pioneer Valley have charms equally attractive. Of international fame the Tanglewood Music Festival at Lenox will be conducted by the Boston Symphony Orchestra, beginning July 2 and extending through Aug. 12, with a series of concerts of works by the great masters as well as many other activities.

Fine golf courses extend guest privileges to visitors. Summer theaters are in every vacation region with repertory productions.

Facilities for camping and trailer sites are available in the State forests and parks, where also may be found hundreds of fireplace picnic sites, bridle and hiking trails, swimming and fishing.

The salt water sport fishing is tops for a variety of species. Ipswich Bay and Cape Cod waters swarm with giant and school tuna. Surfcasting or trolling for striped bass and bluefish is fine. White marlin and swordfish are found in increasing numbers in offshore waters south of Cape Cod, while ground fishing is good all along the coast.

Hospitable lodgings are available to fit every purse and social requirement.

This Clipping From
SPARTANSBURG, S. C.
HERALD
JUN 17 1951

Winthrop Sets Music Courses

ROCK HILL. — Two New York musicians rated high among American artists will conduct special courses at the Winthrop College summer school.

Dr. Edwin Hughes, pianist and composer, will conduct Winthrop's 19th annual master class in piano, a four-weeks course for advanced pianists.

Hugh Ross, choral and orchestra conductor, will direct a two-weeks choir and choral workshop, and conduct a 100-voice demonstration chorus.

BOTH COURSES will begin Monday with registration scheduled for 11 a.m. in the Winthrop administration building. Qualified applicants desiring to take either course for credit may be admitted through Wednesday.

A series of piano recitals by master class pupils and a two-piano concert by Dr. Hughes and his wife, Jewel Bethany Hughes, will highlight the master class. Dates will be announced later.

Climaxing the choral workshop, the demonstration chorus of 100 selected voices will appear in concert Sunday, June 24. The recitals and concerts will be open to the public.

Dr. Hughes, teaching piano in New York City for many years, has been associated with the Winthrop summer school since 1932. A composer and editor-arranger of pianomusic, he was formerly editor-in-chief for piano music of G. Schirmer Inc., noted publishing firm of New York.

Since his New York debut in 1917, Hughes has appeared as recitalist and soloist with orchestras in the principal music centers of America and Europe. In 1933 he and Mrs. Hughes gave the first White House musicale under the Roosevelt administration. For patriotic services as expert consultant on music during World War II, the War and Navy departments awarded him a citation in 1946.

HUGH ROSS, born in England, has directed the Schola Cantorum in New York since 1927. He is noted as an organist and pianist as well as a choral and orchestra conductor.

As assistant conductor to Maestro Arturo Toscanini, Ross presented the choral portions of the New York Philharmonic Symphony orchestra concerts during 1929-34. He produced and conducted at the New York World's Fair a pageant of 1,000 singers, dancers and musicians.

Last summer Ross taught the first Winthrop choral workshop and conducted choral groups at the famous Tanglewood summer music festival, directed by the late Conductor Serge A. Koussevitzky. Ross has appeared as guest conductor with leading British and American orchestras.

PHILLIPSBURG, N.J
PHILLIPSBURGER
5/24/51

★ ★ ★

Music

Music has this in common with hamburger sandwiches—it tastes even better outdoors than in, especially in the proper surroundings. Many a time we have gone to what a good many folks consider the stuffy confines of Carnegie Hall, in New York, to hear the Philharmonic, and, of course, have enjoyed it but we never enjoyed, for example, Beethoven's Pastoral Symphony in Carnegie as much as we did hearing it in the Lewisohn Stadium, under the wide and starry sky, and with the traffic light over by City College blinking red and green at us, and even with the airplanes passing overhead. The same thing is true of the music of the Philadelphia Symphony when it plays during the Summer months in Robin Hood's Dell, or the Boston Symphony during its magnificent music festival up in the mountains. There is something about music and the open country which seems to fit. Handel's "Water Music" sounds a lot better played outdoors than indoors, and "Eine Kleine Nacht Muzik" sounds almost like another composition when played with the stars and the moon overhead, and the night wind blowing gently upon one.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 6 - 1951

Berkshire Music Festival Opens Season at Tanglewood Tomorrow

Charles Munch, music director of the Boston Symphony orchestra, will lift his baton in the theater music hall at Tanglewood, Lenox, tomorrow evening to open the 1951 series of Berkshire Symphonic festival concerts.

Tomorrow evening Dr. Munch will conduct the first of the six preliminary concerts by small groups of musicians from the Boston orchestra devoted to the works of Bach, Mozart and Haydn. They will be given on Saturday evenings at 8.15 o'clock and Sunday afternoons at 3 o'clock in three successive week-ends. Then will follow the nine major festival concerts in the music shed by the full Boston orchestra on successive Thursday and Saturday evenings and Sunday afternoons.

Dr. Munch, in conducting the Bach-Mozart-Haydn series, will be taking over a duty which his predecessor in the Boston orchestra, Serge Koussevitzky, had reserved for himself. Besides directing those six concerts Dr. Koussevitzky had planned also to conduct the final series of three major festival concerts and also to direct the Berkshire Music center which he founded nine years ago at Tanglewood. After his death, Dr. Munch cut short a European tour to return and take over the festival concerts Dr. Koussevitzky was to have conducted.

The program on Saturday evening will be devoted to Bach's works and will include the second, third, fourth and sixth Brandenburg concertos and the concerto for three pianos in C major. Irving Fine, Bernard Zighera and Ralph Berkowitz will be the piano soloists. Sunday afternoon's Bach concert will open with the "Der Zufriedengestellte Aeolus" cantata in which Hugh Ross will conduct the Berkshire Music center chorus, followed by three-piano concerto in D minor with Mr. Fine, Mr. Zighera and Mr. Berkowitz again serving as soloists, and the Magnificat in D.

Next week will be devoted to Haydn works and the following week-end to Mozart music.

This Clipping From
BIDDEFORD, ME.
JOURNAL
JUN 4 - 1951

Three Features Supplement Concert Association Program

The York County Concert association today announced that arrangements have been made to schedule Boris Goldovsky, the Metropolitan Opera broadcast commentator, for its coming season. With Goldovsky's unique personality, engaging sense of humor and rare virtuoso, his concert promises to be one of the highlights of the season. As a commentator, Mr. Goldovsky is in a class by himself, and not merely because of his charm of manner. He plays piece after piece during his concerts, tastefully and persuasively as you could wish. His little dabs of information add up to a portrait or a picture, and generally a very vivid one.

Miss Adele Addison, a young negro soprano, who in the few years since her graduation from Westminster Choir college in 1946 astonished the music world, is also to be included in what will be an exceptionally well-balanced program for the second season of the York County Concert association.

This past season Miss Addison sang three times as soloist with the Boston Symphony orchestra in Boston and at the Berkshire Music festival in Tanglewood, under the direction of three such eminent conductors as Koussevetsky, Charles Munch and Leonard Bernstein. This coming season, in addition to performances as soloist with orchestra and in opera, Miss Addison will appear in recitals on her first coast-to-coast tour. In three short years she has more than justified the opinion of the music critic of the Boston Herald when he first heard her in 1947: "She is potentially one of the greatest singers to appear so far in America—the name is Adele Addison, soprano. Mark it down."

The Berkshire Woodwind ensemble, members of the Boston Symphony orchestra, will offer one of the most delightful concerts of the season. The ensemble includes the ute, oboe, clarinet, bassoon and French horn. Such concerts have become increasingly rare in chamber music and will be a joy tonally to hear. The Berkshire Woodwind ensemble plays with purity and with exceptional skill and will serve to refresh minds of the tonal beauty of a woodwind ensemble, a fact we are apt to forget because it is heard alone so rarely.

The brilliant two-piano team, Luboshut and Nemenoff, has been announced previously. A fifth concert will be announced as soon as final arrangements are made.

The general public may inquire about membership subscriptions by calling Mrs. George D. Love, 121 North street, Saco.

This Clipping From
RIVERSIDE, CAL.
PRESS
MAY 31 1951

In the World of Music

Festivals Galore

It's going to be a big summer music-wise, with "festivals" dotting the country and special summer concerts in the cities.

The Berkshire Festival at Tanglewood, Mass., the best known of the yearly off-season events, will open July 7 with Serge Koussevitzky, its founder, conducting the Boston Symphony. A special production of Tchaikowsky's opera, "Pique Dame," is scheduled.

This year Charles Munch, his successor as regular conductor of the Boston Orchestra, will share the conductorial assignment for the first time. Eleazar de Carvolho, the Brazilian musician, will be a guest conductor.

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BOSTON, MASS.
MORNING GLOBE
JUN 9 - 1951

Dr. Koussevitzky Buried Near Beloved Tanglewood

By CYRUS DURGIN

LENOX, June 8—Dr. Serge Koussevitzky was laid to final rest at 11:30 this morning in the little cemetery adjoining the Congregational Church on the Hill. His grave is on a velvety green southward slope, under the shade of a large maple tree, only a few miles from Tanglewood and his Summer home, Serenak, he loved so well.

Final services were conducted for the conductor-emeritus of the Boston Symphony Orchestra by Rev. J. Herbert Owen, pastor of the church, and Bishop John, head of the Russian Orthodox Church in America who yesterday participated in the services at the Church of the Advent in Boston.

The contrast between this simple, brief service in Lenox and the color and pomp of the funeral in the Church of the Advent was considerable. In a way it symbolized in reverse the career of Dr. Koussevitzsky, who, born in obscurity and poverty in Tver, North Russia, 76 years ago, became a wealthy man and an artist known and admired the civilized world over.

Townsfolk in Tribute

The small white-clapboarded church, simply decorated and sunny, heated against the chill of morning by a single old-fashioned black stove, was nearly filled. Relatives and friends came from various places far away, and townsfolk who either had been associated in the multiple activities of the Tanglewood Festivals and the Berkshire Music Center, or simply had enjoyed the music Dr. Koussevitzky had made here for 14 Summers, were present.

As at the Boston services nearly 24 hours before, there was no eulogy. The nearest approach to sentiments praising the character and work of Dr. Koussevitzky were to be found in Rev. Mr. Owen's quotation of Walter Savage Landor's poem, "On Music," and in the clergyman's own poem, "My Tent Is Folded." Rev. Mr. Owen also read excerpts from an address on the relationship between church and music which Dr. Koussevitzky had delivered in 1944 at anniversary ceremonies of the Church on the Hill. The service began with the consoling words of the 121st, 103d and 23d Psalms.

When Rev. Mr. Owen finished, Bishop John, who had been seated with the Congregational clergyman on the flower-banked dais, walked slowly and with solemnity down the few steps to the mahogany casket, blanketed with white flowers and standing between lighted candles. In his low but musical voice the Bishop intoned the half-spoken, half-chanted Russian ritual for the dead.

This morning Bishop John wore not the flowing purple robe of yesterday's service at the Church of the Advent, but simple black headpiece and cassock, with a broad white and yellow stole. Rev. Mr. Owen was clad in black cassock with the orange and scarlet bordered hood of his divinity degree.

Wife Extinguishes Candle

The procession of mourners filed out of the church, down the granite steps, turning right to follow the graveled path a few yards westward to the open grave under the spreading maple tree. The morning was bright and sunny, if cool, the sky that wonderful soft blue and the vegetation that splendid green of the Berkshires in Spring. It was a comforting day for a home-coming.

At the grave, Bishop John intoned softly a last prayer, as the conductor's widow, Mrs. Olga Naumoff Koussevitzky, heavily veiled in black, stood with the two clergymen, a lighted candle in her hand. She knelt in a last prayer, the Bishop threw a small handful of Berkshire earth upon the casket, in symbol of the body's return to dust. Mrs. Koussevitzky likewise scattered a handful of earth, extinguished her candle, and the mortal form of Serge Koussevitzky was returned to the bosom of Nature whence he came.

The honorary bearers were Ruggi Berkowitz and T. F. Perry of the Berkshire Music Center; Louis Speyer and James Stagliano of the Boston Symphony Orchestra; Dr. Forsley, Koussevitzky's physician in Lenox; Lester Roberts and Jay Rosenfeld, music critic of the Berkshire Eagle.

Festival To Be As He Planned

Mrs. Koussevitzky and the funeral party accompanying the body from Boston arrived in Lenox last evening, going directly to the Church on the Hill where the casket remained during the night. The casket was not opened. She spent the night at the Koussevitzky Summer home, Serenak, which nestles high in the hills overlooking Tanglewood, and where she and Dr. Koussevitzky had been married by Rev. Mr. Owen in August, 1947. She again went to Serenak following the services.

Among mourners at the services were Canon Anson Phelps Stokes of the Episcopal Church, Mr. and Mrs. Olin Downes, Conductor Leonard Bernstein, Harold Spivacke of the music division of the Library of Congress, Mrs. Jane Thaw, Dr. Ruth Anshen Brodsky, the writer; Betty Bean, vice-president of the music publishing firm of Boosey and Hawkes, Dr. Margaret Grant of the U.N., Composer Arthur Lourie and Michael Kachouk, Koussevitzky's manager.

It is said that the Berkshire Festival this summer will follow Koussevitzky's planned outline and carry out his expressed wishes for the program which he had formulated. Tchaikovsky's opera "Pique Dame," which Dr. Koussevitzky was to have conducted, will be presented as a memorial to him.

CASKET OF SERGE KOUSSEVITZKY descends into earth on grounds of Church on the Hill, Lenox, only a few miles from Tanglewood where he formed the famed Berkshire Music Center.

BOSTON, MASS.
HERALD
JUN 10 1951

Oceans of Honor

Serge Koussevitzky stopped the Boston Symphony Orchestra during a rehearsal one day—as was his custom—and he said: "Gentlemen, I want that you should give mé an ocean of sound."

Although the ocean of sound that was the living music of Serge Koussevitzky is now stilled forever, the memory and the works of this Russian-born genius are permanently established in the hearts and minds of musical people the world over.

His achievements were no less than immense. It was his vision to re-create in "oceans of sound" the music of the masters and, unlike Toscanini, who may have overshadowed him in international reputation, he was without limitations: his boundless musical capacity made it possible for him to traverse with conviction and authority the music of every age, nation, race, school and style.

To do this, however, he had to have a great instrument, and he fashioned the Boston Symphony Orchestra into a musical ensemble of unparalleled sensitivity and virtuosity. For 25 years, as the reputation of the Boston orchestra grew, he worked with unimaginable vigor, driving himself harder than he ever drove his men to polish, to refine, to make ever more brilliant and responsive the great instrument at his disposal.

This, the Boston Symphony Orchestra, was the outward sign of his genius. There was, however, much more. For only history can tell what he did for contemporary music in commissioning, publishing, performing and repeating the works of living musicians. "There must be new music if there is to be old music," he said, and he played it, no matter what the criticism. If he had particular faith in it, as he had for Shostakovitch's Fifth Symphony, he repeated it again and again regardless of its reception. "It will live," he would say with great confidence—and he was right.

His influence on the making of artistic symphonic programs was enormous. For him the era of slight overtures, Bach transcriptions and musical popsicles in general was over. He developed the unique seating arrangement of the orchestra and created the famous "Koussevitzky" tone combining incandescent radiance with extraordinary urgency. More than this, in creating the Tanglewood Festival and later the Berkshire Music Center with all their diverse concert and student activities, he began a tradition that is already spreading its influence around the western world. And in founding the great Koussevitzky Musical Foundation in memory of his wife, Natalie, he guaranteed the perpetuation of commissions and grants to deserving composers and musicians.

This was, in all too brief form, his work. But Boston in particular owes him a debt of gratitude it can never pay. For, in a day when Boston had lost its right to be called the Athens of America, when Boston was the scapegoat for jokes about censors, jail-bird mayors and multi-million-dollar robberies, one thing remained beyond reproach, acclaimed and envied the world over. This was the Boston Symphony Orchestra. With it Serge Koussevitzky not only produced oceans of sound for Boston, but oceans of honor. Today, as he lies at last in the green hills of the Berkshires in a foster land he loved with all the fierce devotion he had for music, we pause to honor him.

Monitor July 7, 1951

Central City Festival—

Dynamic Center of Music Attracts Growing Interest

By Miles Kastendieck

Central City, Colo.

What the Berkshire Festival is to the East, the Central City Festival must be to the West.

Up here, 8,500 feet above sea level and 40 miles west of Denver, the Central City Opera House Association has created a dynamic center of music and drama during July and August which apparently grows in drawing power every year. The historic mining community attracted 265,000 persons a year ago, not all of whom co[uld] crowd into the quaint, g[ilded] Opera House which seats people at each perfo[rmance] the four-week op[era season] now establish[ed] after the [Festival] from

and its sweetness may have been made even more apparent because Dr. Nagy tried to contrast the feuding element of the Montague and the Capulets with the ten[der] music. Cutting the opera [to] one-third proved an a[dvantage] though it did not alw[ays] dramatic continuit[y] tention to the [principal] Gounod's te[nder] thus eme[rges] able it[self] e[ffectively]

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This Clipping From
BOSTON, MASS.
HERALD
JUN 17 1951

For Variety in Your Vacation Visit Historic Massachusetts

Islands of Nantucket and Martha's Vineyard Big Attractions for Visitors

Whatever you seek in whatever length of time you have for your vacation this year, the areas surrounding Boston are certain to fulfill your desires. Here in compact array are chapters from the last 300 years of American History.

Shadows of the most modern skyscrapers, department stores and hotels fall across landmarks of the nation's earliest days. In the immediate vicinity too, stand some 200 colleges and universities, establishing the section as one of the world's cultural meccas.

Concord, Lexington, Salem, Marblehead, Gloucester, Plymouth, Quincy, Sudbury—a roll call of America's literary and historic shrines is but a short drive from Boston proper. In the city itself, the Swan Boats float leisurely around the Frog Pond in the Public Garden. Music of the masters is played on the Charles River Esplanade by some of the world's finest musicians on summer evenings.

Boston's sky line can be seen from the small craft that sail along the Charles from the foot of Beacon Hill to the shores of the Harvard campus. Beacon Hill itself, Faneuil Hall, King's Chapel, Old North Church, several early burial grounds—each tell a vivid tale in the story of our country's history—the Boston Fish Pier, T-Wharf, fishing trawlers and ocean liners, sea-food and artists' studios, all are rich in American lore.

Across the Charles lies Cambridge, seat of Harvard University, Massachusetts Institute of Technology and Radcliffe College. Along Brattle Street stand stately residences known in earlier days as "Tory Row," and at the foot of the street is the "Cemetery of Poets" containing the graves of Henry Wadsworth Longfellow, James Russell Lowell, Oliver Wendell Holmes and Phillips Brooks.

No visitor should miss Wayside Inn at Sudbury, restored by Henry Ford, with the Little Red School House, the blacksmith's shop and the old grist mill which still makes waterground grain. Delicious meals may be obtained at the Inn, known in bygone days as Red Horse Tavern.

On Boston's North Shore there is yachting at Marblehead, colonial pastorals at Swampscott and Nahant, the Witch House and the House of Seven Gables at Salem. To the South of Boston, Quincy, the home of the President Adams; Hingham, Cohasset and Scituate radiate New England charm. The entire landscape from Boston to Cape Cod is dotted with restaurants, inns and taverns. Accommodations are plentiful, ranged in prices to meet every vacationer's budget.

FLAWWLESS BEACHES

A short ferry trip off southeastern Massachusetts lie the islands of Martha's Vineyard and Nantucket. The ferry will transport your auto. Both islands have airline connections with Boston.

The islands are treasures of a bygone era. All the adventurous atmosphere of the whaling era is retained amid sand dunes, cobblestone streets, green fairways and multi-colored gardens. Guest homes and fine hotels are plentiful, operating on both American and European plans.

Hardest thing to find on Martha's Vineyard is a dull moment. Flawless beaches are everywhere in a setting of golden sunshine, white sails and blue skies.

Summer theaters boast casts with topflight Broadway and Hollywood stars. There is dancing to the leading orchestras nightly. Antique shops on the island are known far and wide, and browsing through well-stocked shops is encouraged.

The 100 square mile triangle of the Vineyard has six towns, all connected by smooth state roads. Commercial center is Vineyard Haven; Oak Bluffs, the amusement and carnival area; and Edgartown, the residential section.

Cycling is the most popular means of transportation for both young and old. Three golf courses, two yacht clubs, excellent saddle horses, and fine tennis courts are available. Surf bathing in waters warmed by the Gulf Stream is unsurpassed. Fishing in still lagoons and inland ponds, or battling swordfish and tuna far from shore round out the summer sports.

Gay Head on the southern tip of the island has 200 foot cliffs that drop to the sea from a storm-weathered lighthouse, presenting a picture of natural beauty. Here dwell the remaining members of the Wampanoag Indian Tribe.

Nantucket is a mecca of world charm and Romance. Redolent with atmosphere of swashbuckling days of whalers, the island has one of the world's finest whaling museums. It is housed in a former whale oil and candle factory. In it is preserved an invaluable collection of ship's logs, covered whalebone and other objects of the industry.

Weather worn wharfs are still peopled with old-timers who tell tales of the days of "iron men and wooden ships. The homes of these early seafarers will forever intrigue and excite the visitor. Stately mansions border tree shaded streets. The "widow's walks" along the roofs tell of seamen's wives awatching for their husbands' return. These mansions have stood for hundreds of years, built with profits from the sale of sperm oil.

Whatever the season, vacationists are lured to the natural beauties of the Berkshire Hills in western Massachusetts. The first vision of the unspoiled charm of the rolling hills is an unforgettable thrill.

Fine hotels, inns, camps, roadside cabins, ranches and guest homes are equipped to handle every social requirement and budget limitation.

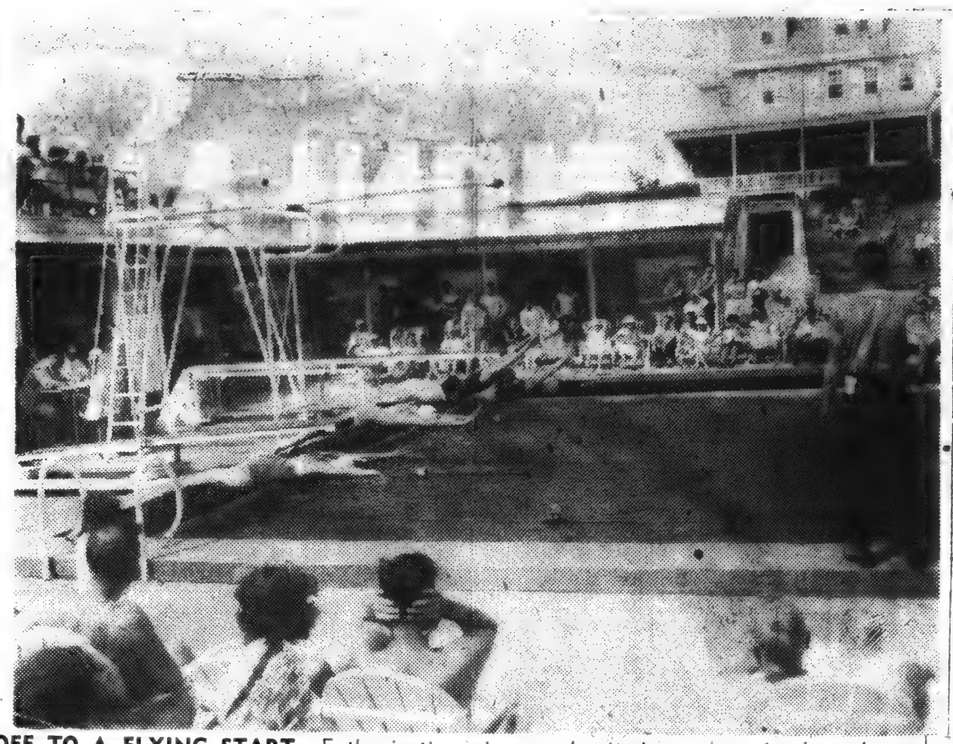
Facilities for swimming, sailing, fishing, riding, golfing, hiking, tennis and many other spectator sports abound in this district.

The Berkshires offer 15 State Forests and Parks, each with its individual interest. An early morning horseback ride through mountain and valley scenes of unsurpassed beauty, along endless mountain trails and picnic spots in woodland will be a cherished memory. For golf enthusiasts there are 18 beautiful courses.

For those whose interests are cultural the famous Berkshire Music Festival is held each summer. This year it will be held under the direction of [illegible] Munch from July 2 to Aug. 12. The Boston Symphony Orchestra will give a series of concerts in Tanglewood, most of them scheduled for the weekends.

Well known stars of stage and screen appear at the Stockbridge Playhouse where, under the direction of William Miles, the drama school stages productions from mid-June until September.

Nature lovers will find [illegible] in the Pleasant Valley Bird and Wild Flower Sanctuary, Lenox, Bartholomew's Cobble, Ashley Falls, or Greylock Memorial at Mt. Greylock highest point in the state.



OFF TO A FLYING START—Enthusiastic swimmers beginning a race in the salt water pool at the Cape Codder Hotel, Falmouth, Cape Cod.

This News Item appeared
-in the
NEW YORK
Journal-American
MAY 27 1951

ONE OF THE BIG 10 TRAVEL CLUB NEWSPAPERS

Into the homes of 725,000 Families Daily and 1,105,000 on Sunday

Cultural Clam Bake

Musicians, Artists, Writers on Loose At Resort Centers for Vacation Season

By DON SHORT

CULTURE (pronounced "kultshuh") is again being hammered into the touseled little heads of America's sleepy vacationists, who actually want nothing more than a chance to doze in some bosky dell and forget about the world of telephone bells and typewriters and nasty looks from the boss.

Neverthless, you are going to be exposed to something enlightening and educational—perhaps even artistic (who knows?) — no matter where your wanderlusting footsteps take you this Summer. The long-hairs have been messing around with the fun program again. They are going to see to it that you do not waste those two or three precious weeks on the silly business of just having a good time. You are going to be uplifted and enlightened and they are NOT talking about brassieres and light bulbs.

The omnipresent Associated Press has come up with a round-up of cultural activities associated with vacations. The list is overpowering.

The Boston Symphony Orchestra, which annually conducts a music lovers' stampede at a place called Tanglewood in the beautiful Berkshires of Massachusetts, will be throwing opera to the Summer winds this year. The sharp and flat fans are also expected to study during the Tanglewood Festival and there will be a special course for music teachers, as well as plenty of brain exercise for students. The whole business is scheduled for July 7 to August 12.

Terpsichore will also return to its natural element, the open fields and daisy-dotted dales, with the Jacob's Pillow dance festival in Becket. Oddly, this one, too, is in the balmy Berkshires. Among the leapers and lopers who will be expressing themselves between the dates of July 2 and Sept. 2 will be Ted Shawn and Ruth St. Denis. Whether you want to dance or not, the thing ought to make some pretty good snapshot material.

* * *

Marlboro College in Vermont has slated a plush sort of thing to which only "very advanced" musicians need apply. The dates are July 1 to Aug. 18. I was terribly impressed upon learning that director of the course is Rudolf Serkin, a pianist, who will be assisted by old violin recital partner, Adolf Busch. It seemed, at first glance, to be a nice arrangement; the piano-player bringing in his old violin recital partner to share in the Summer swag. One might imagine Harry Truman, at some distant date, conducting the course at Marlboro and bringing in Harry Vaughn to run the cash register or count the deep freezes or something. Then I learned that brother Busch is brother Serkin's father-in-law and all my dreams vanished.

You will be delighted to know, I am sure, that good old Marlboro (no relation to any cigarette) will also have the Moyse Trio on hand this Summer. This also on the authority of the Associated Press. Marcel Moyse is described as one of the world's greatest flute players. I never knew they rated things like that on an Olympic scale, but there he is and you've got to take Marcel whether he sounds like a permanent wave or not.

Marcel's son, Louis, is a pianist and Mrs. Louis Moyse is the former Blance Honegger! There! The cat is out of the bag and I hope you are flabbergasted. That is the way the AP played it and they furnished the information that she is the niece of a French composer and will teach violin and viola at Marlboro.

Last Summer, reports the AP, the music school at Marlboro had a Bach festival and there will probably be a series of public concerts this season. Wagging a figurative finger, good old AP quoted a Marlboro College official as saying,, "Musicians can't possibly get together wtihout giving concerts."

* * *

Marlboro will also sponsor a fiction writers' conference, Aug. 19 to Sept. 1. Your ticket of admission will be a manuscript. Anyone desiring an admission ticket may contact this leaning tower of wanderlust wisdom. I got a couple hundred of the things kicking around and none of them will ever see the light of day unless someone uses them as a ticket to get into Marlboro.

* * *

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HERALD
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Houston, Tex.
Chronicle

The Spotlight

Serious Problem: How To Replace Serge Koussevitzky?

BY ANN HOLMES
Fine Arts Editor

The recent death of Serge Kroussevitzky, the late great conductor of the Boston Symphony, brings home to us a powerful fact: the number of truly magnetic podium masters is decreasing.

HOLMES

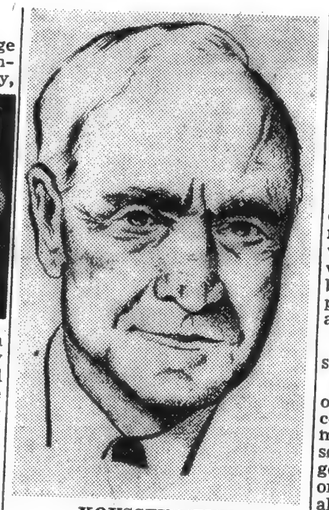
The Houston Symphony management especially has found this to be true. Serge Koussevitzky had been booked as a guest of the Houston Symphony next January 14. Many Houston people had purchased tickets for the series in which he was to appear, partly if not entirely because of the opportunity to hear and see such a distinguished master at work.

The management has announced that it will do everything within its power to replace Koussevitzky as faithfully as possible.

It is becoming rapidly clear that Koussevitzky is not precisely replaceable. The orchestra, to be sure, has several great men under consideration, and the problems of securing them for Houston when bookings have been made months ago are being solved. Subscribers to the symphony's series will not be let down; they will hear great music interpreted for them by a distinguished baton artist.

But it is of special interest just now to think about what Koussevitzky brought to his performances and—as a matter of greater interest — what he brought to the music of America.

The life of Koussevitzky was divided into three distinct periods: the Russian; the French; and the American, which has been highlighted by his 25 years as conductor of the renowned Boston Symphony.



KOUSSEVITZKY
A radiant spark

In each of these periods, the story was the same. Koussevitzky used his powers to promote the development of new composers and new music, without infringing upon the standard repertoire.

Scriabin, Debussy, Stravinsky, Honneger, Prokofiev, Roger Sessions, Aaron Copland, Frederick Converse, Roy Harris and many others could thank Koussevitzky for his efforts in promoting their interests.

But Koussevitzky himself was a man to reckon with. From the time he was seven years old he was determined to be a conductor. He reached the goal via successful performances on the bull fiddle. Indeed he was recognized as a world master of that bulky instrument.

That same determination bred in Koussevitzky a sense of discipline which he employed throughout his entire musical career, especially as a conductor. He would not tolerate mediocrity.

Even with this sense of discipline, proportion, and analysis Koussevitzky was, personally, a very beloved man. His fatherly interest in many musicians has often come to light. And in his music, too, Koussevitzky was one who felt that emotion in music was perfectly acceptable. He thus brought the balance of technical precision, intellectual analysis, and humanity to his work.

This is something that can be said of a few other conductors.

But add to this Koussevitzky's own personal magnetism, the colorful and rhythmic picture he made on the podium with his sense of beauty in conductorial gestures and his immaculate tailoring. He was a colorful personality too, as he appeared at rehearsals draped in his favorite cape. He'd shed it promptly however and attempt in his broken English to tell his musicians how to play. "Sing it, always let your music sing," he'd urge them.

Koussevitzky is gone, but what he had to say is long to be felt in the music of his many proteges. And while some of these able young men will mature into splendid musicians on their own, few will be able to transmit the spark that Koussevitzky himself brought to his music.

With the death of Koussevitzky, like that of Bernhardt, Shaw and others of the grand period of personal dynamism among our public personalities, the world loses another brilliant figure. But one of the greatest things a man could do in a lifetime, Koussevitzky did. He built a strong bridge from one epoch to another, and endowed the second epoch heavily.

MUSIC

By Miles Kastendieck

THAT the music world is the poorer because of Serge Koussevitzy's death there is no question. At 76 he was still a dynamic force. Until his final illness he was hard at work on Tchaikowsky's opera "Pique Dame" scheduled for a Tanglewood performance this Summer. The occasion would have been his debut as an opera conductor in this country.

Whatever his achievement as conductor of the Boston Symphony Orchestra for 25 years—and it was a great achievement—his significant contribution was his espousal of the contemporary composer. Ever leading the vanguard of new music, he did more for him than any other conductor during his quarter-century stewardship. It would be difficult to say whether the composers or the public are more greatly indebted to him for his contemporaneity.

That interest in something new blended constantly with something old. If his programs tended to reiterate the familiar, they nevertheless reflected the same pursuit of an ideal of perfection. Bringing the Boston Symphony to the height of refinement was only another facet of that burning zeal which sparked his whole life.

* * *

IN CHAMPIONING Sibelius and Stravinsky, then Prokofieff and Shostakovitch, he recognized the full current of European expression. His absorption in the Russian school did not deter him, however, from giving many young American composers their real impetus through premieres of their works. No other conductor has ever ventured to sponsor two complete American programs in one weekend in this city. Koussevitzky did it twice.

Yet closest to his heart was his work at Tanklewood. To him the music center there was the realization of his most cherished dream. Its success and the resplendant success of the Berkshire Festival may well remain a living monument to him.

This adopted American served his country nobly. That he made the most of his talents should be an inspiration to all.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 1 - 1951

Endowment for Center

To the Editor of THE EAGLE —

I concur heartily with every word which was expressed so ably by Miss Olive Colton on July 30.

However, I should like to go one step further and suggest that a separate Koussevitzky memorial fund should be raised to form an endowment to the Berkshire Music Center, and that this fund should be placed in a foundation to be administered according to the wishes of Mme. Koussevitzky and those of the present able directors of the Music School, so as to ensure that the ideals and aims of the great maestro may continue to be carried out in the spirit in which they were conceived.

CONSTANCE PARRISH
Curtis Hotel,
Lenox.

BOSTON, MASS.
HERALD
JUN 9 - 1951

KOUSSEVITZKY BURIED NEAR TANGLEWOOD

LENOX, June 8—Serge Koussevitzky was laid to rest today in the place he himself had chosen for his burial—beneath the shade of a large red maple tree in the beautiful Church of the Hill Cemetery here.

After simple services at the historic church, in which a Congregational minister and a Russian Orthodox bishop participated, the body of the famous maestro was lowered into its grave in the last available lot in the cemetery, which dates to 1776. The cemetery is near the Berkshire Music Center at Tanglewood, which Dr. Koussevitzky directed.

CHURCH FILLED

Several hundred close friends of the world-famous conductor-emeritus of the Boston Symphony Orchestra filled the little church for the services conducted by the minister, the Rev. J. Herbert Owen, who had officiated at Dr. Koussevitzky's marriage in 1947, and Bishop John of the Russian Orthodox church.

The Congregational clergyman opened with a reading of the 121st Psalm—"I will lift mine eyes unto the hills"—and the 23rd Psalm—"The Lord is My Shepherd." He then quoted from "Music," a poem by Walter Savage Landor, and from an address by Dr. Koussevitzky delivered from the same pulpit on the occasion of the 175th anniversary of the founding of the congregation.

At that time, Dr. Koussevitzky had said that music at all times was closely related to religion, and that through the church music had come to some of its finest fruition. To prove his point he cited Bach's D Minor Mass and Mozart's Requiem. Music, he said, had "full right to be called the Christian art."

The minister closed with a verse of his own, which he dedicated to Dr. Koussevitzky. It began: "My tent is folded, my prayer is done."

RUSSIAN SERVICE

Then Bishop John, who had been in the pulpit with the minister, descended to the body of the church and intoned the Russian service. At the grave the Russian Orthodox bishop also read the brief committal service.

At the graveside Mrs. Koussevitzky, who was attended by the young composer Leonard Bernstein, her husband's protege, held a single lighted taper as the service went on. At its conclusion she bent forward to drop a wreath on the casket and extinguished the taper. She then received the bishop's blessing and kissed his ring.

The body was brought here last night in a three-car motorcade following joint Episcopal and Russian Orthodox services at the Church of hte Advent, Boston. Because of the late hour of arrival plans for havin_ the body lie in state were abandoned.

Among those attending the services were Mr. and Mrs. Olin Downes, William Kroll, composer; Harold Spevake of the Library of Congress, Dr. Margaret Grant of the United Nations, Miss Betty Bean of New York, Canon and Mrs. Anson Phelps Stokes, Arthur Laurier, composer, and many others.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUN 8 - 1951

KOUSSEVITZKY BURIED UNDER LENOX RED MAPLE

LENOX (AP) — Serge Koussevitzky was buried today in the shade of a red maple tree—a spot he had picked out himself before he died Monday night at the age of 76. The grave is in the Church of te Hill cemetery, not far from the Berkshire Music Center which the world famous conductor-emeritus of the Boston Symphony orchestra directed. A brief Congregational service preceded the burial with the Rev. J. Herbert Owen, who united Koussevitzky and his second wife in 1947, officiating.

This Clipping From
NEW HAVEN, CONN.
REGISTER
JUN 17 1951

Koussevitzky Death Shocks Many Friends Here

The recent death of Serge Koussevitzky came as a shock to all lovers of symphonic music and particularly to those of us here in the East where past years provided us a close contact with him and the Boston Symphony Orchestra. His 25 year reign over the orchestra will ever remain as one of the most significant eras in the history of the Boston Symphony.

As a Bostonian, who was more or less initiated into the beauties of symphonic music at the Friday afternoon concerts during the conductor's early years with the orchestra, I feel something of a personal loss in his passing. It was my good fortune to be present at the concluding Berkshire Festival concert which he conducted last Summer though little did I think that it would be the last time I would see him.

Dr. Koussevitzky's death has necessitated a change in plans for this year's Festival concerts. Charles Munch, the present conductor of the Boston Orchestra, is curtailing his current European concert schedule and will return to this country early next month to open the Festival concerts on July 7. He will conduct the Bach-Haydn-Mozart programs in the Theater Concert Hall and in addition to the two weeks of Shed concerts which he was already scheduled to direct, he will assume charge of the final week of concerts.

The Berkshire Music Center, the school which Dr. Koussevitzky founded at Tanglewood, is to continue in accordance with previous plans. Leonard Bernstein, a protege of the late conductor and a close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this year. At the invitation of Mr. Munch, Mr. Bernstein will also conduct the scheduled performance of Beethoven's Missa Solemnis on Thursday evening, August 9, in memory of Dr. Koussevitzky.

Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by the late conductor.

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THE ORIGINAL
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This Clipping From
COLUMBUS, GA.
ENQUIRER
JUN 22 1951

Editorial Comment

KOUSSEVITZKY

Serge Koussevitzky is dead! He died at 77 soon after taking the Israeli orchestra around the country, and no doubt as a result of the exertions of that tour. His doctor is said to have advised against it. When he got back to Boston, the same doctor told him he could not conduct the Berkshire Festival at Tanglewood this year. To such counsel, which meant death in life to Koussevitzky he had only one word: "Impossible!" Music was the breath of life to Koussevitzky, and he made music the breath of life to millions of Americans. In no place was he more beloved than in the Capital. It is hard to sustain the thought that his spare and austere figure, weaving a spell out of whatever orchestra he had in front of him, will no longer be seen on the podium at Constitution Hall.

This genius will always be associated with the Boston Symphony. He made the group by expert consent, the finest ensemble in the world. Its magic was the magic of Serge Koussevitzky It might be invidious to compare nim with Toscanini, and we do it only to emphasize the Koussevitzky style. Toscanini is the noble Roman in his intellectual musicianship. Koussevitzky, though a Slav by birth, was Mediterranean in his spiritual quality. He had an extraordinary feeling for melody. He had it in every pore of his being, he communicated it to his orchestra, and the orchestra poured it out to their entranced audiences. He used to sing on the dais, and the people in front found themselves singing in their hearts with him. There was a sense of flow in his orchestra which you found in no other. It was the flow of a marvelous unity.

How did he get that melody, that flow, that unity? Only by hard work, by the infinite art of taking pains. This was his "efficient secret." There was the constant drill, the damned reiteration, the attention to detail—all to knit a part into the whole, to make the fabric perfect, to seek new and newer heights of perfection. In the early days his orchestra used to grumble about his never-wearying rehearsals. They came to accept them as the price of the perfection he sparked in them. It was a triumph of leadership.

The point about Koussevitzky was his gift for animating everybody around him. The dynamism of the man in exacting improved performance was only one aspect of his leadership. He used it to realize the dream of a universal mind to put music at the disposal of millions. Till his death he beset the President and members of Congress to establish a Department of Fine Arts. This son of Russia had a passion for his adopted country, and he made it the richer for his presence.—Washington Post.

Eagle June 5

Dr. Serge Koussevitzky Dies in Boston at 77

Tanglewood Made Famous By Conductor

Dr. Serge Koussevitzky, who focused the spotlight of the musical world on the Berkshires through the Music Festival at Tanglewood, died last night at the age of 77 at the New England Medical Center, Boston.

Lovers of classical music all over the world mourned the death of the retired conductor of the Boston Symphony Orchestra who rose from humble Russian beginnings to world fame as director for 25 years of the BSO.

Burial in Lenox

The funeral will be held Thursday in the Church of the Advent in Boston and at Dr. Koussevitzky's request burial will take place in Lenox.

His body will arrive from Boston Thursday afternoon and will lie in state at the Congregational Church-on-the-Hill. Burial is expected to be Friday in the Cemetery-on-the-Hill.

Dr. Koussevitzky was admitted to the hospital last Wednesday night, two days after he fell in his Brookline home and cut his forehead. Only the ailing maestro's wife, the former Olga Naumoff, niece of his first wife, was at his bedside when he died.

His estate in Lenox, the former home of Kate S. Buckingham of Chicago, was scheduled to be opened a week ago yesterday, but plans were canceled when the famed conductor's condition grew worse.

Only a few close friends were aware of the seriousness of Dr. Koussevitzky's illness. He wanted to keep his failing health a secret to avoid upsetting plans for the opening next month of the Berkshire Music Center and the 12 concerts he was scheduled to conduct at the Berkshire Festival this summer.

He had been in poor health since he was stricken last winter with a virus infection in Phoenix, Ariz., where he went following a nation-wide tour of the country with the Israel Symphony Orchestra which he brought to the United States.

At the close of last year's Festival, Dr. Koussevitzky was conducting under a terrific strain. He was under constant medical care during the final two days of the concert series.

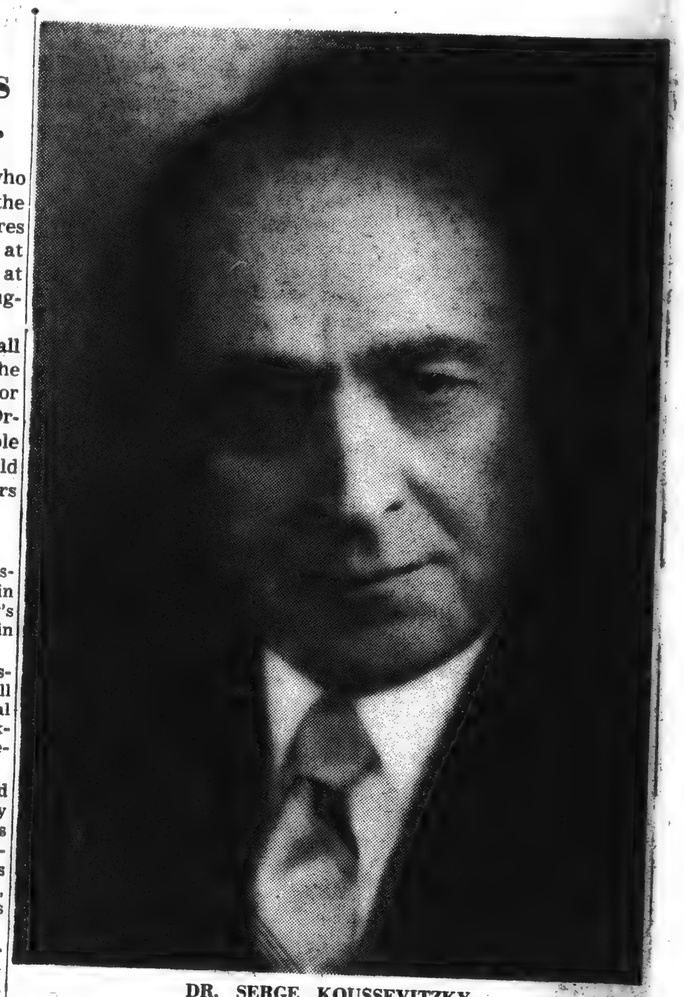
Attending physicians made plans to have him hospitalized after the 1950 series was completed but the condition improved. Soon Dr. and Mrs. Koussevitzky left Lenox for a triumphal engagement at the Hollywood Bowl in California and later as a guest conductor abroad with the Israel orchestra. He returned to the United States in November, appeared for three weeks with the BSO and rested a short time until the Israel orchestra opened its nation-wide concert tour Jan. 7 in Washington, D.C.

Festival's Early Years

The Berkshire Festival had been operating two years before Dr. Koussevitzky entered the picture. Miss Gertrude Robinson Smith of Stockbridge and a group of interested Berkshire County friends launched the original "Music Under the Moon" plan in Berkshire County. The first two concert series were held at the Hanna Farm in Interlaken with the late Dr. Henry Hadley conducting an orchestra made up of musicians from New York, mostly members of the New York Philharmonic.

In 1936 the scene shifted to Holmwood, the former Alfred Gwynn Vanderbilt estate, now Foxhollow School for Girls, when Dr. Koussevitzky brought to the Berkshires his great orchestra which performed before 15,000 persons at three concerts.

In the autumn of 1936 the late Mrs. Andrew H. Hepburn, the former Rosamund Dixey, joined with her aunt, Miss Mary Aspinwall Tappan, in presenting to the trustees of the BSO her country



DR. SERGE KOUSSEVITZKY

SPRINGFIELD, MASS.
REPUBLICAN
JUL 29 1951

Rains Fail to Keep 8800 From Tanglewood

Shed Audience Soon Forgets Weather Under Spell of Boston Symphony's Program

By VICTOR PRAHL

Lenox, July 28—The intermittent rains of the afternoon left the grounds here at Tanglewood too damp tonight for the usual multitude to sit outside and listen to the music but the 8800 that filled the large shed soon forgot the weather in the spirit

place, Tanglewood, an estate of more than 200 acres overlooking Lake Mahkeenac.

A tent served as the only auditorium at Tanglewood that first summer but a downpour on Aug. 12, when "the trombones started to ship water," was too much for Dr. Koussevitzky. "Never again," said the great conductor, would he undertake a Festival season with only a tent between his orchestra and disaster. Miss Robinson Smith and her forces lost no time in launching a campaign to raise funds to build a permanent shelter. The great Music Shed was the result through contributions totaling more than $85,000 by music lovers all over the country. From then on the Festival grew and in 1940 Dr. Koussevitzky established for young musicians throughout the world the Berkshire Music Center which now boasts an enrollment of nearly 500.

Dr. Koussevitzky led the Boston Symphony Orchestra into becoming

Koussevitzky
Continued on Page 5

Pictures and stories giving the high lights of Dr. Serge Koussevitzky's career will be found on Page 5.

ed performance of Weber's enchanting overture to "Oberon."

Charles Munch stepped out of his conservatism and resorted to a virtuoso conducting technic in this dynamic piece. He give a special lift to music of this kind with a pronounced rhythmical character, and at his brilliant conclusion everyone was obviously in a fine mood and ready to settle down and listen to the Prokofieff "Sixth".

Although introduced in this country less than two years ago, the Boston Symphony knows this symphony well, has made it his own, and under the understanding and masterful direction of Charles Munch it was an impressive, and at times, exciting performance. The first movement sees a bit disjointed and austere but as it progresses it becomes more coherent and takes on meaning, and recognises the Prokofieff idiom.

The slow movement with its Wagnerian touches is almost operatic in its impassioned lyricism. But it is in the last movement that the composer is his own witty, ebullient self of the "Fifth" and "Peter and the Wolf". It is full of humor and all of the old Prokofieff tricks, rapid repetitious passages dressed in original harmonic sequences, clean-cut, characteristic rhythms and fantastic leaps in tonal intervals. With a final reminiscence of the austere first movement this remarkable work comes to an accelerated, turbulent close. The audience reacted to its varied moods and rallied with a tumultuous round of applause at its conclusion. Charles Munch was recalled numerous times inviting the members of the orchestra to arise and share the well deserved success.

As we send in these lines Claudio Arrau is just starting the Brahms Second Piano Concerto about which we shall have to report later.

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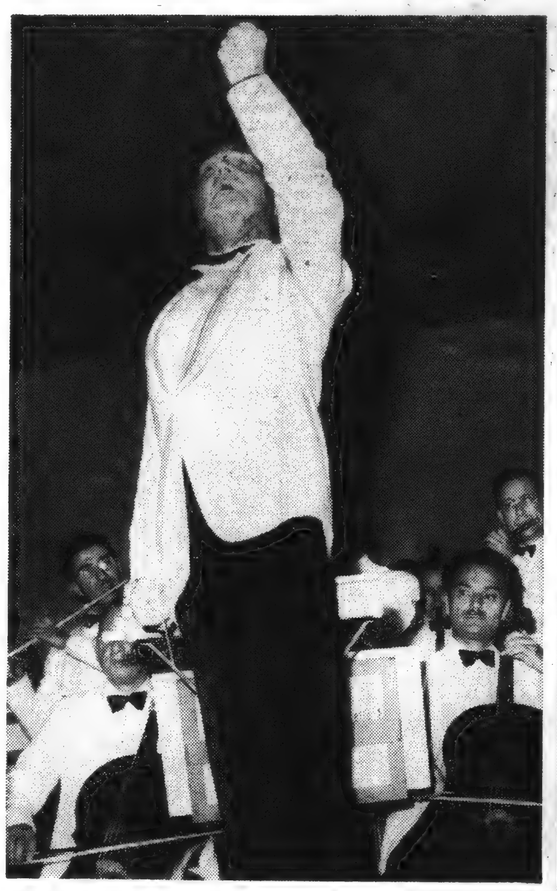
Tanglewood Milestones in the Career of Maestro Serge Koussevitzky



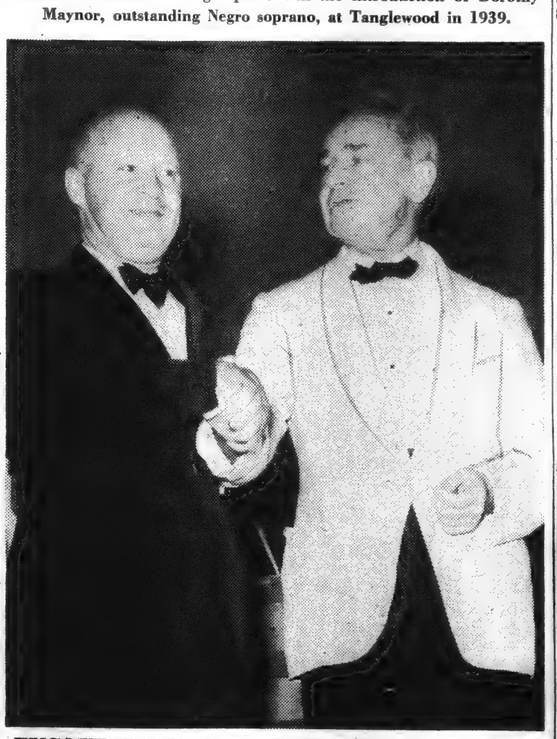
GIVE IT THE WORKS: The biggest hit of Tanglewood on Parade back in 1942 came when the maestro took over the baton for "The Stars and Stripes Forever" by the Camp Devens army band.

CROWN PRINCES: Ever-anxious to help build a new generation of conductors, Dr. Koussevitzky was largely responsible for the growing reputations of Leonard Bernstein, at left, and Eleazar Carvalho of Brazil, his two top protegées. Here they join him for the cutting of the cake on his 74th birthday, July 26, 1948, celebrated at Tanglewood.

INTRODUCTION TO FAME: Dr. Koussevitzky's interest in finding and developing new talent extended to the artist's field, where he reached a high point with the introduction of Dorothy Maynor, outstanding Negro soprano, at Tanglewood in 1939.

HIS INSTRUMENT, THE AUDIENCE: This seldom-seen view of a conductor conducting the audience occurred each year in the Shed when Dr. Koussevitzky led the singing of the national anthem.

FORMER FIRST LADY'S FIRST: A frequent visitor to Tanglewood, Mrs. Franklin D. Roosevelt made her debut with a symphony orchestra last summer when she was the narrator for "Peter and the Wolf." This picture was taken when the Boston Symphony made a recording of the work.



ENCOURAGEMENT: In the forefront of conductors helping new composers find an audience, Dr. Koussevitzky throughout his career amassed an impressive list of "firsts" for such moderns as Paul Hindemith, here pictured with the maestro after the premiere of one of the latter's symphonies.

BRIDE AND GROOM: In August of 1947, Dr. Koussevitzky, a widower since 1942, married Olga Naumoff, his secretary for many years and niece of his first wife, in a private ceremony at Lenox.

Bitter Against Bolsheviks, Musician Fled Russia in '20

Because of his bitterness toward the Bolshevik regime, Dr. Koussevitzky quit his native land in 1920. England, Germany, Italy and Spain acclaimed him as a conductor, but he didn't reach his full genius until he was called to become the conductor of the Boston Symphony Orchestra.

The BSO had lapsed into a state of mediocrity when he took over the reins of the orchestra in 1924. He made radical changes, retiring aged musicians and firing those who could not meet his demands for perfection.

Like Toscanini, Koussevitzky was often a terror at rehearsals. Not until the Saturday morning rehearsals at Tanglewood were open to the public for the benefit of the BSO pension fund, did Berkshire music lovers get a close-up view of his demands on the 100-piece orchestra.

Sometimes he would shout, sing and pump his arms frantically, stopping only to upbraid a member of the orchestra who had offended his ears with a sour note. He would bound from his stool, crouch in an attitude of tremendous tension, stamp his feet and sway with every rhythmic pulsation of the music. The audience loved it, but the musicians never cracked a smile.

Replacement Needed for 12 Concerts

With the death of Dr. Serge Koussevitzky, trustees of the Boston Symphony Orchestra, making arrangements for the coming Berkshire Festival season, are expected to engage another guest conductor to share in conducting the concerts at Tanglewood this summer.

Dr. Koussevitzky was scheduled to conduct 12 of the concerts this year. Charles Munch, the BSO director, will make his first appearance, conducting the orchestra in the Music Shed the first two weeks. Eleazar de Carvalho, the Brazilian conductor, is scheduled to appear on Aug. 5.

Opera Koussevitzky Prepared Will Be Staged at Tanglewood

Just before his illness, Dr. Koussevitzky had been working with Boris Goldovsky in the preparation of Tchaikovsky's opera, "Pique Dame," which will be presented by the Opera Department at the Berkshire Music Center this summer.

Mr. Goldovsky, head of the opera department since the school was founded in 1940, had been on a leave of absence for a year but is scheduled to return to Tanglewood this summer along with Aaron Copland, noted composer, who is assistant director of the Music Center.

Dr. Koussevitzky's interest was a great factor in the opera department of the Music Center as it was in the department for composers, which he headed. Among others, Koussevitzky subsidized Benjamin Britton while he composed his English opera, "Peter Grimes," which was given its American premiere at Tanglewood a few years ago.

Beyond helping composers himself, Dr. Koussevitzky repeatedly urged the establishment of a State Department for Music to help young composers who could "refresh and vitalize the spirit of man."

He helped create the International Music Fund and conducted benefits at Tanglewood to aid the cause for composers. He enlisted the support of the executive committee of arts and letters of UNESCO. He agreed to appear in Paris later this year to conduct a concert for the benefit of the International Music Fund under the sponsorship of UNESCO. He had hoped to commission Hindemith to write a composition for the benefit from funds provided through the Koussevitzky Music Foundation.

throughout the world, fearing that symphony orchestras would not survive unless more students took up string instruments. Jascha Heifitz, the noted violinist, shared this viewpoint with Dr. Koussevitzky. Following Heifitz's appearance with the BSO at Tanglewood last year he gave his $3000 fee to the BSO to establish a scholarship for students of string instruments. The amount was matched by the trustees of the orchestra.

Dr. Koussevitzky did his utmost to encourage young musicians by playing the works of new composers in the face of caustic comments by the critics. After he retired as conductor of the Boston Symphony Orchestra, he continued as director of the Berkshire Music Center at Tanglewood, attempting each year to bring to the school "the best music teachers in the world." For the coming season, he engaged Nadia Boulanger, French conductor, composer and teacher, who is head of the department of music at the Ecole Normale in Paris and director of the American Academy at Fontainbleau.

Conductor Won Fame on Double Bass

Dr. Serge Koussevitzky held the distinction of being one of the finest virtuosi of all time on the double bass, the "bull fiddle" of popular parlance. He composed a concerto for this instrument and orchestra, transcribed many classics for it and piano, and for several years was the double bass soloist for the Russian State Orchestra in Moscow.

His beginning in the music world was as a peasant boy in a town in North Russia. He left home at 14 with only three rubles in his pocket to beg lessons at the Philharmonic School in Moscow. It was there he acquired his technique with the double bass.

Two years after he took over as conductor of the Boston Symphony Orchestra, he made recordings for Victor, playing the double bass solo for his own composition. The records were brought out again last year by RCA-Victor and found their way into many record libraries throughout the country.

Second General's Son Killed in Indo-China

HANOI, Indo-China (AP) — The war against the Communist-led Vietminh rebels has claimed another French general's son. Capt. Philippe de Lassus Saint Genies, whose father commands an armored division, was killed in action in the Ninh Binh sector on May 29.

The 28-year-old paratroop officer was the son of Gen. Marie de Lassus Saint Genies, head of the First French Armored Division.

Last week Lieut. Bernard de Lattre de Tassigny, 23-year-old son of Gen. Jean de Lattre de Tassigny, commander of French forces in Indo-China, was killed on the Northern Indo-China front.

Koussevitzky's 500 'Children' Helped Observe His Birthday

Dr. Koussevitzky's birthday was always a high light of the Tanglewood season. The public was excluded from helping him celebrate, but he loved the birthday party given by "my children," the 500 students at the Berkshire Music Center.

Each year on July 26 the students gathered around their leader while he cut his birthday cake and spoke briefly to them, always encouraging the young musicians to "study hard and help preserve good music throughout the world."

Koussevitzky was born July 26, 1874, in Vyshny, Volochek, Tver. His mother died when he was 3, but his father, a violin teacher, started the boy's musical education. At 12 he became the orchestra leader in his home town's theatre, and held the post for two years, composing incidental music for the entr' actes in addition to his other tasks.

Married in 1905

On Sept. 8, 1905, he married Natalya Konstantinovna Ushkova, after meeting her at one of his recitals in Moscow. Six years after the Koussevitzkys came to this country, his wife's niece, Olga Naumoff, joined them as Dr. Koussevitzky's secretary, a post she held until his death. His first wife died in 1942 and five years later Dr. Koussevitzky and Olga were married at a quiet ceremony in Lenox by Rev. J. Herbert Owen, pastor of the Congregational Church-on-the-Hill.

Besides his wife, Dr. Koussevitzky leaves a nephew, Fabian Sevitzky, conductor of the Indianapolis Symphony Orchestra, and a niece, Mrs. Joseph de Pasqualle, whose husband is the first viola player in the Boston Symphony.

Koussevitzky

Continued From First Page

one of the world's foremost symphonic bodies.

Aided New Composers

In the 25 years he headed the orchestra before being succeeded by Charles Munch at the beginning of the 1950 season, Koussevitzky devoted much of his time to encouraging young composers. In recent years he was alarmed over the scarcity of string musicians

Performed Many 'Firsts'

During the 25 years he served as conductor of the BSO, critics heaped upon him such praise as "The greatest conductor of our time . . . matchless virtuoso . . . incomparable master of string tone."

At Tanglewood Koussevitzky had dared render the first playing of many American works and pioneer pieces of Ravel, Prokofieff, Honegger and Shostakovitch.

He helped start successful careers for the young American conductor, Leonard Bernstein, and the Brazilian, Eleazar de Carvalho, his prize pupils at the Berkshire Music Center.

Dr. Koussevitzky turned deaf ears to staid music lovers who expressed the belief he should stick to already established pieces and big-name guest conductors.

Two years after establishing the Berkshire Music Center, Dr. Koussevitzky created the Koussevitzky Music Foundation Inc., as a memorial to his first wife who died in 1942.

In 1949 he gave the Library of Congress more than $100,000 to assist composers.

"I've known complete poverty and great wealth, much discomfort and all conveniences, and I tell you they make little difference," Koussevitzky once said, "but art is indispensable to and inseparable from the life of man."

Springfield Sunday Republican
8C June 10

Tanglewood Realization Of Koussevitzky's Vision

Early Dream of Music and Art Center in Moscow Comes True in New England; Encouragement of Composers, Manner of Conducting Recalled

By VICTOR PRAHL

Tanglewood will not be the same this summer without Dr. Koussevitzky. Tanglewood was his child and his influence was felt in every department of the center's activities. Just before his death he was collaborating with Boris Goldovsky in the preparation of Tchaikowsky's opera "Pique Dame" which he planned to conduct this summer. When he resigned as conductor of the Boston Symphony two years ago he stated that he would continue as director of Tanglewood to the end, and this he did.

To this position he brought imagination, a powerful personality, and a vital, active interest in the center's welfare, for Dr. Koussevitzky was not only a great conductor but an artist and a visionary who had the courage and perseverence to put his ideals into practice. With his full musical background and prestige, his magnetic personality and his sincere interest in young musicians, his position as director of the Berkshire Music Center will be more difficult to fill than that of conductor of the Boston Symphony.

Composers' Friend

Composers will remember Dr. Koussevitzky with affection for his liberal commissions and many first performances. Stravinsky, Bartok, Schonberg, Honegger, Milhaud, Martinu, Britten, and the Americans, Barber, Coplan, Foss, Piston, Blitzstein, Hanson, William Schumann and Randall Thompson are some of the composers who have benefited by awards from the Koussevitzky Music Foundation, a fund created in memory of the conductor's wife, Natalie, and now under the direction of the Library of Congress. In consequence our symphonic and operatic literature has been enriched by such works as Britten's "Peter Grimes," Bartok's "Concerto for Orchestra," Milhaud's "Second," Copland's "Third," and Piston's "Third" symphonies, as well as some 30 other works.

Dr. Koussevitzky's manner of conducting is well known to music lovers of this vicinity for with his concerts here and our visits to Tanglewood and Boston we have had the opportunity of hearing him at the head of his own orchestra. During his years with the Boston Symphony he developed it to a state of perfection which was in certain respects unsurpassed. Although his taste was a catholic one it is only natural that he should excel in certain works. Many think that his interpretations of the symphonies of Tchaikowsky and Sibelius are the definitive ones. Thanks to recordings we have permanent souvenirs of the great conductor and his orchestra in these works.

Tanglewood Vision

But it is with Tanglewood and his great accomplishment there that we shall always associate this dynamic musician. Some 14 years ago when he was expressing his hopes and aspirations for the school, he stated that he hoped it would become a center "where the greatest living composers will teach the art of composition; the greatest virtuosi, the art of perfect performance; the greatest conductors, the mystery of conducting orchestras and choruses. The most eminent thinkers and scholars will lecture there.

"A free co-operation of such an elite will certainly result in a creation of new and great values in art; in the radiation of the beams of culture over a nation and over the whole world; and finally, in the education and training of a new generation of American artists."

Since that time all of this has really happened at Tanglewood. He adds, "Little did I think that my own early dream of a music and art center in Moscow in the heart of Russia would find realization in the heart of New England a quarter of a century later. Indeed, miracles cannot be accounted for."

So we salute the passing of a great man, conductor, idealist, philanthropist, educator — and dreamer whose dream came true.

ANSONIA, CONN.
SENTINEL
JUN 13 1951

MUNCH TO CONDUCT

Boston, June 13. —(AP)— Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed his European engagements so he could open the Berkshire Festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago. A Symphony Hall announcement said Munch will conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22—originally assigned to Kossevitzky.

NEW YORK, N. Y.
HERALD TRIBUNE
JUN 23 1951

364 Enrolled for Tanglewood

The Berkshire Music Center, founded by the late Serge Koussevitsky, announces that 364 students from thirty-three states and eleven countries have been accepted for the six weeks' 1951 summer session at Tanglewood, Lenox, Mass. This enrollment exceeds the figure for the corresponding date last year by 100. As usual the student performances at Tanglewood will be open to contributing members of the Society of Friends of the Berkshire Music Center. Details on the performances, the concerts of the Boston Symphony Orchestra's Berkshire Festival and membership in the Friends may be obtained from the Berkshire Music Center.

SYRACUSE HERALD-JOURNAL, Thursday, June 21, 1951

TALKING IT OVER

Late Comers Are Perennial Problem To Concert Goers Who Are on Time

By EMMA VAN WORMER

EVERY SO OFTEN the old rebellious spirit crops up in several groups about town and elsewhere. It is rebellion against the practice of admitting late-comers to concert, ballet and opera performances. According to "Musical America," people are taking up the old refrain once again: "Do not seat late-comers until the end of the act!"

NOT LONG AGO in Eastman Theater, Rochester, that spacious auditorium with broad aisles and "room enough for the knees," the curtain was delayed for minutes, while late-comers were seated — numbers of them. Down the aisles they came in groups of four, six and eight, handsomely attired, apparently content following good food. It was a Metropolitan Opera production of the Strauss "Fledermaus," 1951 version, as presented in the "Met" under general direction of Rudolph Bing. We are happy to report that opera-goers from the Syracuse area eager to hear this gay music and watch the amusing stage business, were on time.

DURING A spring visit of the Metropolitan Opera to Boston, no one was seated during the playing of the Prelude to Wagner's great love-drama "Tristan and Isolde." All very well for purposes of concentration on the orchestral music, but the evil was only postponed, since the tardy ones straggled to their seats during the unaccompanied song of the sailor and concentrated passages of Isolde's opening diatribe.

"What to do?" asks Musical America. "We protest, but it does no good except to relieve our pent-up feelings. Perhaps next year—perhaps in the millennium!"

IN THE Theater-Concert Hall and in the great Shed in "Tanglewood," Lenox, Mass., during the summer Berkshire Festival, there are comparatively few late-comers, and those few are not seated during the first movement of a Symphony. Life on the grounds at Tanglewood moves along in an orderly fashion in accordance with old New England simplicity of living. Intermission-length signals are given with ample time to make one's way from the grounds into Hall or Shed. Programs begin on time, but so great is the interest in the musical feast that the thousands on the broad lawns with seats inside promptly find their respective ways to their places. Others remaining outdoors, make themselves comfortable with cushions, blankets or small folding camp-chairs they have brought from home.

PICNIC LUNCHEONS are the rule, not the exception, in July and August in "Tanglewood." After meals, neatness and despatch are in order with paper napkins, plates and remains of foods whisked away and the place left clean and shining for the next day. One catches the spirit of the place easily, quickly. "Tanglewood" is like that—beauty everywhere, in the surroundings, in the love of music, and in the spirit of Americans with kindred tastes. There, one turns to a world of music set in natural grandeur of the Berkshire hills, a world speaking to the best that is in us.

A GREAT MUSICIAN has left Tanglewood a very great heritage in music. Dr. Serge Koussevitzky, whom it was our privilege to meet season after season, gave of his strength and his vision to this gem of a place in the Berkshire Hills. There he was buried earlier this month, according to his wish. In Tanglewood, as in Boston, he had brought to attention new and young conductors, among them Eleazar De Carvalho and Leonard Bernstein. He led the Boston Symphony in music new to the new world, along with the Three B's—Bach, Beethoven and Brahms—and other great masters of the classics, but he also brought to attention contemporary composers' most interesting works.

ON THE OPENING DAY of the Berkshire Center School last July, at the garden party following the program, Dr. Koussevitzky, immaculate in white linen, with heavy white suede gloves, was greeted by a number of music patrons. He had a word of greeting for each in the throng and stood patiently for photographs, refusing only autograph hunters.

NOT FAR FROM the refreshment tables were internationally known musicians—Jacques Ibert, French opera composer, just arrived in the states for presentation of some of his works in "Tanglewood," De Carvalho, also in white, in contrast to his rich coloring, Hugh Ross, famous Choral director, Aaron Copland, American composer, whose works have steadily won favor. (De Carvalho conducted Copland's "Appalachian Spring" here last winter when the Israel Philharmonic Orchestra played in Central High School auditorium.

THESE WERE only a few of the many just arrived for the summer session—opera, chamber music and symphonic programs. If there was one thing that Dr. Koussevitzky did not approve it was mention of Tanglewood as "America's Salzburg." He felt that Tanglewood needed no comparison with any European music center. And he well knew, through years of contacts and experience, what Europe had to offer. With the years his pride in this center increased.

LEONARD BERNSTEIN, apt pupil of Dr. Koussevitzky in conducting, who had been granted leave of absence to be in Mexico, returns to "Tanglewood" to carry on in accordance with Dr. Koussevitzky's wishes. The several programs in both The Shed and in the Theater-Concert Hall are under general supervision of Charles Munch, director of the Boston Symphony. Director Munch will conduct several Symphony concerts in The Shed and also will lead the Boston musicians in Bach-Haydn-Mozart programs in the Theater-Concert Hall.

This Clipping From
ALBANY, N. Y.
TIMES-UNION
JUN 24 1951

MUSIC

By Edgar S. Van Olinda

Programs were announced yesterday by Charles Munch for all the concerts of the Berkshire Festival by the Boston Symphony orchestra at Tanglewood, July 7 to August 12. Mr. Munch, the orchestra's music director, will bring to an end his European engagements to return and make his first appearances at Tanglewood.

The programs do not greatly differ from those formerly announced when Serge Koussevitzky was expected to conduct the Bach-Haydn-Mozart concerts in the theatre-concert hall and the shed concerts of the closing week.

MR. MUNCH will conduct two numbers in memory of Dr. Koussevitzky, the final Chorus from the St. Matthew Passion at the opening Bach concert and Mozart's funeral music at the opening concert in the shed, and has asked Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis on August 9 in memory of Dr. Koussevitzky. Eleazar de Carvalho will conduct on August 5; otherwise the concerts will all be under the leadership of Mr. Munch.

The programs will be as follows: In the theatre-concert hall, July 7—Bach, Brandenburg Concerto No. 3; Concerto in C Major for three pianos; Brandenburg Concerto No. 2; Final chorus from the St. Matthew Passion; Brandenburg Concertos Nos. 6 and 4. July 8—Bach: Cantata "Der Zufriedengestellte Aeolus" (Hugh Ross conducting); Concerto in D minor for three pianos; Magnificat. July 14—Haydn: Symphony No. 88; piano concerto in D major (Seymour Lipkin); Symphonie Concertante; Symphony No. 104 "London." July 15—Haydn: Symphony No. 103 "Drum Roll;" Violoncello concerto (Gregor Piatigorsky); Symphonies Nos. 101 "Clock" and 92 "Oxford." July 21—Mozart: Symphony No. 35 "Haffner;" Missa Brevis, K. 192 (Hugh Ross conducting); Eine Kleine Nachtmusik; Adagio and Fugue for strings; Symphony No. 39 in E flat. July 22—Mozart: Divertimento for strings and two horns; Violin concerto in A major (William Kroll); Symphony No. 38 "Prague."

BRIDGEPORT, CONN.
POST
JUL 19 1951

'YW' TO SPONSOR TRIP TO MUSIC FESTIVAL

A YWCA sponsored bus trip to Tanglewood Music Festival, Lenox, Mass., is planned for Sunday. The group will leave the "Y" at 9:30 a.m. and take box lunches. General admission tickets will be bought.

The program by the Boston Symphony orchestra and directed by Charles Munch is as follows: Overture, "The School for Scandal" by Barber, "Quiet City" by Copland, "Symphony No. 4" by Schubert and "Symphony in D Minor" by Franck. Those interested should contact the "Y" as soon as possible as reservations will close Friday.

. . . As a model he cited the American annual six-week summer school at Tanglewood, Texas, which is attended by students from all parts of the Continent.—*London Daily Telegraph.*

Up thar in that Massachusetts panhandle.

Ben Hecht for Sunday 3C

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BOSTON, MASS.
POST
JUN 24 1951

AT TANGLEWOOD

Death of Koussevitzky Will Cause Very Few Changes

BY WARREN STOREY SMITH

Save for the lack of his physical presence, and a very considerable lack that will be, Tanglewood without Koussevitzky will be much the same. The organization that he built was fashioned so strongly that it can function without him. Since he had planned to do only the last three of the nine concerts of the festival-proper and had already relinquished the idea of conducting the Tanglewood premiere of Tchaikovsky's "Pique Dame," the biggest change will come in the six preliminary concerts in the small hall, devoted to the music of Bach, Haydn and Mozart. Koussevitzky was to have led all of these, and they will now be directed by Charles Munch, who will also do seven of the concerts with full orchestra in the music shed, instead of five, as originally planned.

* * *

Bach and Mozart used to share the small orchestra series. This year Haydn joins them, each composer having a third of the series. These programs have been considerably changed as a result of Munch's taking over. Tributes to the deceased conductor emeritus of the Boston Symphony are, of course, in [illegible] and they will be four in number.

* * *

The first will come at the initial Bach concert, in the shape of the final chorus from the St. Matthew Passion, a work with which Koussevitzky's name has been closely associated. At the opening shed concert Mr. Munch will begin, not with Weber's Overture to "Oberon" but with the little-known Funeral Music of Mozart, K. 477. The performance of Beethoven's Missa Solemnis, on August 9, which Koussevitzky was to have conducted, will now be led by Leonard Bernstein, as the third of these memorials. Finally, the opera of Tchaikovsky, which had been postponed till 1952, will be performed in Koussevitzky's memory, with Boris Goldovsky in charge. Koussevitzky had never conducted an operatic performance in this country, and there had been great interest in the projected one of "Pique Dame" under his direction.

* * *

The "Oberon" Overture, scheduled possibly because this month brings the [illegible]th anniversary of Weber's death, will now introduce the second program, in place of Beethoven's to "Fidelio." The remaining numbers on the opening program, Schumann's Fourth Symphony and the Fantastic of Berlioz, keep their place. Indeed, in nearly every respect Mr. Munch's first five programs stay as projected, the only other changes being the substitution of Beethoven's Pastoral, at the concert of August 2, for the Dvorak Fourth, and of Schubert's Fourth for Mennin's Fifth, at the concert of July 29.

* * *

Eleazar De Carvalho sticks to his announced list, Guarnieri, Prokofieff and Moussorgsky-Ravel, at the concert, of August 5, but Mr. Munch has made a few alterations in the final ones. As matters now stand, he will then offer the Beethoven First, Honegger's Fifth, the Tchaikovsky Pathetic, and Brahms' Variations on a theme of Haydn and his Symphonies Nos. 2 and 4.

* * *

Like Koussevitzky before him, Mr. Munch is drawing heavily on his recent Boston programs. This makes it simpler for the orchestra, and the repetitiousness involved is not too serious since there are relatively few Bostonians among the throngs that come from all over to hear the famed Boston Symphony.

* * *

The summer music festival idea is growing, both in America and Europe, and one can often run into more interesting and unusual items than can be encountered in the winter. If the Berkshire Festival programs are an exception to this rule, the activities of the opera department at Tanglewood are not. Among its notable achievements have been the American premieres of Mozart's "Idomeneo," and Britten's "Peter Grimes" and "Albert Herring," while "Pique Dame," though not unknown even to Boston, is a great rarity.

* * *

Among the new festivals is one at the University of Virginia, devoted to the music of Mozart and the first of a projected series of "great composer" festivals there, under the auspices of The Evening Concert Groups, Inc. It will take place at Charlottsville on July 6-8; and since the Post's critic has been made an honorary founding member, and invited to attend, an account of the proceedings will appear here at a later date.

* * *

The festival will present a crossection of Mozart's work. The opera "The Impresario" will be performed, the National Gallery Orchestra of Washington will participate; there will be chamber music, vocal music, lectures, a display of Mozart relics, and what not. The choice of Mozart as composer to be honored at the inaugural festival is a happy one. He was a contemporary of Thomas Jefferson, who founded the university, and Jefferson, we know, was himself a musician of no mean attainments. He also provided in his will that instrumental and vocal music be taught in the school he established, making it, I understand, the first college in the country to have a music department.

* * *

Not many of the thousands of N. E. Conservatory students and others who have said, "Meet me at Beethoven," were aware that the heroic size bronze statue of the composer was merely a guest in the house. Actually, it belonged to the Handel and Haydn Society, which, acquired it in 1899, loaned it to the Boston Public Library in 1900 and to the conservatory three years later. At the commencement exercises of last Tuesday it was formally presented to the school.

* * *

It was 100 years ago that Charles Cahalan Perkins, who had played a part in the establishment of the Museum of Fine Arts and the old Music Hall, engaged the American sculptor, Thomas Crawford, to make the statue, which was installed in Music Hall in front of the great organ, in 1856. It was in that building that the conservatory was founded 11 years later. The statue was created in Rome and cast in the Royal Foundry in Munich, where it remained until it was brought here.

N.Y. Times
June 10

Munch Leaving Europe To Open Berkshire Fete

Special to THE NEW YORK TIMES.

BOSTON, June 11 — Officials of the Boston Symphony Orchestra said today that Charles Munch, music director, would curtail his European engagements and return to the United States the first week in July to open the Berkshire Music Festival at Tanglewood on July 7, because of the death last week of Dr. Serge Koussevitzky, conductor emeritus of the orchestra and director of the festival.

Mr. Munch, who telephoned the directors from Paris, said there would be a minimum of change in the programs planned by Dr. Koussevitzky. He added that he had asked Leonard Bernstein, a protege of the late maestro, to conduct the performance of Beethoven's "Missa Solemnis," scheduled for the evening of Aug. 9, in memory of the conductor.

SCHENECTADY, N. Y.
GAZETTE
JUN 19 1951

Music Notes

By D. E. RITZ

Charles Munch, music director of the Boston Symphony Orchestra, has announced the programs for this season's Berkshire Festival at Tanglewood, near Lenox, Mass.

Mr. Munch is curtailing his European engagements to return for his first appearances at Tanglewood. The programs do not differ greatly from those announced when Serge Koussevitzky was expected to conduct the Bach-Haydn-Mozart concerts in the Theatre-Concert Hall and the Shed concerts of the closing week.

Munch will conduct two numbers in memory of Dr. Koussevitzky, the final chorus from the "St. Matthew Passion" at the opening Bach concert and Mozart's "Funeral Music" at the opening concert in the Shed. He has asked Leonard Bernstein to conduct the performance of Beethoven's "Missa Solemnis" on Aug. 9 in memory of Dr. Koussevitzky. Eleazar de Carvalho will conduct on Aug. 5, otherwise the concerts will all be under the direction of Mr. Munch.

The Theatre-Concert Hall programs will be presented by a selected group from the Boston Symphony Orchestra on Saturday evenings at 8:15 o'clock and Sunday afternoons at 3 o'clock beginning July 7 and continuing through July 22.

The Bach program for July 7 will include the Brandenburg Concertos numbers 2, 3, 4 and 6, the "Concerto for Three Pianos in C Major" with Irving Fine, Bernard Zighera and Ralph Berkowitz as soloists and the final chorus from the "St. Matthew Passion."

The Bach program for July 8 will include the cantata, "Der Zufriedengestellte Aeolus" conducted by Hugh Ross, the "Concerto for Three Pianos in D minor," with the soloists of July 7 appearing; and the "Magnificat in D."

The Haydn program of July 14 will include the "Symphony number 88, in G major;" the "Piano Concerto in D major" with Seymour Lipkin as soloist; the "Symphonie Concertante" for violin, 'cello, oboe and bassoon; and the "Symphony number 104, 'London.'"

The Haydn program of July 15 will include the "Symphony number 103, 'Drum Roll;'" "Violoncello Concerto" with Gregor Piatigorsky as soloist; and the "Symphonies number 101 and 92."

The Mozart program of July 21 will include the "Symphony number 35, 'Haffner;'" the "Missa Brevis," K. 192, with Hugh Ross conducting; "Eine Kleine Nachtmusik;" "Adagio and Fugue for Strings" and the "Symphony in E-flat, number 39."

The July 22 program, also Mozart, will include the "Divertimento for Strings and Two Horns, K. 287;" "Violin Concerto in A Major" with William Kroll as the soloist; and the "Symphony number 38, 'Prague.'"

The concerts in the Shed will open on July 26 and be held on Thursday and Saturday evenings and Sunday afternoons through Aug. 12. The programs will be presented by the full membership of the Boston Symphony with evening programs starting at 8:15 o'clock and afternoon programs at 3 o'clock.

The July 26 program will include the Mozart' "Funeral Music, K. 477;" the Schumann "Symphony number 4" and the Berlioz "Fantastic Symphony."

The July 28 program will consist of the Weber "Overture to 'Beron;'" the Prokofieff "Symphony number 6" and the Brahms "Piano Concerto number 2" with Claudio Arrau as soloist.

The program for July 29 includes the Barber "Overture to the School for Scandal;" Copland's "Quiet City;" the Schubert "Symphony number 4" and the Franck "Symphony in D minor."

The Aug. 2 program will be made up of the Schumann "Overture to Genoveva;" the Beethoven "Symphony number 6, 'Pastorale;'" Ravel's "Rapsodie Espagnole" and the Roussel "Symphony number 3."

The Aug. 4 program will include Handel's "Water Music;" Bartok's "Music for Strings and Percussion;" Strauss "Don Juan" and the Saint-Saens "Symphony number 3 with Organ."

The Aug. 5 program will include Guarnieri's "Symphony number 2;" Prokofieff's "Piano Concerto number 2" with Jorge Bolet as soloist and the Moussorgsky-Ravel "Pictures at an Exhibition."

Leonard Bernstein will conduct the Beethoven "Missa Solemnis" on Aug. 9 with Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass, as the soloists.

The program for the Aug. 11 concert will include the Beethoven "Symphony number 1;" Honegger "Symphony number 5;" and the Tchaikovsky "Symphony number 6, 'Pathetique.'"

The concluding program on Aug. 12 will be devoted to Brahms and will include the "Variations on a Theme by Haydn;" and the "Symphonies number 2 and 4."

The Schenectady Symphony is putting final touches on the program for its annual "Music Under the Stars" concert. It will be given Saturday evening at 8:15 o'clock at Daley Field on the Union College Campus with Anthony Stefan conducting. Among the numbers planned are the "Artists' Life" waltz by Strauss and Leroy Anderson's "Syncopated Clock." Also the latter's "Jazz Pizzicato" and "Trumpeter's Lullaby." Joseph Mirate will be the trumpet soloist. We hope the "stars" will co-operate.

Leroy Van Patten, son of Mrs Mae Van Patten of 231 Liberty street, will be graduated from the New England Conservatory of Music in Boston today. A graduate of Schenectady high school, he has majored in voice and piano and has accepted a position as supervisor of music in the public schools of Ellsworth, Me. His wife, also a vocalist, is a graduate of the Massachusetts School of Physiotherapy. Mr. Van Patten has served as tenor soloist at Beth Eden Baptist Church at Waltham, Mass., and has sung with the Cecilia Society in Boston for the past five years.

Joseph G. Derrick, director of the Schenectady Conservatory of Music and the new president of the Schenectady Civic Music Association, has a nice vacation lined up. He will leave Schenectady on July 1 for two weeks at Duxbury, Mass., where he will be the guest of his friend, Howard Goding, dean of the piano department at the New England Conservatory of Music. Then he will move to his camp at Stockbridge Bowl and spend the balance of the summer there.

3 Arizonans Off Tomorrow For Berkshire Music Study

Three young Arizonans will attend the six-week summer sessions at the famed Berkshire Music Center at Lenox, Mass.

The trio, Neil Shafer and James Mooney of Phoenix and Fred Bradford of Yuma, will leave Phoenix Wednesday by bus. They received scholarships to the center after auditions before the late Serge Koussevitzky, noted conductor who was head of the center.

Through the efforts of Mrs. Albert Spector, 933 W. Willetta, $225 was raised among Phoenicians to help the boys' musical education this summer.

All three are members of the Phoenix Symphony Orchestra. Shafer, son of Dr. and Mrs. Joseph Shafer, 810 E. Cambridge Ave., has played viola with the orchestra since its beginning four years ago.

Mooney has been clarinetist with the orchestra four years. His parents are Mr. and Mrs. Maurice Mooney, 1909 W. Monte Vista Rd.

Bradford, son of Mr. and Mrs. W. E. Bradford of Yuma, has played French horn with the symphony three years.

HOUSTON, TEX.
POST
JUN 17 1951

Bernstein To Direct Mass In Memory of Koussevitzky

BOSTON, June 16—(Sp)—Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the theatre concert hall and will also conduct the final week of concerts.

Eleazar de Carvalho will lead a concert on Aug 5, and Mr Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Aug 9, in memory of Serge Koussevitzky.

The Berkshire Music Center, the school which Dr Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr Koussevitzky's work in the school.

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DES MOINES, IOWA
TRIBUNE
JACKSON, MICH.

Barrington' Mansion to House Vacationing Employees

Sale Signals End of an Era

GREAT BARRINGTON, MASS. (AP)—A fantastic and fabulous era which sprinkled Massachusetts' famous Berkshire Hills with dreamlike palaces is fading into history.

Sale of Barrington House, a great blue-stone mansion of French chateau style, to the Home Insurance Company of New York is a symbol of a chapter's end.

Barrington House will go the way of Shadowbrook, of Ashintully, of Tanglewood, of Brookmere, of Erskine Park, of many other estates and huge homes—monuments to vanished men and another way of life.

Famous Names.

The families who lived in them bore names to conjure with—Carnegie, Vanderbilt, Field and Biddle, Hopkins, Tytus, Adams and Stokes, Stuyvesant, Harriman, Crocker, Aspinwall and Sloane.

Barrington House was built 65 years ago. Into it and its surrounding meadows, the widow of railroad builder Mark Hopkins and her new husband poured part of Hopkins' Union Pacific millions.

The house was built in a golden age which filled the beauty spots of Newport, R. I., and of Lenox, Stockbridge, and other Berkshire towns, with romantic villas, unbelievable gardens, and stately mansions.

Mark Hopkins' widow lived but four years after her grand house was built. *Then it passed to her second husband, Edward E. Searles.*

Private School.

After a period of dust-gathering disuse, the mansion became a private school for girls. And now the basement will become a storage for the microfilm records of the insurance company.

The remainder of the property, from which common folk were long barred, will become a recreation center for the firm's employees.

A special quarry on a mile-distant mountainside provided stone for the big house and its thousands of yards of dressed stone walls. A specially-built railroad hauled the stone.

Indirect Light.

But a private power plant was not unique, even then. Northward, in villa-dotted Lenox, George Westinghouse built his spreading "Erskine Park" (one day also to become a school for girls).

Not pleased with the glare of 1,500 electric bulbs, Mrs. Westinghouse suggested a special molding where ceilings joined walls. Thus originated domestic indirect lighting.

Tanglewood — at the Stockbridge and Lenox town border— where Nathaniel Hawthorne wrote his Tanglewood Tales—now is the home of the famous Berkshire music festivals of the Boston Symphony orchestra.

Staircase.

Thousand-acre Shadowbrook, where Anson Phelps Stokes built a hundred-room grey-stone house with scarlet roof, later was the home of Mrs. Cornelius Vanderbilt, and afterwards of Andrew Carnegie.

A four-horse coach could have clattered up its main staircase. Now Shadowbrook is a Jesuit novitiate.

Stories handed down from Shadowbrook's heyday shed light on that era of vast house parties.

A son of Stokes, coming home from Yale with some friends of the class of 1896 wired: "Coming home bringing some '96 men." Perhaps his mother read too hastily, but she telegraphed this reply: "House full—room for only 40."

Dead Kings.

Outmatching even Shadowbrook was "Ashintully"—the estate of Robb de Peyster Tytus, Egyptologist. Some said the family had incurred the displeasure of Egypt's dead kings by disturbing their sleep.

Lenox was home to the Biddles, the Adamses, the Crockers, the Aspinwalls, the Stuyvesants, the Harrimans, and many another family of famous name.

Neighboring Stockbridge, like Lenox, was filled with names and homes of the once-great as were other towns up and down the county.

Gardens.

Gardens sprang up that rivaled the centuries-old gardens of Europe. Owners and agents combed the world for ironwork, statuary and fountains.

There were swans, peacocks, and conservatories with tropical and semi-tropical flowers and fruits.

Gone today are the troops of immigrant servants who once **made it possible for others to be gay in the many-roomed mansions.**

Hard-to-get (and pay for) are butlers, gardeners, and other workers needed to keep up the grand air. So houses and gates have been closed.

Dust.

Dust gathers in rooms once bright with finery and laughter. Prospective dairy farmers and hotel operators have shopped among the "for sale" signs.

Some properties have been cut up for the more streamlined, and simpler estate of today. In these, unexpected luxury hides behind outward simplicity.

For Berkshire still is Berkshire and illustrious names sparkle in Berkshire directories. These are hailed as worthy successors to Bryant, to Longfellow, to Melville, to Hawthorne, to Edith Wharton, to the Sedgwicks and others—even to George Francis Root.

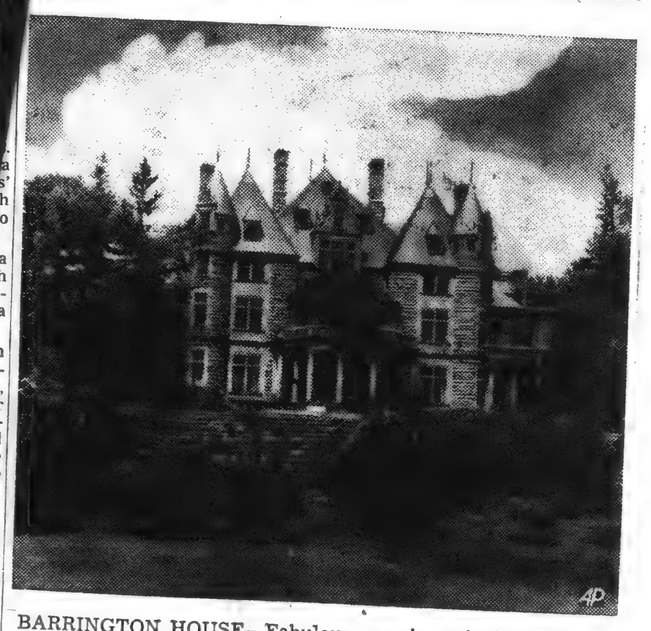
Song Writer.

You don't know Root? Oh yes, you do.

He wrote sentimental war songs that shook folks' hearts long years ago: "The Battle Cry of Freedom," "Tramp, Tramp, Tramp, the Boys are Marching," "Just Before the Battle, Mother," and "The Vacant Chair."

Fabulous "Barrington House" mansion will become vacation spot for employees of Home Insurance Company of New York. Its sale symbolizes end of an era.

Berkshire Mansions Passes



BARRINGTON HOUSE—Fabulous mansion will house insurance company employees on their vacations.

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Gardens.

Gardens sprang up that rivaled the centuries-old gardens of Europe. Owners and agents combed Italy, France, the world, for ironwork, statuary, fountains. Imported foreign experts cunningly exploited every vista of mountain and lake and added man - made charm to the already-lovely landscape.

Beyond wall and hedge armies of gardeners spread an ever-changing prospect of flowers. There were swans, peacocks, and conservatories with tropical and semi-tropical flowers and fruits.

Gone today are the troops of immigrant servants who once **made it possible for others to be gay in the many-roomed mansions.** Hard-to-get (and pay for) are butlers, gardeners, and other workers needed to keep up the grand air. So houses and gates have been closed. Dust gathers in rooms once bright with finery and laughter. Prospective dairy farmers and hotel operators have shopped among the "for sale" signs.

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time, was not one of outstanding qualities. Since then, Mr. Lanza has skyrocketed to national prominence, hailed as one critic put it as "the reincarnation of the voice of Caruso." This writer has seen two of the Lanza pictures and commented briefly on one of them. We will withhold further judgment until after we see "The Great Caruso."

This month—June—is being observed in Protestant churches across the country as Christiansen month to honor Dr. F. Melius Christiansen, noted choir director and composer of Northfield, Minn. Dr. Christiansen, just turned 80, arrived in the United States 62 years ago, a young Norwegian immigrant, destined to become one of America's masters of religious music. He achieved fame during the 42 years he directed the choir of St. Olaf college at Northfield. Under his leadership the choir has become one of the best known in the world.

Because it was difficult to find suitable music for an a cappella choir, Dr. Christiansen began writing music for his organization. He has written more than 600 selections. His best-known compositions are "Beautiful Saviour," and "Today There Is Ringing." He wrote the oratorio for orchestra and choir, "The Prodigal Son," which has been heard in the principal music halls of the United States and Europe.

Dr. Christiansen retired in 1944 as director of the St. Olaf choir

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negotiate with artists for future appearances at the Metropolitan. He will return to New York early in September to prepare for his second season at the Met, opening Nov. 13, and presumably will make further annduncements then about his plans for the season.

Gladys Swarthout, star of radio, television, opera and the concert stage, will give a recital at Chautauqua institution Saturday, July 7, as one of first the major musical attractions at Chautauqua, N. Y., prior to opening of regular opera and symphony seasons July 13 and 14. Hugh Thompson and Frances Bible will appear in joint recital Tuesday evening, July 3. After the regular music season at Chautauqua opens, other noted singers and instrumentalists will appear as soloists with the Chautauqua Symphony orchestra, conducted by Franco Autori, who also is associate conductor of the New York Philharmonic symphony.

Notes on Musical Events

Tanglewood Programs

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N.Y. Herald Tribune, July 8

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DES MOINES, IOWA
TRIBUNE
JUN 14 1951

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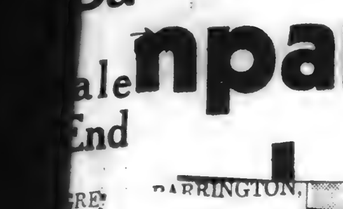

WINSTON-SALEM, N. C.
TWIN CITY SENTINEL
JUN 1 1951

Era of Grand Berkshire Mansions Passes

Barrington House Is Chapter's End

By JOHN B. KNOX

GREAT BARRINGTON, Mass. ().—A fantastic and fabulous era hich sprinkled Massachusetts' mous Berkshire Hills with eam-like palaces is fading into story.

Sale of Barrington House, a eat blue-stone mansion of French ateau style to a New York in- rance company is a symbol of a hapter's end.

This is the story of Barrington House, of Shadowbrook, of Ashintully, of Tanglewood, of Brookside, of Erskine Park, of many other estates and huge homes—still-standing monuments to vanished men and another way of life. The families who lived in them bore names to conjure with—Carnegie, Vanderbilt, Field and Biddle, Hopkins, Tytus, Adams and Stokes, Stuyvesant, Harriman, Crocker, Aspinwell and Sloane.

Barrington House was built 65 years ago. Into it and its surrounding meadows, the widow of railroad builder Mark Hopkins and her new husband poured part of Hopkins' Union Pacific millions. Older residents of this town can still remember the building of the enormous red-slate-turreted castle.

It was part and parcel of a golden age which filled the beauty spots of Newport, R. I., and of Lenox, Stockbridge, and other Berkshire towns, with romantic villas, unbelievable gardens, and stately mansions. Mark Hopkins' widow lived only four years after her grand house was built. Then it passed to her amateur-architect, decorator husband, Edward E. Searles.

Eventually, Barrington House—after a period of dust-gathering disuse—became a private school for girls. And now the basement will become a storage for the microfilm records of the Home Insurance Company of New York. The remainder of the property from which common folk were long barred will become a recreation center for the firm's employees.

A special quarry on a mile-distant mountainside provided stone for the big house and its thousands of yards of dressed stone walls. A specially built railroad hauled the stone. En route, the trains crossed the Housatonic River on a bridge specially built for the railroad.

While millions of Americans in cities and towns still were strangers to the electric light, a private steam-electricity generating plant lighted the buildings on the estate.

But a private power plant was not unique, even then. Northward, in villa-dotted Lenox, George Westinghouse built his spreading "Erskine Park" (one day also to become a school for girls). Not pleased with the glare of 1,500 electric bulbs, Mrs. Westinghouse suggested a special molding where ceilings joined walls. Thus originated domestic indirect lighting.

Tanglewood—at the Stockbridge and Lenox town border—where Nathaniel Hawthorne wrote his Tanglewood Tales—now is the home of the famous Berkshire Music Festivals of the Boston Symphony Orchestra.

Thousand - acre Shadowbrook, where Anson Phelps Stokes built a hundred-room grey-stone house with scarlet roof, later was the home of Mrs. Cornelius Vanderbilt, and afterwards of Andrew Carnegie. A four-horse coach could have clattered up its main staircase. Now Shadowbrook is a Jesuit novitiate.

Stories handed down from Shadowbrook's hey-day shed light on that era of vast house parties. A son of Stokes, coming home from Yale with some friends of the class of 1896 wired: "Coming home from Yale with some friends of the class of 1896 wired: "Coming home bringing some '96 men." Maybe the operator mis-cued. Perhaps his mother read too hastily. But she telegraphed this reply: "House full—room for only 40."

Outmatching even Shadowbrook was "Ashintully"—the estate of Robb de Peyster Tytus, Egyptologist. Some said the family had incurred the displeasure of Egypt's dead kings by disturbing their sleep.

Lenox was home to the Biddles, the Adamses, the Crockers, the Aspinwalls the Stuyvesants, the Harrimans and many another family of famous name. Neighboring Stockbridge, like Lenox, was filled with names and homes of the once-great as were other towns up and down the county.

Gardens sprang up that rivaled the centuries-old gardens of Europe. Owners and agents combed Italy, France, the world, for ironwork, statuary, fountains. Imported foreign experts cunningly exploited every vista of mountain and lake and added man - made charm to the already-lovely landscape.

Beyond wall and hedge armies of gardeners spread an ever-changing prospect of flowers. There were swans, peacocks, and conservatories with tropical and semi-tropical flowers and fruits.

Gone today are the troops of immigrant servants who once made it possible for others to be gay in the many-roomed mansions. Hard-to-get (and pay for) are butlers, gardeners, and other workers needed to keep up the grand air. So houses and gates have been closed. Dust gathers in rooms once bright with finery and laughter. Prospective dairy farmers and hotel operators have shopped among the "for sale" signs.

Some properties have been cut up for the more streamlined, and simpler estate of today. In these, unexpected luxury hides behind outward simplicity.

For Berkshire still is Berkshire and illustrious names sparkle in Berkshire directories. These are hailed as worthy successors to to Hawthorne, to Edith Wharton to the Sedgwicks and others—even to George Francis Root.

You don't know Root? Oh yes you do. He wrote sentimental war songs that shook folks' heart long years ago: "The Battle Cry of Freedom"; "Tramp, Tramp, Tramp, the Boys Are Marching"; "Just Before the Battle, Mother"; "The Vacant Chair."

BARRINGTON HOUSE—Fabulous mansion will house insurance company employees on their vacations.

JACKSON, MICH.
CITIZEN PATRIOT
JUN 14 1951

The World of Music

By William J. Swank

Charles Munch, music director of the Boston Symphony orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the theater-concert hall and, in addition to the two weeks of Shed concerts already announced, will conduct the final week of the concerts.

Eleazar de Carvalho will lead the concert on Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's "Missa Solemnis" already scheduled for Thursday, Aug. 9, in memory of Dr. Serge Koussevitzky, long conductor of the Boston, who died last week. Mr. Munch has announced there will be a minimum of change in the programs originally planned by Dr. Koussevitzky.

Mario Lanza, who stars in "The Great Caruso," opening Sunday at the Michigan theater, appeared in Jackson three years ago with the Bel Canto trio, an attraction of the Community Concert Assn. Mr. Lanza, then as now, was the object of much comment, some good, some bad. Few who heard him here, however will deny that Lanza had a fine voice, although most were agreed that his, at that time, was not one of outstanding qualities. Since then, Mr. Lanza has skyrocketed to national prominence, hailed as one critic put it as "the reincarnation of the voice of Caruso." This writer has seen two of the Lanza pictures and commented briefly on one of them. We will withhold further judgment until after we see "The Great Caruso."

This month—June—is being observed in Protestant churches across the country as Christiansen month to honor Dr. F. Melius Christiansen, noted choir director and composer of Northfield, Minn. Dr. Christiansen, just turned 80, arrived in the United States 62 years ago, a young Norwegian immigrant, destined to become one of America's masters of religious music. He achieved fame during the 42 years he directed the choir of St. Olaf college at Northfield. Under his leadership the choir has become one of the best known in the world.

Because it was difficult to find suitable music for an a cappella choir, Dr. Christiansen began writing music for his organization. He has written more than 600 selections. His best-known compositions are "Beautiful Saviour," and "Today There Is Ringing." He wrote the oratorio for orchestra and choir, "The Prodigal Son," which has been heard in the principal music halls of the United States and Europe.

Dr. Christiansen retired in 1944 as director of the St. Olaf choir and was succeeded by his son, Olaf Christiansen.

Invitations have been sent to 300 advanced music students from 19 countries, including 100 from the United States to attend the 50th anniversary Munich opera festival, July 1-31. George Hartmann, impersario of the festival, has announced the students will be guests of the Bavarian State opera. The musicians will understudy stars and go backstage during performances to gain a practical insight into the mechanical problems connected with operatic production, Mr. Hartmann said.

George Szell, who now is in Europe, will return Oct. 1 for his sixth season as head of the Cleveland orchestra. He also will be guest conductor of the New York Philharmonic-Symphony for six weeks during the season. During his vacation abroad this summer, Mr. Szell's only musical committment will be two concerts with the Amsterdam Concertgebouw orchestra at the Holland festival June 28 and 30.

Rudolph Bing, general manager of the Metropolitan Opera, also is in Europe this summer, combining vacation and scouting for new talent for the Met. He will visit France, Italy, Germany and Holland to attend performances and negotiate with artists for future appearances at the Metropolitan. He will return to New York early in September to prepare for his second season at the Met, opening Nov. 13, and presumably will make further anndunce ments then about his plans for the season.

Gladys Swarthout, star of radio, television, opera and the concert stage, will give a recital at Chautauqua institution Saturday, July 7, as one of first the major musical attractions at Chautauqua, N. Y., prior to opening of regular opera and symphony seasons July 13 and 14. Hugh Thompson and Frances Bible will appear in joint recital Tuesday evening, July 3. After the regular music season at Chautauqua opens, other noted singers and instrumentalists will appear as soloists with the Chautauqua Symphony orchestra, conducted by Franco Autori, who also is associate conductor of the New York Philharmonic symphony.

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My Finished Edition July 8

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SHARON, CONN.
NEWS
5/24/51

Noted Soloists to Assist At Choral Union Concert

At the concert to be given by the Litchfield County Choral Union in the Norfolk Music Shed on the afternoon of Sunday, May 27th, three outstanding soloists will assist the chorus in the presentation of Mendelssohn's "Hymn of Praise" and "Hear My Prayer."

Helen Boatwright, soprano, is one of the most sought-after of the younger concert and oratorio singers. The range of her repertoire is unusually wide, as is shown by the fact that in one spring season she was soloist with Paul Hindemith's Collegium Musicum, at Yale University in a concert of 15th century music, soloist at the famous Bach Festival, at Bethlehem, Pa., and soloist in the first performance of a contemporary work for soprano and orchestra at Town Hall in New York City.

Mrs. Boatwright has also proved her amazing versatility in many operatic parts. She has sung leading roles opposite Mario Lanza and James Pease, and has appeared in the opera workshop of the Berkshire Music Center, at Tanglewood.

Gertrude Sherwill began her early musical career in Torrington under the tutorage of Flora Finlayson Fenton. She then studied for several years with Frank LaForge, in New York, and with Sarah Peck Moore, of Hartford and New York. She was soprano soloist at the Center Congregational Church in Torrington for 15 years and then accepted her present position as soloist of the First Congregational Church in Waterbury.

Lawrence Madison, tenor, a resident of Norfolk, studies with George Pickering, of New York, Philadelphia and Albany. He has appeared as soloist with numerous choruses in New England cities, including Boston, Hartford, Pittsfield, Waterbury and Troy, N. Y. He has sung the leading tenor part in many of the world's best known oratorios, including Bach's "Passion According to St. Rossini's "Stabat Mater," Handel's "Messiah", and Mendelssohn's John," Mozart's "Requiem," Beethoven's "Missa Solemnis in D," "Elijah." He has been soloist in several of the large Boston churches, at the Center Church in Hartford, and is at present at St. James Episcopal Church in Great Barrington.

The concert will be directed by G. Loring Burwell, of Waterbury, one of America's outstanding conductors. Choruses at present under his baton include the Mendelssohn Male Chorus of Waterbury, the Torrington Male Choral Club, the Alpha Male Chorus of New Haven, the Peoples Chorus (Oratorio) and the Post Junior College Glee Club of Waterbury. He has conducted massed choruses of 1,000 men, or more, at Randall's Island and White Plains, N. Y., and the world's largest male chorus, of 3,600, at the World's Fair in New York.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 10 1951

Tanglewood Realization Of Koussevitzky's Vision

Early Dream of Music and Art Center in Moscow Comes True in New England; Encouragement of Composers, Manner of Conducting Recalled

By VICTOR PRAHL

Tanglewood will not be the same this summer without Dr. Koussevitzky. Tanglewood was his child and his influence was felt in every department of the center's activities. Just before his death he was collaborating with Boris Goldovsky in the preparation of Tchaikowsky's opera "Pique Dame" which he planned to conduct this summer. When he resigned as conductor of the Boston Symphony two years ago he stated that he would continue as director of Tanglewood to the end, and this he did.

To this position he brought imagination, a powerful personality, and a vital, active interest in the center's welfare, for Dr. Koussevitzky was not only a great conductor but an artist and a visionary who had the courage and perseverence to put his ideals into practice. With his full musical background and prestige, his magnetic personality and his sincere interest in young musicians, his position as director of the Berkshire Music Center will be more difficult to fill than that of conductor of the Boston Symphony.

Composers' Friend

Composers will remember Dr. Koussevitzky with affection for his libera commissions and many first performances. Stravinsky, Bartok, Schoenberg, Honegger, Milhaud, Martinu Britten, and the Americans, Barber Coplan, Foss, Piston, Blitzstein, Hanson, William Schumann and Randal Thompson are some of the composers who have benefited by awards from the Koussevitzky Music Foundation, a fund created in memory of the conductor's wife, Natalie, and now under the direction of the Library of Congress. In consequence our symphonic and operatic literature has been enriched by such works as Britten's "Peter Grimes," Bartok's "Concerto for Orchestra," Milhaud's "Second," Copland's "Third," and Piston's "Third" symphonies, as well as some 30 other works.

Dr. Koussevitzky's manner of conducting is well known to music lovers of this vicinity for with his concerts here and our visits to Tanglewood and Boston we have had the opportunity of hearing him at the head of his own orchestra. During his years with the Boston Symphony he developed it to a state of perfection which was in certain respects unsurpassed. Although his taste was a catholic one it is only natural that he should excel in certain works. Many think that his interpretations of the symphonies of Tchaikowsky and Sibelius are the definitive ones. Thanks to recordings we have permanent souvenirs of the great conductor and his orchestra in these works.

Tanglewood Vision

But it is with Tanglewood and his great accomplishment there that we shall always associate this dynamic musician. Some 14 years ago when he was expressing his hopes and aspirations for the school, he stated that he hoped it would become a center "where the greatest living composers will teach the art of composition; the greatest virtuosi, the art of perfect performance; the greatest conductors, the mystery of conducting orchestras and choruses. The most eminent thinkers and scholars will lecture there.

"A free co-operation of such an elite will certainly result in a creation of new and great values in art; in the radiation of the beams of culture over a nation and over the whole world; and finally, in the education and training of a new generation of American artists."

Since that time all of this has really happened at Tanglewood. He adds, "Little did I think that my own early dream of a music and art center in Moscow in the heart of Russia would find realization in the heart of New England a quarter of a century later. Indeed, miracles cannot be accounted for."

So we salute the passing of a great man, conductor, idealist, philanthropist, educator — and dreamer whose dream came true.

TAUNTON, MASS.
GAZETTE
JUN 12 1951

Munch Curtails Tour to Conduct Tanglewood Debut

BOSTON, June 12 A.P.—Charles Munch, conductor of the Boston Symphony orchestra, has curtailed his European engagements so he could open the Berkshire Festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

A symphony hall announcement said Munch will conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22—originally assigned to Koussevitzky.

Munch was to have made his Tanglewood debut conducting the first two weeks of concerts in the music shed July 26-Aug. 4 and Koussevitzky was to have closed the shed concerts Aug. 9-12. Now Munch will conduct all three weeks.

Leonard Bernstein will return from Mexico to take over the Berkshire Music center which Koussevitzky founded at Tanglewood.

The announcement said also that Bernstein will conduct Beethoven's Missa Solemnis Aug. 9 in memory of Koussevitzky at the invitation of Munch.

ALBANY, N. Y.
TIMES-UNION
JUL 30 1951

Munch Stars At Festival

B C. R. ROSEBERRY

A noble and [illegible] performance of [illegible] all piano concerto [illegible] Brahms in C minor and the Boston Symphony orchestra, [illegible] weekend [illegible] with two programs [illegible] contemporary [illegible] interest with standard concert favorites.

Rain and [illegible] curtailed [illegible] category of [illegible] sions—those persons who take [illegible] broad lawns [illegible] shed. But [illegible] still tremendous [illegible] night's crowd was 5,600 [illegible] sheltered seats [illegible] ing 6,000 [illegible] rain acted [illegible] concert.

While the spirit of the late Sergei Koussevitzky will continue to hover about all the remaining concerts of the Berkshire Festival, a fresh and vigorous homage is being paid his successor, Charles Munch. Music, like the show must go on. It is the virile-poetic genius of Munch which is causing it to go on for Tanglewood's pilgrims.

Array's playing of the Brahms concerto Saturday night was as monumental as the composition itself. The orchestra and the solo instrument were more nearly on terms of equality [illegible] as they should be in this piece. Indeed, there was the abiding sense of two fine artists working together—Arrau and Munch. The South American pianist approached the work with thoughtfulness and reverence, rather than [illegible] virtuoso flamboyance; he conveyed its most [illegible] climaxes majestically, without once suggesting that it might be a show-piece.

SELDOM HAS SUCH pure beauty woven its spell over a Tanglewood audience as [illegible] created in that miraculously lively slow movement of the Brahms Second.

Prokofieff's Sixth Symphony preceded it on the program—a work in utter contrast, but which Munch and his percussionists gave everything that could be given to something that depends on sound and rhythm for its effects. There was also Weber's old standby, the Overture to "Oberon," done with freshness, as an opener.

Yesterday's audience was treated to Cesar Franck's Symphony, wherein Munch again demonstrated his capacity for treating standard material in un-standard fashion. The Sunday program also included Schubert's Fourth ("Tragic") Symphony; and two modern compositions—Samuel Barber's Overture, "The School for Scandal," and Aaron Copland's "Quiet City"—both composers being present to take the bows.

SYRACUSE, N. Y.
POST-STANDARD
JUN 3 - 1951

A handsome brochure has just reached the desk from the Boston Symphony Orchestra, Charles Munch, conductor. This publication, in connection with the 70th anniversary celebration, contains a concise illustrated history of the orchestra, its winter, spring and summer concerts, its conductors, its radio and recording activities, the Berkshire Music Center, the Pops and Arthur Fielder and other valuable material for reference.

WATERBURY, CONN.
AMERICAN
JUN 15 1951

Tanglewood Festival To Open July 7

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The Berkshire [illegible] school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his closest associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department ,will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

Aaron Copland who has been in the American Academy at Rome, will return in time for the school's opening exercises on July 1.

Mr. Munch who has been conducting concerts in Paris and elsewhere will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky. Full program details will be announced shortly.

CHICAGO, ILL.
NEWS
JUN 18 1951

To Conduct Berkshire Fete

Charles Munch has agreed to conduct the Berkshire Festival concerts scheduled for the late Serge Koussevitzky at the Boston Symphony's summer home at Tanglewood, beginning July 7.

The performance of Beethoven's "Missa Solemnis" that Koussevitzky was to have conducted on Aug. 9 will become a memorial for him, and his protege, Leonard Bernstein,

ATLANTA, GA.
DAILY WORLD
MAY 17 1951

Atlanta's Miss Dobbs Will Continue European Study

Miss Mattiwilda Dobbs, in connection with her voice study in Paris ,has appeared as soprano soloist in several European cities. Miss Dobbs, the daughter of John Wesley Dobbs, has been in Paris since last September studying on a John Hay Whitney fellowship.

A lyric soprano, she has been studying under Pierre Bernac, noted French tenor and singing coach. She will finish her studies with M. Bernac at the end of the month and go to Madrid in June where she will study with the masters there.

She will rejoin one of her former instructors, Mme. Lotte Leonard, in Switzerland in August. Mme. Leonard was one of her singing instructors in New York.

During the fall and winter, Miss Dobbs will journey to Milan, Italy to study at the world-famous La Scala Opera School. Some of the world's most noted operatic stars have undergone their training at the La Scala.

During this time, she will be giving recitals in various other cities. So far, she is scheduled to appear in Holland on May 26 for a recital.

A 1946 graduate of Spelman College, Miss Dobbs has done extensive graduate study. She has a master's degree in Spanish from Columbia University; has studied at the University of Mexico and won a scholarship to the Berkshire Hills music camp with the Boston Symphony Orchestra.

Her father, J. W. Dobbs, stated that he is not expecting his daughter to return to Atlanta until 1952. By then, he says, she will "really be ready."

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[illegible], CONN.
NEWS
7/24/51

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REPUBLICAN
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BOSTON GAZETTE
JUN 12 1951

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ALBANY, N.Y.
TIMES-UNION
JUL 30 1951

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BY C. R. ROSENBERG

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SELDOM HAS SUCH pure beauty woven its spell over a Tanglewood audience as Arrau created in that miraculously lively slow movement of the Brahms Second.

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POST-STANDARD
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AMERICAN
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Mr. Munch who has been conducting concerts in Paris and elsewhere will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky. Full program details will be announced shortly.

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DAILY WORLD
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A lyric soprano, she has been studying under Pierre Bernac, noted French tenor and singing coach. She will finish her studies with M. Bernac at the end of the month and go to Madrid in June where she will study with the masters there.

She will rejoin one of her former instructors, Mme. Lotte Leonard, in Switzerland in August. Mme. Leonard was one of her singing instructors in New York.

During the fall and winter, Miss Dobbs will journey to Milan, Italy to study at the world-famous La Scala Opera School. Some of the world's most noted operatic stars have undergone their training at the La Scala.

During this time, she will be giving recitals in various other cities. So far, she is scheduled to appear in Holland on May 26 for a recital.

A 1946 graduate of Spelman College, Miss Dobbs has done extensive graduate study. She has a master's degree in Spanish from Columbia University; has studied at the University of Mexico and won a scholarship to the Berkshire Hills music camp with the Boston Symphony Orchestra.

Her father, J. W. Dobbs, stated that he is not expecting his daughter to return to Atlanta until 1952. By then, he says, she will "really be ready."

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TIGHT BINDING

SHARON, CONN.
HERALD
5/24/51

Noted Soloists to Assist At Choral Union Concert

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Helen Boatwright, soprano, is one of the most sought-after of the younger concert and oratorio singers. The range of her repertoire is unusually wide, as is shown by the fact that in one spring season she was soloist with Paul Hindemith's Collegium Musicum, at Yale University in a concert of 15th century music, soloist at the famous Bach Festival, at Bethlehem, Pa., and soloist in the first performance of a contemporary work for soprano and orchestra at Town Hall in New York City.

Mrs. Boatwright has also proved her amazing versatility in many operatic parts. She has sung leading roles opposite Mario Lanza and James Pease, and has appeared in the opera workshop of the Berkshire Music Center, at Tanglewood.

Gertrude Sherwill began her early musical career in Torrington under the tutorage of Flora Finlayson Fenton. She then studied for several years with Frank LaForge, in New York, and with Sarah Peck Moore, of Hartford and New York. She was soprano soloist at the Center Congregational Church in Torrington for 15 years and then accepted her present position as soloist of the First Congregational Church in Waterbury.

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SPRINGFIELD, MASS.
REPUBLICAN
JUN 10 1951

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Early Dream of Music and Art Center in Moscow Comes True in New England; Encouragement of Composers, Manner of Conducting Recalled

By VICTOR PRAHL

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POST-STANDARD
JUN 3 - 1951

A handsome brochure has just reached the desk from the Boston Symphony Orchestra. Charles Munch, conductor. This publication, in connection with the 70th anniversary celebration, contains a concise illustrated history of the orchestra, its winter, spring and summer concerts, its conductors, its radio and recording activities, the Berkshire Music Center, the Pops and Arthur Fielder and other valuable material for reference.

WATERBURY, CONN.
AMERICAN
JUN 15 1951

Tanglewood Festival To Open July 7

Charles Munch, music director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood July 7. He will conduct the Bach-Haydn-Mozart concerts and in addition to the two weeks of shed concerts already announced will also conduct the final week of concerts. Eleazar De Carvolho will lead the concert on Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Aug. 9, in memory of Dr. Koussevitzky.

The Berkshire [illegible] school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his closest associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department ,will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

Aaron Copland who has been in the American Academy at Rome, will return in time for the school's opening exercises on July 1.

Mr. Munch who has been conducting concerts in Paris and elsewhere will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky. Full program details will be announced shortly.

ATLANTA, GA.
DAILY WORLD
MAY 17 1951

Atlanta's Miss Dobbs Will Continue European Study

Miss Mattiwilda Dobbs, in connection with her voice study in Paris ,has appeared as soprano soloist in several European cities. Miss Dobbs, the daughter of John Wesley Dobbs, has been in Paris since last September studying on a John Hay Whitney fellowship.

A lyric soprano, she has been studying under Pierre Bernac, noted French tenor and singing coach. She will finish her studies with M. Bernac at the end of the month and go to Madrid in June where she will study with the masters there.

She will rejoin one of her former instructors, Mme. Lotte Leohard, in Switzerland in August. Mme. Leonard was one of her singing instructors in New York.

During the fall and winter, Miss Dobbs will journey to Milan, Italy to study at the world-famous La Scala Opera School. Some of the world's most noted operatic stars have undergone their training at the La Scala.

During this time, she will be giving recitals in various other cities. So far, she is scheduled to appear in Holland on May 26 for a recital.

A 1946 graduate of Spelman College, Miss Dobbs has done extensive graduate study. She has a master's degree in Spanish from Columbia University; has studied at the University of Mexico and won a scholarship to the Berkshire Hills music camp with the Boston Symphony Orchestra.

Her father, J. W. Dobbs, stated that he is not expecting his daughter to return to Atlanta until 1952. By then, he says, she will "really be ready."

ALBANY, N. Y.
TIMES-UNION
JUL 20 1951

Munch Stars At Festival

B C. R. ROSEBERRY

A noble and triumphant performance of [illegible] piano concerto by Brahms [illegible] Boston Symphony orchestra [illegible] weekend music at Tanglewood with two overtures in which contemporary music [illegible] listeners with standard concert favorites.

Rain and the [illegible] unfavorable [illegible] While the spirit of the late Sergei Koussevitzky will continue to hover about all the remaining concerts of the Berkshire Festival, a fresh and vigorous homage is being paid his successor, Charles Munch. Music, like the show must go on. It is the virile-poetic genius of Munch which is causing it to go on for Tanglewood's pilgrims.

Apart's playing of the Brahms concerto Saturday night was as monumental as the composition itself. The orchestra and the solo instrument were more nearly on terms of equality . . . as there should be in this piece. Indeed, there was the abiding sense of two fine artists working together—Arrau and Munch. The South American pianist approached the work with thoughtfulness and reverence, rather than all-out virtuoso flamboyance; he conveyed its more expansive climaxes majestically, without once suggesting that it might be a show-piece.

SELDOM HAS SUCH [illegible] beauty woven its spell over a Tanglewood audience as Arrau created in that [illegible] lively slow movement of the Brahms Second.

Prokofieff's Sixth Symphony preceded it on the program—a work in utter contrast, but which Munch and his perfectionists gave everything that could be given to, something that depends on aerial and rhythm for its effects. There was also Weber's old standby, the Overture to "Oberon," done with freshness, as an opener.

Yesterday's audience was treated to Cesar Franck's Symphony, wherein Munch again demonstrated his capacity for treating standard material in un-standard fashion. The Sunday program also included Schubert's Fourth ("Tragic") Symphony and two modern compositions—Samuel Barber's Overture, "The School for Scandal," and Aaron Copland's "Quiet City"—both composers being present to take the bows.

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TIGHT BINDING

SHARON, CONN.
HERALD
5/18/51

Noted Soloists to Assist At Choral Union Concert

At the concert to be given by the Litchfield County Choral Union in the Norfolk Music Shed on the afternoon of Sunday, May 27th, three outstanding soloists will assist the chorus in the presentation of Mendelssohn's "Hymn of Praise" and "Hear My Prayer."

Helen Boatwright, soprano, is one of the most sought-after of the younger concert and oratorio singers. The range of her repertoire is unusually wide, as is shown by the fact that in one spring season she was soloist with Paul Hindemith's Collegium Musicum, at Yale University in a concert of 15th century music, soloist at the famous Bach Festival, at Bethlehem, Pa., and soloist in the first performance of a contemporary work for soprano and orchestra at Town Hall in New York City.

Mrs. Boatwright has also proved her amazing versatility in many operatic parts. She has sung leading roles opposite Mario Lanza and James Pease, and has appeared in the opera workshop of the Berkshire Music Center, at Tanglewood.

Gertrude Sherwill began her early musical career in Torrington under the tutorage of Flora Finlayson Fenton. She then studied for several years with Frank LaForge, in New York, and with Sarah Peck Moore, of Hartford and New York. She was soprano soloist at the Center Congregational Church in Torrington for 15 years and then accepted her present position as soloist of the First Congregational Church in Waterbury.

Lawrence Madison, tenor, a resident of Norfolk, studies with George Pickering, of New York, Philadelphia and Albany. He has appeared as soloist with numerous choruses in New England cities, including Boston, Hartford, Pittsfield, Waterbury and Troy, N. Y. He has sung the leading tenor part in many of the world's best known oratorios, including Bach's "Passion According to St. Rossini's "Stabat Mater," Handel's "Messiah", and Mendelssohn's John," Mozart's "Requiem," Beethoven's "Missa Solemnis in D," "Elijah." He has been soloist in several of the large Boston churches, at the Center Church in Hartford, and is at present at St. James Episcopal Church in Great Barrington.

The concert will be directed by G. Loring Burwell, of Waterbury, one of America's outstanding conductors. Choruses at present under his baton include the Mendelssohn Male Chorus of Waterbury, the Torrington Male Choral Club, the Alpha Male Chorus of New Haven, the Peoples Chorus (Oratorio) and the Post Junior College Glee Club of Waterbury. He has conducted massed choruses of 1,000 men, or more, at Randall's Island and White Plains, N. Y., and the world's largest male chorus, of 3,600, at the World's Fair in New York.

CHICAGO, ILL.
NEWS
JUN 18 1951

To Conduct Berkshire Fete

Charles Munch has agreed to conduct the Berkshire Festival concerts scheduled for the late Serge Koussevitzky at the Boston Symphony's summer home at Tanglewood, beginning July 7.

The performance of Beethoven's "Missa Solemnis" that Koussevitzky was to have conducted on Aug. 9 will become a memorial for him, and his protege, Leonard Bernstein,

SPRINGFIELD, MASS.
REPUBLICAN
JUN 10 1951

Tanglewood Realization Of Koussevitzky's Vision

Early Dream of Music and Art Center in Moscow Comes True in New England; Encouragement of Composers, Manner of Conducting Recalled

By VICTOR PRAHL

Tanglewood will not be the same this summer without Dr. Koussevitzky. Tanglewood was his child and his influence was felt in every department of the center's activities. Just before his death he was collaborating with Boris Goldovsky in the preparation of Tchaikowsky's opera "Pique Dame" which he planned to conduct this summer. When he resigned as conductor of the Boston Symphony two years ago he stated that he would continue as director of Tanglewood to the end, and this he did.

To this position he brought imagination, a powerful personality, and a vital, active interest in the center's welfare, for Dr. Koussevitzky was not only a great conductor but an artist and a visionary who had the courage and perseverence to put his ideals into practice. With his full musical background and prestige, his magnetic personality and his sincere interest in young musicians, his position as director of the Berkshire Music Center will be more difficult to fill than that of conductor of the Boston Symphony.

Composers' Friend

Composers will remember Dr. Koussevitzky with affection for his liberal commissions and many first performances. Stravinsky, Bartok, Schoenberg, Honegger, Milhaud, Martinu Britten, and the Americans, Barber, Coplan, Foss, Piston, Blitzstein, Hanson, William Schumann and Randal Thompson are some of the composers who have benefited by awards from the Koussevitzky Music Foundation, a fund created in memory of the conductor's wife, Natalie, and now under the direction of the Library of Congress. In consequence our symphonic and operatic literature has been enriched by such works as Britten's "Peter Grimes," Bartok's "Concerto for Orchestra," Milhaud's "Second," Copland's "Third," and Piston's "Third" symphonies, as well as some 30 other works.

Dr. Koussevitzky's manner of conducting is well known to music lovers of this vicinity for with his concerts here and our visits to Tanglewood and Boston we have had the opportunity of hearing him at the head of his own orchestra. During his years with the Boston Symphony he developed it to a state of perfection which was in certain respects unsurpassed. Although his taste was a catholic one it is only natural that he should excel in certain works. Many think that his interpretations of the symphonies of Tchaikowsky and Sibelius are the definitive ones. Thanks to recordings we have permanent souvenirs of the great conductor and his orchestra in these works.

Tanglewood Vision

But it is with Tanglewood and his great accomplishment there that we shall always associate this dynamic musician. Some 14 years ago when he was expressing his hopes and aspirations for the school, he stated that he hoped it would become a center "where the greatest living composers will teach the art of composition; the greatest virtuosi, the art of perfect performance; the greatest conductors, the mystery of conducting orchestras and choruses. The most eminent thinkers and scholars will lecture there.

"A free co-operation of such an elite will certainly result in a creation of new and great values in art; in the radiation of the beams of culture over a nation and over the whole world; and finally, in the education and training of a new generation of American artists."

Since that time all of this has really happened at Tanglewood. He adds, "Little did I think that my own early dream of a music and art center in Moscow in the heart of Russia would find realization in the heart of New England a quarter of a century later. Indeed, miracles cannot be accounted for."

So we salute the passing of a great man, conductor, idealist, philanthropist, educator — and dreamer whose dream came true.

TAUNTON, MASS.
GAZETTE
JUN 12 1951

Munch Curtails Tour to Conduct Tanglewood Debut

BOSTON, June 12 AP—Charles Munch, conductor of the Boston Symphony orchestra, has curtailed his European engagements so he could open the Berkshire Festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

A symphony hall announcement said Munch will conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22—originally assigned to Koussevitzky.

Munch was to have made his Tanglewood debut conducting the first two weeks of concerts in the music shed July 26-Aug. 4 and Koussevitzky was to have closed the shed concerts Aug. 9-12. Now Munch will conduct all three weeks.

Leonard Bernstein will return from Mexico to take over the Berkshire Music center which Koussevitzky founded at Tanglewood.

The announcement said also that Bernstein will conduct Beethoven's Missa Solemnis Aug. 9 in memory of Koussevitzky at the invitation of Munch.

SYRACUSE, N. Y.
POST-STANDARD
JUN 3 - 1951

A handsome brochure has just reached the desk from the Boston Symphony Orchestra, Charles Munch, conductor. This publication, in connection with the 70th anniversary celebration, contains a concise illustrated history of the orchestra, its winter, spring and summer concerts, its conductors, its radio and recording activities, the Berkshire Music Center, the Pops and Arthur Fielder and other valuable material for reference.

WATERBURY, CONN.
AMERICAN
JUN 16 1951

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The Berkshire [illegible] school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his closest associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

Aaron Copland who has been in the American Academy at Rome, will return in time for the school's opening exercises on July 1.

Mr. Munch who has been conducting concerts in Paris and elsewhere will close his European season in Strasbourg June 25 and will return to America to arrive in Lenox for the opening Bach concerts. Mr. Munch has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky. Full program details will be announced shortly.

ATLANTA, GA.
DAILY WORLD
MAY 17 1951

Atlanta's Miss Dobbs Will Continue European Study

Miss Mattiwilda Dobbs, in connection with her voice study in Paris, has appeared as soprano soloist in several European cities. Miss Dobbs, the daughter of John Wesley Dobbs, has been in Paris since last September studying on a John Hay Whitney fellowship.

A lyric soprano, she has been studying under Pierre Bernac, noted French tenor and singing coach. She will finish her studies with M. Bernac at the end of the month and go to Madrid in June where she will study with the masters there.

She will rejoin one of her former instructors, Mme. Lotte Leonard, in Switzerland in August. Mme. Leonard was one of her singing instructors in New York.

During the fall and winter, Miss Dobbs will journey to Milan, Italy to study at the world-famous La Scala Opera School. Some of the world's most noted operatic stars have undergone their training at the La Scala.

During this time, she will be giving recitals in various other cities. So far, she is scheduled to appear in Holland on May 26 for a recital.

A 1946 graduate of Spelman College, Miss Dobbs has done extensive graduate study. She has a master's degree in Spanish from Columbia University; has studied at the University of Mexico and won a scholarship to the Berkshire Hills music camp with the Boston Symphony Orchestra.

Her father, J. W. Dobbs, stated that he is not expecting his daughter to return to Atlanta until 1952. By then, he says, she will "really be ready."

ALBANY, N. Y.
TIMES-UNION
JUL 30 1951

Munch Stars At Festival

B C. R. ROSEBERRY

A noble and triumphant performance of that greatest of all piano concertos, the Second Brahms, by Claudio Arrau and the Boston Symphony orchestra, was the highlight of the weekend music at Tanglewood with two programs in which contemporary works divided interest with standard concert favorites.

Rain and the threat of rain curtailed attendance in the category of "ground-admissions"—those devotees who take their chances on the broad lawns around the music shed. But the audiences were still tremendous. Saturday night's crowd was 8,900 (the sheltered seating capacity being 6,000) and only a brief rain actually fell during the concert.

While the spirit of the late Sergei Koussevitzky will continue to hover about all the remaining concerts of the Berkshire Festival, a fresh and vigorous homage is being paid his successor, Charles Munch. Music, like the show, must go on. It is the virile, purposeful genius of Munch which is causing it to go on for Tanglewood's pilgrims.

Arrau's playing of the Brahms concerto Saturday night was as monumental as the composition itself. The orchestra and the solo instrument were more nearly on terms of equality . . . as they should be in this piece. Indeed, there was the added sense of two fine artists working together—Arrau and Munch. The South American pianist approached the work with thoughtfulness and reverence, rather than allegri virtuoso flamboyance; he conveyed its most stunning climaxes majestically, without once suggesting that it might be a show-piece.

SELDOM HAS SUCH [illegible] beauty woven its spell over a Tanglewood audience as Arrau created in that miraculously lively slow movement of the Brahms Second.

Prokofieff's Sixth Symphony preceded it on the program—a work in utter contrast, but which Munch and his [illegible] tionists gave everything that could be given to something that depends on sound and rhythm for its effects. There was also Weber's old standby, the Overture to "Oberon," done with freshness, as an opener.

Yesterday's audience was treated to Cesar Franck's Symphony, wherein Munch again demonstrated his capacity for treating standard material in un-standard fashion. The Saturday program also included Schubert's Fourth ("Tragic") Symphony; and two modern compositions—Samuel Barber's Overture, "The School for Scandal," and Aaron Copland's "Quiet City"—both composers being present to take the bows.

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUN 20 1951

Tanglewood Programs Are Revised; Plan Koussevitzky Memorial Pieces

The Berkshire Festival at Tanglewood this Summer will be a sort of memorial to Dr. Serge Koussevitzky, as it turns out, because of the sudden death of the great conductor who was planning to lead his Boston Symphony orchestra in several of the Festival concerts. Charles Munch, who succeeded Koussevitzky as symphony conductor last year, will lead most of the concerts originally scheduled to be conducted by Koussevitzky.

This will be Charles Munch's first season at Tanglewood. Now in Europe, he is returning to this country to be on hand for the opening July 7, and will be at the Festival for its duration, until Aug. 12.

The programs do not greatly differ from those formerly announced when Serge Koussevitzky was expected to conduct the Bach-Hadyn-Mozart concerts in the Theatre-Concert hall and The Shed concerts of the closing week. Charles Munch will conduct two numbers in memory of Dr. Koussevitzky. The Final Chorus from the St. Matthew Passion at the opening Bach Concert and Mozart's Funeral Music at the opening consert in The Shed, and has asked Leonard Bernstein to conduct the performance of Beethovens Missa Solemnis on Aug. 9 in memory of Dr. Koussevitzky. Eleazar de Carvalho will conduct on Ang. 5; otherwise the conserts will all be under the leadership of Mr. Munch.

The programs will be as follows: in the Theatre-Concert hall, July 7, Bach, Brandenburg Concerto No. 3; Concerto in C Major For Three Pianos; Brandenburg Concerto No. 2; Final Chorus From the St. Matthew Passion; Brandenburg Concertos Nos. 6 and 4.

July 8, Bach: Cantata "Der Zufriedengestelite Aeolus" (Hugh Ross conducting); Concerto in D Minor for Three iPanos; Magnificat. July 14, Hadyn: Symphony No. 88; Piano Concerto in D Major (Seymour Lipkin); Symphonie Concertante; Symphony No. 104 "London." July 15, Haydn: Symphony No. 103 "Drum Roll"; Vio- "Clock' and 92 "Oxford". July 21, loncello Concerto (Gregor Piatigorsky); Symphonies Nos. 101 Mozart: Symphony No. 35 "Haffner"; Missa Brevis, No. 192 (Hugh Ross conducting); Eine Kleine Nachtmusik; Adagio and Fugue for Strings; Symphony No. 39 in E Flat. July 22, Mozart: Divertimento for Strings and Two Horns; Violin Concerto in A Major (William Kroll); Symphony No. 38 "Prague."

Programs in The Shed. Series A. July 28. Mozart: Funeral Music, K. 477; Schumann: Symphony No. 4; Berlioz: Fantastic Symphony. July 28. Weber: Overture to "Oberon"; Prokofieff; Symphony No. 6; Brahms: Piano Concerto No. 2 (Claudio Arrau). July 29. Barber: Overture "The School for Scandal"; Copland: "Quiet City'; Schubert: Symphony No. 4; Franck: Symphony in D Minor.

Series B. Aug. 2. Schumann: Overture to "Genoveva"; Beethoven: Symphony No. 6 "Pastorale;" Ravel: Rapsodie Espagnole; Roussel: Symphony No. 3. Aug. 4. Handel: Water Music: Bartok: Music for Strings and Percussion: Straus: Don Juan; Saint Saens: Symphony No. 3 with Organ. Aug. 5. Conducted by Eleazar de Carvalho. Guarnieri: Symphony No. 2: Prokofieff: Piano Concerto No. 2 (Jorge Bolet); Moussorgski-Ravel: "Pictures at an Exhibition."

Series C. Aug. 9. Conducted by Leonard Bernstein. Beethoven: Missa Solemnis. Aug. 11. Beethoven: Symphony No. 1; Honegger; Symphony No. 5: Tchiakovsky: Symphony No. 6 "Pathetique." Aug. 12. Brahms: Variations on a Theme by Haydn: Symphony No. 2; Symphony No. 4.

Tickets for each individual concert available at the box office, Tanglewood, Lenox.

THE ORIGINAL
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This Clipping From
TOLEDO, OHIO
BLADE
JUN 17 1951

Revised Plans For Tanglewood Are Announced

Special to The Blade

BOSTON—Revised plans for the Berkshire Festival at Tanglewood have been announced by the Boston Symphony Orchestra. Charles Munch, regular conductor of the Orchestra, has curtailed his European engagements and will return for the first week of the Festival July 7.

Mr. Munch will conduct the Bach-Haydn-Mozart concerts in the theater-concert hall in addition to the two weeks of shed concerts already announced. He will conduct, also, the final week of concerts.

Eleazor de Carvalho will lead the concert Aug. 5 as planned and Mr. Munch has invited Leonard Benrstein to conduct the performance of Beethoven's "Missa Solemnis" Aug. 9 in memory of Dr. Koussevitzky.

The Berkshire Music Center, created by Dr. Koussevitzky at Tanglewood, will continue in accordance with plans announced. Mr. Bernstein, protege of Dr. Koussevitzky, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Aaron Copland, who has been at the American Academy in Rome this winter, will return in time for the school's opening exercises July 1. Mr. Munch has announced there will be little change in the programs planned originally by Dr. Koussevitzky.

QUINCY, MASS.
PATRIOT LEDGER
JUN 18 1951

TOWER ATOP BLUE HILL TO SEND OUT SYMPHONY

By Fred Pillsbury

Come fall, South Shore FM radio listeners will get a big, loud shot in the arm.

For by then the Lowell Institute Cooperative Broadcasting council's frequency modulation station will be in operation, transmitting with 20,000 watts from atop Great Blue Hill in Milton.

Last week the state approved the charter of the WGBH Educational foundation. Next month some time the tower will go up and broadcasting equipment will be installed in a spare room of the observatory.

The non-commercial station will have an effective 65 mile range in all directions from the 630 foot hill. Its signals, therefore, will come in like a ton of bricks in this area.

Probably its most popular regular program will be broadcasts of the Boston Symphony orchestra. WGBH (standing for Great Blue Hill) will broadcast every symphony program of the season straight from Symphony hall, the first time this has been done in the Boston area since 1926. Its studios will also be located in the hall with auxiliary studios at Boston colleges.

The Lowell Institute Cooperative Broadcasting council is unique in radio. Its members are Boston college, Boston university, Harvard university, Lowell institute, Massachusetts Institute of Technology, Northeastern university, Tufts college, and the Boston Symphony orchestra, its newest recruit. The heads of those institutions are its trustees.

Since its organization in 1947 the council has won many awards for its work. Among them are the American College Public Relations award, and the George Foster Peabody Radio citation in 1948, and the Fourteenth American Exhibition of Educational Radio Programs first award for program dealing with personal and social programs in 1950.

Since 1947 the council, broadcasting over various Boston stations, has brought 1001 persons including 434 faculty members before its microphones.

Besides the symphony programs, WGBH will broadcast other concerts, folk music, plays by college dramatic groups, and recorded classroom lectures from the various colleges. It will, in fact, be possible for the FM listener to "go to college" over the radio. The new station will also feature special discussion on current events by leading authorities.

The engineering plans for the station are being made by representatives of Harvard and MIT. The transmitter itself has been presented to the council by Prof. E. H. Armstrong of Columbia university, one of the pioneers in frequency modulation.

Starting in the early fall some time (no definite date has been given for the first broadcast) WGBH will broadcast every day from 3 o'clock in the afternoon until 10:30 o'clock at night. On Fridays during the Symphony concert season it will go on the air at 2:15 o'clock in the afternoon. The station has been assigned a frequency of 89.7 megacycles by the FCC.

SYRACUSE HERALD-AMERICAN, Sunday, June 24, 1951

NEW YORK, N. Y.
HERALD TRIBUNE
JUN 12 1951

Munch Will Fill In For Koussevitzky

To Conduct at Tanglewood; Bernstein Back, Too

Charles Munch, music director of the Boston Symphony Orchestra will conduct all but one of the concerts originally planned for the late Serge Koussevitzky in this summer's Berkshire Festival at Tanglewood, Lenox, Mass. This includes the six Bach, Haydn and Mozart concerts on Saturday nights and Sunday afternoons, July 7 to 22, and the last two concerts of Series C with the full orchestra, Aug. 11 and 12. He has invited Leonard Bernstein to conduct the performance of Beethoven's "Missa Solemnis" on Thursday evening, Aug. 9, as a memorial to Dr. Koussevitzky, who died last Tuesday. As originally scheduled, Mr. Munch will conduct the concerts of July 26, 28 and 29 and Aug. 2 and 4, and Eleazar De Carvalho will conduct the program of Sunday, Aug. 5. According to an announcement made yesterday in Boston, Mr. Munch will make as few changes as possible in the program planned by Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky founded in Tanglewood in 1940, will continue according to plans already announced. Mr. Bernstein, who was a pupil of the late conductor, has returned from Mexico to take over his work in the school. Boris Goldovsky will conduct the performances of Tchaikovsky's opera, "Pique Dame," on July 30 and 31, and the school will also produce Richard Strauss' "Ariadne auf Naxos." Aaron Copland, associate director, will return in time for the opening exercises July 1. Mr. Munch will close his curtailed European season at Strasbourg June 25 and will then return to the United States.

This Clipping From
LOWELL, MASS.
SUN
JUN 15 1951

Tanglewood Notes

Charles Munch, music director of the Boston Symphony orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the theatre-concert hall, and in addition to the two weeks of shed concerts already announced will also conduct the final week of concerts. Eleazar De Carvalho will lead the concert on Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis, already scheduled for Aug. 9, in memory of Dr. Koussevitzky.

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Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

Berkshire Music Center

The Berkshire Music Center announces three concerts of chamber music through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The New Music String Quartet will open the series the evening of July 11, to be followed on succeeding Wednesday evenings at 8:15 by the Berkshire Trio on July 18 and the Trio Moyse July 25.

The New Quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violincello; and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C mapor by Beethoven.

The Berkshire Trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (M.P. Rameau).

The Noyse Trio, whose players are Marcel Moyse, flute; his son, Louis, piano and flute; and his daughter-in-law, Blanche Honegger-Moyse, violin and viola, have selected Trio-Sonate en sol majeur (Bach); Duo pour 2 flutes (Haendel); Trio en ut (Haydn-Moyse); Husique en trio (Andre Thiriet); Trois Interludes (Ibert); Trois Petites Pieces en trio (Arthur Honegger); La Chanson pour 2 flutes et violon (Marcel Gennaro); Serenade pour 2 flutes et viola (Louise Moyse) and Trio-Sonate (Martinu).

The concerts will be open to students, friends of the Berkshire Music Center and the interested public, as have other chamber music programs given through the generosity of Mrs. Coolidge and the Foundation each summer since 1946.

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BOSTON, MASS.
HERALD
JUN 24 19[illegible]

Esplanade Concerts Start Next Sunday

While conducting the closing week of the Pops, Arthur Fiedler will also be busy with preparations for his Esplanade Concerts. Next Sunday evening he will launch the twenty-third season of this series, at the Hatch Memorial shell, at the foot of Mt. Vernon street, with the usual large orchestra of Boston Symphony musicians. This season, the concerts will be held every night at 8:30, omitting Mondays, and the Children's Concerts will be shifted to Thursday mornings, at 10:15.

As usual, the maintenance of these concerts free of admission charge will depend on contributions to the Esplanade Concerts Fund, for which the Merchants National Bank, at its Copley square office, is again the voluntary depository. Contributions in advance of the season will be greatly appreciated.

A striking innovation this year will be a gala concert for the benefit of the fund, to be held at Fenway Park on Wednesday evening, July 11. Along with the Esplanade Orchestra, Mr. Fiedler will present guest stars. Mail orders are now being recieved at Symphony Hall for reserved tickets at $1 and $2, tax included. There also will be unreserved bleacher seats at 50 cents. Donors of $5 or more to the fund will receive invitations to sit in a special Patrons' Section.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUN 20 1951

Tanglewood Programs Are Revised; Plan Koussevitzky Memorial Pieces

The Berkshire Festival at Tanglewood this Summer will be a sort of memorial to Dr. Serge Koussevitzky, as it turns out, because of the sudden death of the great conductor who was planning to lead his Boston Symphony orchestra in several of the Festival concerts. Charles Munch, who succeeded Koussevitzky as symphony conductor last year, will lead most of the concerts originally scheduled to be conducted by Koussevitzky.

This will be Charles Munch's first season at Tanglewood. Now in Europe, he is returning to this country to be on hand for the opening July 7, and will be at the Festival for its duration, until Aug. 12.

The programs do not greatly differ from those formerly announced when Serge Koussevitzky was expected to conduct the Bach-Hadyn-Mozart concerts in the Theatre-Concert hall and The Shed concerts of the closing week. Charles Munch will conduct two numbers in memory of Dr. Koussevitzky. The Final Chorus from the St. Matthew Passion at the opening Bach Concert and Mozart's Funeral Music at the opening consert in The Shed, and has asked Leonard Bernstein to conduct the performance of Beethovens Missa Solemnis on Aug. 9 in memory of Dr. Koussevitzky. Eleazar de Carvalho will conduct on Ang. 5; otherwise the conserts will all be under the leadership of Mr. Munch.

The programs will be as follows: in the Theatre-Concert hall, July 7, Bach, Brandenburg Concerto No. 3; Concerto in C Major For Three Pianos; Brandenburg Concerto No. 2; Final Chorus From the St. Matthew Passion; Brandenburg Concertos Nos. 6 and 4.

July 8, Bach: Cantata "Der Zufriedengestelite Aeolus" (Hugh Ross conducting); Concerto in D Minor for Three iPanos; Magnificat. July 14, Hadyn: Symphony No. 88; Piano Concerto in D Major (Seymour Lipkin); Symphonie Concertante; Symphony No. 104 "London." July 15, Haydn: Symphony No. 103 "Drum Roll"; Vio- "Clock' and 92 "Oxford". July 21, loncello, Concerto (Gregor Piatigorsky); Symphonies Nos. 101 Mozart: Symphony No. 35 "Haffner'; Missa Brevis, No. 192 (Hugh Ross conducting); Eine Kleine Nachtmusik; Adagio and Fugue for Strings; Symphony No. 39 in E Flat. July 22, Mozart: Divertimento for Strings and Two Horns; Violin Concerto in A Major (William Kroll); Symphony No. 38 "Prague."

Programs in The Shed. Series A. July 26. Mozart: Funeral Music, K. 477; Schumann: Symphony No. 4; Berlioz: Fantastic Symphony. July 28. Weber: Overture to "Oberon"; Prokofieff: Symphony No. 6; Brahms: Piano Concerto No. 2 (Claudio Arrau). July 29. Barber: Overture "The School for Scandal"; Copland: "Quiet City'; Schubert: Symphony No. 4; Franck: Symphony in D Minor.

Series B. Aug. 2. Schumann: Overture to "Genoveva"; Beethoven: Symphony No. 6 "Pastorale;" Ravel: Rapsodie Espagnole; Roussel: Symphony No. 3. Aug. 4. Handel: Water Music: Bartok: Music for Strings and Percussion: Straus: Don Juan; Saint Saens: Symphony No. 3 with Organ. Aug. 5. Conducted by Eleazar de Carvalho. Guarnieri: Symphony No. 2: Prokofieff: Piano Concerto No. 2 (Jorge Bolet); Moussorgski-Ravel: "Pictures at an Exhibition."

Series C. Aug. 9. Conducted by Leonard Bernstein. Beethoven: Missa Solemnis. Aug. 11. Beethoven: Symphony No. 1; Honegger: Symphony No. 5: Tchiakovsky: Symphony No. 6 "Pathetique." Aug. 12. Brahms: Variations on a Theme by Haydn: Symphony No. 2; Symphony No. 4.

Tickets for each individual concert available at the box office, Tanglewood, Lenox.

NEW YORK, N. Y.
HERALD TRIBUNE
JUN 12 1951

Munch Will Fill In For Koussevitzky

To Conduct at Tanglewood; Bernstein Back, Too

Charles Munch, music director of the Boston Symphony Orchestra will conduct all but one of the concerts originally planned for the late Serge Koussevitzky in this summer's Berkshire Festival at Tanglewood, Lenox, Mass. This includes the six Bach, Haydn and Mozart concerts on Saturday nights and Sunday afternoons, July 7 to 22, and the last two concerts of Series C with the full orchestra, Aug. 11 and 12. He has invited Leonard Bernstein to conduct the performance of Beethoven's "Missa Solemnis" on Thursday evening, Aug. 9, as a memorial to Dr. Koussevitzky, who died last Tuesday. As originally scheduled, Mr. Munch will conduct the concerts of July 26, 28 and 29 and Aug. 2 and 4, and Eleazar De Carvalho will conduct the program of Sunday, Aug. 5. According to an announcement made yesterday in Boston, Mr. Munch will make as few changes as possible in the program planned by Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky founded in Tanglewood in 1940, will continue according to plans already announced. Mr. Bernstein, who was a pupil of the late conductor, has returned from Mexico to take over his work in the school. Boris Goldovsky will conduct the performances of Tchaikovsky's opera, "Pique Dame," on July 30 and 31, and the school will also produce Richard Strauss' "Ariadne auf Naxos." Aaron Copland, associate director, will return in time for the opening exercises July 1. Mr. Munch will close his curtailed European season at Strasbourg June 25 and will then return to the United States.

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TOLEDO, OHIO
BLADE
JUN 17 1951

Revised Plans For Tanglewood Are Announced

Special to The Blade

BOSTON—Revised plans for the Berkshire Festival at Tanglewood have been announced by the Boston Symphony Orchestra. Charles Munch, regular conductor of the Orchestra, has curtailed his European engagements and will return for the first week of the Festival July 7.

Mr. Munch will conduct the Bach-Haydn-Mozart concerts in the theater-concert hall in addition to the two weeks of shed concerts already announced. He will conduct, also, the final week of concerts.

Eleazor de Carvalho will lead the concert Aug. 5 as planned and Mr. Munch has invited Leonard Benrstein to conduct the performance of Beethoven's "Missa Solemnis" Aug. 9 in memory of Dr. Koussevitzky.

The Berkshire Music Center, created by Dr. Koussevitzky at Tanglewood, will continue in accordance with plans announced. Mr. Bernstein, protege of Dr. Koussevitzky, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Aaron Copland, who has been at the American Academy in Rome this winter, will return in time for the school's opening exercises July 1. Mr. Munch has announced there will be little change in the programs planned originally by Dr. Koussevitzky.

This Clipping From
LOWELL, MASS.
SUN.
JUN 15 1951

Tanglewood Notes

Charles Munch, music director of the Boston Symphony orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire festival at Tanglewood on July 7. He will conduct the Bach-Haydn-Mozart concerts in the theatre-concert hall, and in addition to the two weeks of shed concerts already announced will also conduct the final week of concerts. Eleazar De Carvalho will lead the concert on Aug. 5 as planned, and Mr. Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis, already scheduled for Aug. 9, in memory of Dr. Koussevitzky.

The Berkshire Music center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Music center has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

Boris Goldovsky, head of the opera department, will stage and conduct Tchaikovsky's "Pique Dame" and the school will also produce Richard Strauss' "Ariadne Auf Naxos."

There is no change in the announced plans for the choral, chamber music and composition departments.

QUINCY, MASS.
PATRIOT LEDGER
JUN 18 1951

TOWER ATOP BLUE HILI TO SEND OUT SYMPHONY

By Fred Pillsbury

Come fall, South Shore FM radio listeners will get a big, loud shot in the arm.

For by then the Lowell Institute Cooperative Broadcasting council's frequency modulation station will be in operation, transmitting with 20,000 watts from atop Great Blue Hill in Milton.

Last week the state approved the charter of the WGBH Educational foundation. Next month some time the tower will go up and broadcasting equipment will be installed in a spare room of the observatory.

The non-commercial station will have an effective 65 mile range in all directions from the 630 foot hill. Its signals, therefore, will come in like a ton of bricks in this area.

Probably its most popular regular program will be broadcasts of the Boston Symphony orchestra. WGBH (standing for Great Blue Hill) will broadcast every symphony program of the season straight from Symphony hall, the first time this has been done in the Boston area since 1926. Its studios will also be located in the hall with auxiliary studios at Boston colleges.

The Lowell Institute Cooperative Broadcasting council is unique in radio. Its members are Boston college, Boston university, Harvard university, Lowell institute, Massachusetts Institute of Technology, Northeastern university, Tufts college, and the Boston Symphony orchestra, its newest recruit. The heads of those institutions are its trustees.

Since its organization in 1947 the council has won many award for its work. Among them are th American College Public Rela tions award, and the George Fos ter Peabody Radio citation i 1948, and the Fourteenth Ameri can Exhibition of Educational Ra dio Programs first award for program dealing with persona and social programs in 1950.

Since 1947 the council, broad casting over various Boston sta tions, has brought 1001 persons including 434 faculty member before its microphones.

Besides the symphony pro grams, WGBH will broadcas other concerts, folk music, play by college dramatic groups, and recorded classroom lectures from the various colleges. It will, in fact, be possible for the FM listener to "go to college" over the radio. The new station will also feature special discussion on current events by leading authorities

The engineering plans for the station are being made by representatives of Harvard and MIT. The transmitter itself has been presented to the council by Prof. E. H. Armstrong of Columbia university, one of the pioneers in frequency modulation.

Starting in the early fall some time (no definite date has been given for the first broadcast) WGBH will broadcast every day from 3 o'clock in the afternoon until 10:30 o'clock at night. On Fridays during the Symphony concert season it will go on the air at 2:15 o'clock in the afternoon. The station has been assigned a frequency of 89.7 megacycles by the FCC.

Berkshire Music Center

The Berkshire Music Center announces three concerts of chamber music through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The New Music String Quartet will open the series the evening of July 11, to be followed on succeeding Wednesday evenings at 8:15 by the Berkshire Trio on July 18 and the Trio Moyse July 25.

The New Quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violincello; and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C mapor by Beethoven.

The Berkshire Trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (M.P. Rameau).

The Noyse Trio, whose players are Marcel Moyse, flute; his son, Louis, piano and flute; and his daughter-in-law, Blanche Honegger-Moyse, violin and viola, have selected Trio-Sonate en sol majeur (Bach); Duo pour 2 flutes (Haendel); Trio en ut (Haydn-Moyse); Husique en trio (Andre Thiriet); Trois Interludes (Ibert); Trois Petites Pieces en trio (Arthur Honegger); La Chanson pour 2 flutes et violon (Marcel Gennaro); Serenade pour 2 flutes et viola (Louise Moyse) and Trio-Sonate (Martinu).

The concerts will be open to students, friends of the Berkshire Music Center and the interested public, as have other chamber music programs given through the generosity of Mrs. Coolidge and the Foundation each summer since 1946.

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BOSTON, MASS.
HERALD
JUN 24 1951

Esplanade Concerts Start Next Sunday

While conducting the closing week of the Pops, Arthur Fiedler will also be busy with preparations for his Esplanade Concerts. Next Sunday evening he will launch the twenty-third season of this series, at the Hatch Memorial shell, at the foot of Mt. Vernon street, with the usual large orchestra of Boston Symphony musicians. This season, the concerts will be held every night at 8:30, omitting Mondays, and the Children's Concerts will be shifted to Thursday mornings, at 10:15.

As usual, the maintenance of these concerts free of admission charge will depend on contributions to the Esplanade Concerts Fund, for which the Merchants National Bank, at its Copley square office, is again the voluntary depository. Contributions in advance of the season will be greatly appreciated.

A striking innovation this year will be a gala concert for the benefit of the fund, to be held at Fenway Park on Wednesday evening, July 11. Along with the Esplanade Orchestra, Mr. Fiedler will present guest stars. Mail orders are now being recieved at Symphony Hall for reserved tickets at $1 and $2, tax included. There also will be unreserved bleacher seats at 50 cents. Donors of $5 or more to the fund will receive invitations to sit in a special Patrons' Section.

TIGHT BINDING

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUN 23 1951

A Commemoration For Koussevitzky

By LOUIS BIANCOLLI.

Although the death of Serge Koussevitzky will be commemorated on three programs of the coming Berkshire Festival, actually the whole season will be a memorial of the man who founded Tanglewood.

From July 7 to August 12, when the festival ends, the talk all over Tanglewood's beautiful countryside will be of the man who lived to see a childhood dream come true—the dream of a summer center of music where young and old might find annual solace and inspiration in the outdoor tabernacle of nature.

Charles Munch will conduct and Messrs. De Carvalho and Bernstein will be his podium guests. But the unseen hand leading the orchestra will be that of Serge Koussevitzky. The ideals and traditions he set will be respected by all. The warmest tribute to his memory will be the high level of performance achieved and maintained.

Works To Be Featured.

At the opening concert of the series in the Theater-Concert Hall—which is preliminary to the main concert series—Mr. Munch will feature the final chorus from Bach's "St. Matthew Passion" in observance of the death of his predecessor.

Thursday evening, July 26, he will open the first series of concerts in the large shed with Mozart's "Funeral Music" (K. 477), and as final homage to the beloved Master of Tanglewood, Mr. Bernstein will conduct Beethoven's great Mass on Thursday evening, August 9.

The opening series in the Theater-Concert Hall will run from July 7 to July 22, with concerts only on the two weekend days. Works of smaller scope by Bach, Haydn and Mozart will be performed at those concerts. All Thursday and Saturday evening concerts will start at 8:15; all Sunday afternoon concerts at 3.

Programs for the three major series in the Shed follow:

SERIES A.

THURSDAY EVENING, JULY 26—Mozart, Funeral Music K. 477 (in memory of Serge Koussevitzky); Schumann, Symphony No. 4; Berlioz, Fantastic Symphony.

SATURDAY EVENING, July 28.—Weber, Overture to "Oberon"; Prokofieff, Symphony No. 6; Brahms, Piano Concerto No. 2 (Claudio Arrau).

SUNDAY AFTERNOON, JULY 29—Barber, Overture, "The School for Scandal"; Copland, "Quiet City"; Schubert, Symphony No. 4; Franck, Symphony in D minor.

SERIES B.

THURSDAY EVENING, AUGUST 2—Schumann, Overture to "Genoveva"; Beethoven, Symphony No. 6, "Pastorale"; Ravel, Rapsodie Espagnole; Roussel, Symphony No. 3.

SATURDAY EVENING, AUGUST 4—Handel, Water Music; Bartok, Music for Strings and Percussion; Strauss, Don Juan; Saint Saens, Symphony No. 3 with Organ.

SUNDAY AFTERNOON, AUGUST 5 (Conducted by Eleazar de Carvalho)—Guarnieri, Symphony No. 2; Prokofieff, Piano Concerto No. 2 (Jorge Bolet); Moussorgsky-Ravel, "Pictures at an Exhibition."

SERIES C.

THURSDAY EVENING, AUGUST 9 (Conducted by Leonard Bernstein)—Beethoven, Missa Solemnis (in memory of Serge Koussevitzky); Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

SATURDAY EVENING, AUGUST 11—Beethoven, Symphony No. 1; Honegger, Symphony No. 5; Tchaikovsky, Symphony No. 6, "Pathetique".

SUNDAY AFTERNOON, AUGUST 12—Brahms, Variations on a Theme by Haydn; Symphony No. 2; Symphony No. 4.

Only One Phase.

The Berkshire Festival is only one phase of Tanglewood's musical life. Combined with it is the Berkshire Music Center, where students from everywhere enroll for all branches of musical instruction.

The school now boasts three orchestras and a chorus. There are workshops for composing and conducting, a section devoted to opera production, and special classes for music teachers. Numerous school performances are open to members of the Society of Friends of the Berkshire Music Center. Anyone contributing to the Berkshire fund becomes a member.

Those seeking hotel or guest house accommodations for the festival are urged to write the Berkshire Hills Conference, Pittsfield, Mass., which has been promised the assistance of local chambers of commerce in trying to secure reservations.

HARTFORD, CONN.
TIMES
JUN 23 1951

CHARLES MUNCH, Boston Symphony musical director, will curtail his European engagements to open Tanglewood concert series and conduct 13 of 15 summer concerts there in place of late Serge Koussevitzky with only slight changes in scheduled programs.

NEW YORK, N. Y.
TIMES
JUL 24 1951

FESTIVAL TOURS

Tours to the Berkshire Music Festival are offered by Riverside Tours, Inc., 140 East Forty-fifth Street. Trips will leave by motor coach on Friday, July 6, 13, 20 and 27, and Aug. 3 and 10, returning Sunday evenings. The cost will be $27.50 or $30.50, depending on accommodations, and will include tickets to two concerts as well as room and transportation. In addition, there will be three Thursday-through-Sunday tours, leaving on July 26 and Aug. 2 and 9, at $41.50, including a visit to the dance festival at Jacobs Pillow.

SAUGERTIES, N. Y.
DAILY POST
JUN 22 1951

Berkshire Festival Programs Announced

Programs have been announced by Charles Munch for all the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood (July 7-Aug. 12).

They do not greatly differ from those formerly announced when Serge Koussevitzky was expected to conduct the Bach-Haydn-Mozart concerts in the Theatre-Concert Hall and the Shed Concerts of the closing week.

Mr. Munch will conduct two numbers in memory of Dr. Koussevitzky, the final chorus from the St. Matthew Passion at the opening Bach concert and Mozart's Funeral Music at the opening concert in The Shed. He has asked Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis, Aug. 9, in memory of Dr. Koussevitzky. Eleazar De Carvalho will conduct on Aug. 5; otherwise the concerts will all be under the leadership of Mr. Munch.

The programs will be as follows: In the Theater-Concert Hall. July 7, Bach: Brandenburgh Concerto No. 3; Concerto in C Major for three pianos; Brandenburg Concerto No. 2; Final Chorus from the St. Matthew Passion; Brandenburg Concertos Nos. 6 and 4.

July 8, Bach: Cantata "Der Zufriedengestellte Aeolus" (Hugh Ross conducting); Concerto in D Minor for three pianos; Magnificat.

July 14, Haydn: Symphony No. 88; Piano Concerto in D Major (Seymour Lipkin); Symphonie Concertante; Symphony No. 104 "London."

July 15, Haydn: Symphony No. 103 "Drum Roll;" Violoncello Concerto (Gregor Piatigorsky); Symphonies Nos. 101 "Clock" and 92 "Oxford."

July 21, Mozart: Symphony No. 35 "Haffner;" Missa Brevis, K. 192 (Hugh Ross conducting); Eine Kleine Nachtmusix; Adagio and Fugure for Strings; Symphony No. 39 in E Flat.

July 22, Mozart: Divertimento for Strings and Two Horns; Violin Concerto in A Major (William Kroll); Symphony No. 38 "Prague."

Programs in The Shed. Series A, July 26, Mozart: Funeral Music, K. 477; Schumann: Symphony No. 4; Berlioz: Fantastic Symphony. July 28, Weber: Overture to "Oberon;" Prokofieff: Symphony No. 6; Brahms: Piano Concerto No. 2 (Claudio Arrau). July 29, Barber: Overture "The School for Scandal;" Copland: "Quiet City;" Schubert: Symphony No. 4; Franck: Symphony in D Minor.

Series B, Aug. 2. Schumann: Overture to "Genoveva;" Beethoven: Symphony No. 6 "Pastorale;" Ravel: Rapsodie Espagnole; Roussel: Symphony No. 3. Aug. 4, Handel: Water Music; Bartok: Music for Strings and Percussion; Strauss: Don Juan; Saint Saens: Symphony No. 3 with organ; Aug. 5, conducted by Eleazar De Carvalho. Guarnieri: Symphony No. 2; Prokofieff: Piano Concerto No. 2 (Jorge Bolet); Moussorgsky-Ravel "Pictures At An Exhibition."

Series C, Aug. 9 Conducted by Leonard Bernstein. Beethoven: Missa Solemnis. Aug. 11, Beethoven: Symphony No. 1; Honegger: Symphony No. 5; Tchaikovsky: Symphony No. 6 "Pathetique." Aug. 12, Brahms: Variations on a Theme by Haydn: Symphony No. 2; Symphony No. 4.

JEWISH EXPONENT
PHILA., PA
6/15/51

Wins Scholarship To Music Center

Helena Rubinstein, Philadelphia soprano, has been named winner of a scholarship to the Berkshire Music Center at Tanglewood, near Boston. The 19-year-old singer competed last month in auditions in Philaphia and New York City.

Miss Rubinstein

She will continue her vocal studies under the supervision of Boris Goldovsky, famous operatic authority, and will sing with the Boston Symphony.

Helena, a member of the Philadelphia La Scala Opera Company and the Co-Opera Company, was heard during the past season in "Rigoletto" and in "The Medium." She also made several guest appearances on radio and television programs. She is the daughter of Dr. and Mrs. David M. Rubinstein, of Overbrook Park.

BOSTON, MASS.
MORNING GLOBE
JUN 23 1951

364 Students Enrolled at Berkshire Center

Thirty-three states and 11 countries are represented among students for the ninth session of the Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra's Summer school. With 12 more days before the July 2 opening, 364 students have been accepted for six weeks of study, exceeding by more than 100 the enrollment of even date in 1950.

Nine musicians will come from Canada, four from Israel, two each from Holland and Cuba and one each from Norway, Italy, Egypt, Brazil, Mexico and Switzerland. New York leads the states, with 88, including 50 from New York City; Massachusetts is second with 46, of whom 14 will come from Boston, Brookline and Cambridge.

Ichael Rosenker (seated). Alexander Smallens

N.Y. Times July 8, 1951

TWELVE-TONE COMPOSER

Dallapiccola, in First Visit to This Country, Will Teach at Berkshire Center

By HAROLD C. SCHONBERG

THE minor seismic disturbance observed in this city a week or so ago was caused by a little Italian composer briefly passing through on his way to the Berkshire Summer School in Tanglewood, where he is now engaged in teaching composition to a hand-picked group of about eight students.

He is Luigi Dallapiccola, whose opera "Il Prigioniero" was heard here last season. Mr. Dallapiccola is somewhat of an anomaly among Italian composers. Born in the land that produced Rossini, Donizetti, Verdi, he writes music in the twelve-tone idiom and is the only Italian composer who has attracted international comment for his scores in that medium.

Mr. Dallapiccola, whose English is not yet too fluent but whose French, German and Italian are, was largely accompanied by Howard Shanet during his short stay in New York. Mr. Shanet, a faculty member of Tanglewood and the late Serge Koussevitzky's assistant, had met the Italian composer last year in Florence, where he is Professor of Piano at the Cherubini Conservatory.

"But not advanced pianists," said Mr. Dallapiccola, in a fair-minded effort to keep the record straight. "Beginners who have to take required courses." He chortled. "I also should say that I never before have taught a formal course in composition. When Mr. Aaron Copland approached me for the course I told him this and asked him to think it over."

Sunny Italy

Seated over a coffee table, Mr. Dallapiccola popped a piece of cube sugar into his mouth and contentedly sucked it. With his classic Italian characteristics, he could serve as an illustration for Sunny Italy. He is short, slim, sharp of features, with a narrow face, prominent nose, iron-gray hair and an excitable, bubbling temperament. While speaking he constantly uses his hands in excitable, voluble gestures. Much laughter punctuates his conversation. His age is 47 and he looks much younger.

It was in 1924, he said, that the twelve-tone idiom hit him. That was the première in Florence of Schoenberg's "Pierrot Lunaire."

"Only two people in the hall were impressed by the music. One was a very unimportant young man. Me. The other was Giacomo Puccini. Schoenberg has never forgotten the praise that Puccini gave him."

For the most part, Dallapiccola studied Schoenberg's technique by himself. He analyzed his scores, and those of Webern and Berg. Then, he said, he started reading Proust and Joyce (in French translation), finding a close parallel between such works as "Ulysses" and "Remembrance of Things Past" and the twelve-tone system.

As for his Tanglewood classes, he went up there with no preconceived notions. It all depends on the students, he says.

Living Laboratory

What he would like to do, if possible, is to use his own work as what he calls a "living laboratory" for teaching composition. He has been commissioned to compose a work—it will be a violin concerto — for the Koussevitzky Music Foundation, and he would like to bring his own problems to the class. In that way the students will see the problems an experienced composer is up against.

Despite reports to the contrary, Mr. Dallapiccola has never ceased being a twelve-tone composer. "Strict twelve-tone?" he was asked. He looked severe.

"The word 'strict' does not exist in art," he said. "I have read with great satisfaction that Schoenberg, when he composes, is rather an artist than a theoretician."

When Mr. Dallapiccola thinks of a theme, he claims, he can create it in only twelve tones. He does admit, though, that he has been constantly trying to become more stringent in his application of them and cites his religious play, "Job," as an example.

On the night of his arrival in America, he and Mr. Shanet took a trip around town. Mr. Dallapiccola was speechless: too moved even to express himself. He had seen the city on films, but the reality, the essence, overpowered him. And so he fell back upon his favorite Dante. Dante makes Virgil say, "Sappi che non son torri, ma giganti"—"know ye that these are not towers, but giants." Says Mr. Dallapiccola: "Sappi che sono torri, non giganti."

TIGHT BINDING

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUN 23 1951

A Commemoration For Koussevitzky

By LOUIS BIANCOLLI.

Although the death of Serge Koussevitzky will be commemorated on three programs of the coming Berkshire Festival, actually the whole season will be a memorial of the man who founded Tanglewood.

From July 7 to August 12, when the festival ends, the talk all over Tanglewood's beautiful countryside will be of the man who lived to see a childhood dream come true—the dream of a summer center of music where young and old might find annual solace and inspiration in the outdoor tabernacle of nature.

Charles Munch will conduct and Messrs. De Carvalho and Bernstein will be his podium guests. But the unseen hand leading the orchestra will be that of Serge Koussevitzky. The ideals and traditions he set will be respected by all. The warmest tribute to his memory will be the high level of performance achieved and maintained.

Works To Be Featured.

At the opening concert of the series in the Theater-Concert Hall —which is preliminary to the main concert series—Mr. Munch will feature the final chorus from Bach's "St. Matthew Passion" in observance of the death of his predecessor.

Thursday evening, July 26, he will open the first series of concerts in the large shed with Mozart's "Funeral Music" (K. 477), and as final homage to the beloved Master of Tanglewood, Mr. Bernstein will conduct Beethoven's great Mass on Thursday evening, August 9.

The opening series in the Theater-Concert Hall will run from July 7 to July 22, with concerts only on the two weekend days. Works of smaller scope by Bach, Haydn and Mozart will be performed at those concerts. All Thursday and Saturday evening concerts will start at 8:15; all Sunday afternoon concerts at 3.

Programs for the three major series in the Shed follow:

SERIES A.

THURSDAY EVENING, JULY 26—Mozart, Funeral Music K. 477 (in memory of Serge Koussevitzky); Schumann, Symphony No. 4; Berlioz, Fantastic Symphony.
SATURDAY EVENING, July 28.—Weber, Overture to "Oberon"; Prokofieff, Symphony No. 6; Brahms, Piano Concerto No. 2 (Claudio Arrau).
SUNDAY AFTERNOON, JULY 29—Barber, Overture, "The School for Scandal"; Coplan, "Quiet City"; Schubert, Symphony No. 4; Franck, Symphony in D minor.

SERIES B.

THURSDAY EVENING, AUGUST 2—Schumann, Overture to "Genoveva"; Beethoven, Symphony No. 6, "Pastorale"; Ravel, Rapsodie Espagnole; Roussel, Symphony No. 3.
SATURDAY EVENING, AUGUST 4—Handel, Water Music; Bartok, Music for Strings and Percussion; Strauss, Don Juan; Saint Saens, Symphony No. 3, with Organ.
SUNDAY AFTERNOON, AUGUST 5 (Conducted by Eleazar de Carvalho)—Guarnieri, Symphony No. 2; Prokofieff, Piano Concerto No. 2 (Jorge Bolet); Moussorgsky-Ravel, "Pictures at an Exhibition."

SERIES C.

THURSDAY EVENING, AUGUST 9 (Conducted by Leonard Bernstein)—Beethoven, Missa Solemnis (In memory of Serge Koussevitzky); Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.
SATURDAY EVENING, AUGUST 11—Beethoven, Symphony No. 1; Honegger, Symphony No. 5; Tchaikovsky, Symphony No. 6, "Pathetique".
SUNDAY AFTERNOON, AUGUST 12—Brahms, Variations on a Theme by Haydn; Symphony No. 2, Symphony No. 4.

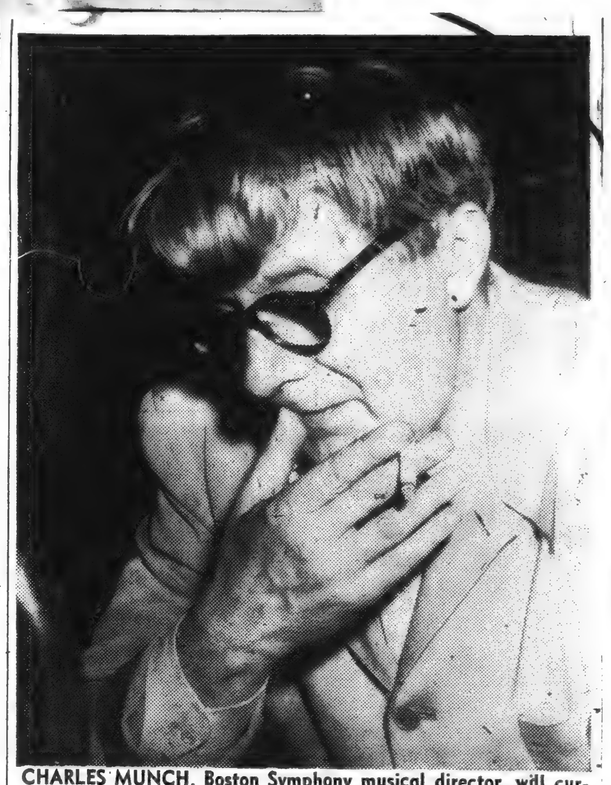
Only One Phase.

The Berkshire Festival is only one phase of Tanglewood's musical life. Combined with it is the Berkshire Music Center, where students from everywhere enroll for all branches of musical instruction.

The school now boasts three orchestras and a chorus. There are workshops for composing and conducting, a section devoted to opera production, and special classes for music teachers. Numerous school performances are open to members of the Society of Friends of the Berkshire Music Center. Anyone contributing to the Berkshire fund becomes a member.

Those seeking hotel or guest house accommodations for the festival are urged to write the Berkshire Hills Conference, Pittsfield, Mass., which has been promised the assistance of local chambers of commerce in trying to secure reservations.

HARTFORD, CONN.
TIMES
JUN 23 1951



CHARLES MUNCH, Boston Symphony musical director, will curtail his European engagements to open Tanglewood concert series and conduct 13 of 15 summer concerts there in place of late Serge Koussevitzky with only slight changes in scheduled programs.

NEW YORK, N. Y.
TIMES

FESTIVAL TOURS

Tours to the Berkshire Music Festival are offered by Riverside Tours, Inc., 140 East Forty-fifth Street. Trips will leave by motor coach on Friday, July 6, 13, 20 and 27, and Aug. 3 and 10, returning Sunday evenings. The cost will be $27.50 or $30.50, depending on accommodations, and will include tickets to two concerts as well as room and transportation. In addition, there will be three Thursday-through-Sunday tours, leaving on July 26 and Aug. 2 and 9, at $41.50, including a visit to the dance festival at Jacobs Pillow.

SAUGERTIES, N. Y.
DAILY POST
JUN 22 1951

Berkshire Festival Programs Announced

Programs have been announced by Charles Munch for all the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood (July 7-Aug. 12).

They do not greatly differ from those formerly announced when Serge Koussevitzky was expected to conduct the Bach-Haydn-Mozart concerts in the Theatre-Concert Hall and the Shed Concerts of the closing week.

Mr. Munch will conduct two numbers in memory of Dr. Koussevitzky, the final chorus from the St. Matthew Passion at the opening Bach concert and Mozart's Funeral Music at the opening concert in The Shed. He has asked Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis, Aug. 9, in memory of Dr. Koussevitzky. Eleazar De Carvalho will conduct on Aug. 5; otherwise the concerts will all be under the leadership of Mr. Munch.

The programs will be as follows: In the Theater-Concert Hall. July 7, Bach: Brandenburgh Concerto No. 3; Concerto in C Major for three pianos; Brandenburg Concerto No. 2; Final Chorus from the St. Matthew Passion; Brandenburg Concertos Nos. 6 and 4.

July 8, Bach: Cantata "Der Zufriedengestellte Aeolus" (Hugh Ross conducting); Concerto in D Minor for three pianos; Magnificat.

July 14, Haydn: Symphony No. 88; Piano Concerto in D Major (Seymour Lipkin); Symphonie Concertante; Symphony No. 104 "London."

July 15, Haydn: Symphony No. 103 "Drum Roll;" Violoncello Concerto (Gregor Piatigorsky); Symphonies Nos. 101 "Clock" and 92 "Oxford."

July 21, Mozart: Symphony No. 35 "Haffner;" Missa Brevis, K. 192 (Hugh Ross conducting); Eine Kleine Nachtmusix; Adagio and Fugue for Strings; Symphony No. 39 in E Flat.

July 22, Mozart: Divertimento for Strings and Two Horns; Violin Concerto in A Major (William Kroll); Symphony No. 38 "Prague."

Programs in The Shed. Series A, July 26, Mozart: Funeral Music, K. 477; Schumann: Symphony No. 4; Berlioz: Fantastic Symphony. July 28, Weber: Overture to "Oberon;" Prokofieff: Symphony No. 6; Brahms: Piano Concerto No. 2 (Claudio Arrau). July 29, Barber: Overture "The School for Scandal;" Copland: "Quiet City;" Schubert: Symphony No. 4; Franck: Symphony in D Minor.

Series B, Aug. 2. Schumann: Overture to "Genoveva;" Beethoven: Symphony No. 6 "Pastorale;" Ravel: Rapsodie Espagnole; Roussel: Symphony No. 3. Aug. 4, Handel: Water Music; Bartok: Music for Strings and Percussion; Strauss: Don Juan; Saint Saens: Symphony No. 3 with organ; Aug. 5, conducted by Eleazar De Carvalho. Guarnieri: Symphony No. 2; Prokofieff: Piano Concerto No. 2 (Jorge Bolet); Moussorgsky-Ravel "Pictures At An Exhibition."

Series C, Aug. 9 Conducted by Leonard Bernstein. Beethoven: Missa Solemnis. Aug. 11, Beethoven: Symphony No. 1; Honegger: Symphony No. 5; Tchaikovsky: Symphony No. 6 "Pathetique." Aug. 12, Brahms: Variations on a Theme by Haydn: Symphony No. 2; Symphony No. 4.

BOSTON, MASS.
MORNING GLOBE
JUN 23 1951

364 Students Enrolled at Berkshire Center

Thirty-three states and 11 countries are represented among students for the ninth session of the Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra's Summer school. With 12 more days before the July 2 opening, 364 students have been accepted for six weeks of study, exceeding by more than 100 the enrollment of even date in 1950.

Nine musicians will come from Canada, four from Israel, two each from Holland, and Cuba and one each from Norway, Italy, Egypt, Brazil, Mexico and Switzerland. New York leads the states, with 88, including 50 from New York City; Massachusetts is second with 46, of whom 14 will come from Boston, Brookline and Cambridge.

JEWISH EXPONENT
PHILA., PA
6/15/51

Wins Scholarship To Music Center

Helena Rubinstein, Philadelphia soprano, has been named winner of a scholarship to the Berkshire Music Center at Tanglewood, near Boston. The 19-year-old singer competed last month in auditions in Philaphia and New York City.

Miss Rubinstein

She will continue her vocal studies under the supervision of Boris Goldovsky, famous operatic authority, and will sing with the Boston Symphony.

Helena, a member of the Philadelphia La Scala Opera Company and the Co-Opera Company, was heard during the past season in "Rigoletto" and in "The Medium." She also made several guest appearances on radio and television programs. She is the daughter of Dr. and Mrs. David M. Rubinstein, of Overbrook Park.

Ichael Rosenker (seated). Alexander Smallens

N.Y. Times July 8, 1951

TWELVE-TONE COMPOSER

Dallapiccola, in First Visit to This Country, Will Teach at Berkshire Center

By HAROLD C. SCHONBERG

THE minor seismic disturbance observed in this city a week or so ago was caused by a little Italian composer briefly passing through on his way to the Berkshire Summer School in Tanglewood, where he is now engaged in teaching composition to a hand-picked group of about eight students.

He is Luigi Dallapiccola, whose opera "Il Prigioniero" was heard here last season. Mr. Dallapiccola is somewhat of an anomaly among Italian composers. Born in the land that produced Rossini, Donizetti, Verdi, he writes music in the twelve-tone idiom and is the only Italian composer who has attracted international comment for his scores in that medium.

Mr. Dallapiccola, whose English is not yet too fluent but whose French, German and Italian are, was largely accompanied by Howard Shanet during his short stay in New York. Mr. Shanet, a faculty member of Tanglewood and the late Serge Koussevitzky's assistant, had met the Italian composer last year in Florence, where he is Professor of Piano at the Cherubini Conservatory.

"But not advanced pianists," said Mr. Dallapiccola, in a fair-minded effort to keep the record straight. "Beginners who have to take required courses." He chortled. "I also should say that I never before have taught a formal course in composition. When Mr. Aaron Copland approached me for the course I told him this and asked him to think it over."

Sunny Italy

Seated over a coffee table, Mr. Dallapiccola popped a piece of cube sugar into his mouth and contentedly sucked it. With his classic Italian characteristics, he could serve as an illustration for Sunny Italy. He is short, slim, sharp of features, with a narrow face, prominent nose, iron-gray hair and an excitable, bubbling temperament. While speaking he constantly uses his hands in excitable, voluble gestures. Much laughter punctuates his conversation. His age is 47 and he looks much younger.

It was in 1924, he said, that the twelve-tone idiom hit him. That was the première in Florence of Schoenberg's "Pierrot Lunaire."

"Only two people in the hall were impressed by the music. One was a very unimportant young man. Me. The other was Giacomo Puccini. Schoenberg has never forgotten the praise that Puccini gave him."

For the most part, Dallapiccola studied Schoenberg's technique by himself. He analyzed his scores, and those of Webern and Berg. Then, he said, he started reading Proust and Joyce (in French translation), finding a close parallel between such works as "Ulysses" and "Remembrance of Things Past" and the twelve-tone system.

As for his Tanglewood classes, he went up there with no preconceived notions. It all depends on the students, he says.

Living Laboratory

What he would like to do, if possible, is to use his own work as what he calls a "living laboratory" for teaching composition. He has been commissioned to compose a work—it will be a violin concerto — for the Koussevitzky Music Foundation, and he would like to bring his own problems to the class. In that way the students will see the problems an experienced composer is up against.

Despite reports to the contrary, Mr. Dallapiccola has never ceased being a twelve-tone composer. "Strict twelve-tone?" he was asked. He looked severe.

"The word 'strict' does not exist in art," he said. "I have read with great satisfaction that Schoenberg, when he composes, is rather an artist than a theoretician."

When Mr. Dallapiccola thinks of a theme, he claims, he can create it in only twelve tones. He does admit, though, that he has been constantly trying to become more stringent in his application of them and cites his religious play, "Job," as an example.

On the night of his arrival in America, he and Mr. Shanet took a trip around town. Mr. Dallapiccola was speechless; too moved even to express himself. He had seen the city on films, but the reality, the essence, overpowered him. And so he fell back upon his favorite Dante. Dante makes Virgil say, "Sappi che non son torri, ma giganti"—"know ye that these are not towers, but giants." Says Mr. Dallapiccola: "Sappi che sono torri, non giganti."

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Robert C
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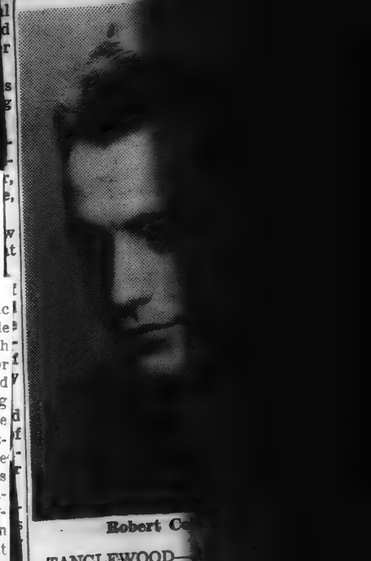
At Tangle



Robert C

TANGLEWOOD—
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PITTSFIELD, MASS.
BERKSHIRE E
JUN 22 19

364 Students Enrolled at Music Center

Four From Coun Will Study At Tanglewood

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The local students are R Coleman, now of New City, son of Mrs. Don Coleman of 44 Thomson Pl the late Mr. Coleman, Jose zonia of 8 Lyric S Pittsfield; Frederick W. L 75 Lewis Street, Great Barr and Miss Clarissa Cardi North Adams. Mr. Coleman holds a A.B. degree from Juilliard School of Music, York City, is a graduate of field High School. He has be tour for three months with Robert Shaw Chorale orches first viola. A former studen Miss Kathleen Parlow and C Held of the South Mountain tet and former Mary E. director of the Pittsfield Com ity Music School, he has p with the Mozart Chamber Or tra, and the Stokowski "All- Orchestra.

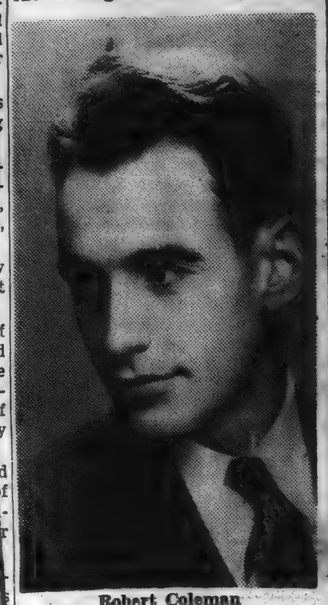
Mr. Pizzonia, a basoon pl studied at the New England servatory of Music after grad ing from Pittsfield High School has played with the Rhode Isl Philharmonic Orchestra, Pr dence, the Albany Orchestra the Central Florida Sympho Orchestra in Tampa. This sea will be his fourth at Tanglewo

Mr. Lord is a graduate of Sear High School and Dartmouth C lege. He has sung as tenor solo with the Dartmouth glee club a with the Handel Society Chor the Dartmouth Madrigal Singe and the White Church choir.

Miss Cardillo, an opera studen is a sister of Pasquale A. Cardil clarinetist with the Boston orche tra. She is a graduate of Dru

Eagle July 6

Robert Coleman In Concert Sunday At Tanglewood



Robert Coleman

TANGLEWOOD—Robert M. Coleman, formerly of Pittsfield, son of Mrs. Donald L. Coleman of 44 Thomson Place, will play the viola part in the Dvorak quintet in A major that will conclude the chamber music concert at Tanglewood Sunday morning at 10.30. The program will be the first of a weekly series of five that will be given on Sunday mornings by students in the chamber music section of the Berkshire Music Center under the direction of Gregor Piatigorsky and William Kroll.

On the faculty of the department are Jean Bedetti, former cellist with the Boston Symphony Orchestra; Ralph Berkowitz, dean of the school; Fernand Gillet, Miss Ruth Posselt and members of the Boston orchestra.

The program will include Beethoven's Ghost trio with Bernard George Muller of Schaffhausen, Switzerland, violin; Marti Knauer, Indianapolis, cello; and Joseph Rezits of Champaign, Ill., piano; Haydn's quartet, Opus 76 (the Sunrise Quartet) with Joanne Dempsey of Seattle, Wash., first violin; Elaine Lee, Pittsburgh, Pa., second violin; Barbara Hill, Miami, Fla., viola; and John O. Kettle, also of Miami, cello.

The parts in the quintet will be played by Sonia Faigen of Pittsburgh, first violin; Edwin Grzesnikowski, Philadelphia, second violin; Mr. Coleman, viola; Eugene Zallo, cello; and Edith Grosz, piano.

Members of the Berkshire Music Center are invited. Voluntary contributions to the society constitute membership, on application to the office at Tanglewood.

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BOSTON, MASS.
AMERICAN
JUN 23 1951

Students From Many Lands to Tanglewood

Thirty-three states and 11 countries are represented in the preliminary list of students for the ninth session of the Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra's summer school between Lenox and Stockbridge, Mass.

With 12 more days before the July 2 opening, 364 students have been accepted for six weeks of study "on an advanced level through experience in actual music performance," exceeding by more than 100, the enrollment of even date in 1950.

The school is held in connection with the annual Berkshire Festival, which Charles Munch, music director of the Boston orchestra, will open July 7 with the first of three week-end programs of two concerts each of the music of Bach, Haydn and Mozart, by members of the orchestra, to be followed on three week-ends, beginning July 26, with nine concerts in Tanglewood's music shed by the full orchestra.

Nine musicions of varied ages and special interests will come from Canada, four from Israel, two each from Holland and Cuba and one each from Norway, Italy, Egypt, Brazil, Mexico and Switzerland. New York leads the states, with 88, including 50 fro New York city; Massachusetts is second with 46, of whom 14 will come from Boston, Brookline and Cambridge, and Pennsylvania is third with 40; Illinois fourth, with 29; Ohio fifth, with 15.

They will study orchestral conducting and playing under Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Seymour Lipkin and Howard Shanet; composition under Aaron Copland and Luigi Dallapiccola; chamber music with Gregor Piatigorsky, William Kroll, Jean Bedetti, Ralph Berkowitz, Fernand Gillet and Ruth Posselt; choral conducting and singing with Hugh Ross; all phases of opera with a faculty headed by Boris Goldovsky; solfege with Katharine Wolff; analysis of classical and modern works under Seymour Lipkin and "music for the educator," a subject added to the curriculum this season, under Augustus D. Zanzig. Distinguished members of the Boston orchestra form half the school faculty.

From the first week, performance by the students, as in past seasons, will be open to members of the Society of Friends of the Berkshire Music Center, whose dues are a voluntary contribution to the support of the school. Programs of the festival and student concerts, information of festival tickets and details of membership in the Friends organization will be sent on request to Tanglewood, Lenox, Mass.

Eagle July 5

Tanglewood

Student Orchestra Concert Tomorrow

Richard Burgin, concert master and associate conductor of the Boston Symphony Orchestra, and students of conducting, will lead the symphonic orchestra of the Berkshire Music Center in the first of five weekly concerts in the music shed at Tanglewood tomorrow evening. Students will conduct the first half, Mr. Burgin the second, of the following program:

Symphony No. 2 in C minor .... Mahler
(One movement.)
Don Juan, a tone poem after Nicholaus Levan ..... Strauss
Piano Concerto No. 4 in G major, Beethoven
(Tow movements.)
Symphony No. 3 in F major .... Brahms

The concert will be open to Friends of the Berkshire Music Center. Voluntary contributions to the organization, which helps to support the school, constitute membership and are received in the Friends office at Tanglewood.

Eagle July 5

Munch Names Soloists for Bach Concert

Charles Munch, music director of the Boston Symphony Orchestra, announced today the soloists for the Bach concert Sunday afternoon in the theatre-concert hall at Tanglewood. They will be Phyllis Curtin, soprano; Edith Evans, mezzo-soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass. They will sing in the Cantata "Aeolus Pacified," to be conducted by Hugh Ross, and in the Magnificat in D, which Mr. Munch will himself conduct.

NEW BEDFORD, MASS.
STANDARD-TIMES
JUN 12 1951

Munch Cancels Europe Dates

BOSTON, June 12 (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed his European engagements so he could open the Berkshire festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 22 1951

364 Students Enrolled at Music Center

Four From County Will Study At Tanglewood

Four Berkshire County musicians have enrolled for the ninth season of the Berkshire Music Center at Tanglewood. With 360 others, who represent 33 states and 11 countries, they will study for six weeks, beginning July 1 "on an advanced level through experience in actual music performance." The preliminary registration of the school, held in connection with the annual Berkshire Festival which Charles Munch, music director of the Boston orchestra will open July 7, exceeds by more than 100 that of this time last year, with 10 more days before the closing of the list.

The local students are Robert M. Coleman, now of New York City, son of Mrs. Donald L. Coleman of 44 Thomson Place and the late Mr. Coleman, Joseph Pizzonia of 8 Lyric Street, Pittsfield; Frederick W. Lord of 75 Lewis Street, Great Barrington, and Miss Clarissa Cardillo of North Adams. Mr. Coleman, who holds a A.B. degree from the Juilliard School of Music, New York City, is a graduate of Pittsfield High School. He has been on tour for three months with the Robert Shaw Chorale orchestra as first viola. A former student of Miss Kathleen Parlow and Conrad Held of the South Mountain Quartet and former Mary E. Jones, director of the Pittsfield Community Music School, he has played with the Mozart Chamber Orchestra, and the Stokowski "All-Star" Orchestra.

Mr. Pizzonia, a basoon player, studied at the New England Conservatory of Music after graduating from Pittsfield High School. He has played with the Rhode Island Philharmonic Orchestra, Providence, the Albany Orchestra and the Central Florida Symphony Orchestra in Tampa. This season will be his fourth at Tanglewood.

Mr. Lord is a graduate of Searles High School and Dartmouth College. He has sung as tenor soloist with the Dartmouth glee club and with the Handel Society Chorus, the Dartmouth Madrigal Singers and the White Church choir.

Miss Cardillo, an opera student is a sister of Pasquale A. Cardillo clarinetist with the Boston orchestra. She is a graduate of Drury High School, attended the North Adams State Teachers College for one semester, and has a bachelor of music degree from the New England Conservatory.

THE ORIGINAL
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This Clipping From
HARTFORD, CONN.
TIMES
JUN 25 1951

Six Conn. Students At Tanglewood For Summer

Special to The Hartford Times

Tanglewood, Lenox, Mass.—The Tanglewood Music School will have six Connecticut students this season.

Hartford area musicians are: Betty Lou Allen, a mezzo-soprano, of Woolverton Hall, Hartford, who will study choral conducting under Hugh Ross; Christie C. Barter of 90 Tunxis Rd., West Hartford, who will study scenic arts in Boris Goldovsky's opera department; and Raymond Montoni of the Hartt School of Music, a voilist, who again this year has been awarded an all expense scholarship to study under Joseph De Pasquale, first violist o. the Boston Symphony Orchestra.

The three others are: Richard L. Chute of Falls Village, a bass who is auditioning in choral conducting; Mrs. A. Bryan Clark of Hamden, an auditor in the opera department; and Mac R. Morgan of Southport, also in the opera department.

The actual Tanglewood Festival season opens on July 7 with an all-Bach program conducted by Charles Munch.

of testimonials . . . We had never thought of 28 miles as a torturous safari until Representative Joseph N. Roach told the TV hearing that Tanglewood was too far away for residents of North Adams. It must make some of those people who come to the Festival from Dallas and Sioux City feel very fatigued.

Eagle July 5

CONCERT SEASON AT TANGLEWOOD OPENS SATURDAY

Spfld Union July 6

Boston Symphony to Give Six Programs On Three Week Ends

Lenox, July 5—Charles Munch is opening the Berkshire Festival at Tanglewood this week-end with the first of six programs on three successive week ends by members of the Boston Symphony Orchestra, of which he is music director.

The Programs

Conducting Saturday evening at 8:15 the Brandenburg Concertos No. 2, 3, 4 and 6 and the Concerto for Three Pianos in C major, he will conclude the Bach series Sunday afternoon at 3 with the Cantata "Der zufriedengestellte Aeolus," (Aeolus Pacified). Hugh Ross conducting; the Magnificat, in D and the Concerto for Three Pianos in D minor. Irving Fine, Bernard Zighera and Ralph Berkowitz will be the trio-pianists. The vocal parts in Sunday's concert will be sung by Phyllis Curtin, soprano; Edith Evans, mezzo-soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass, of the Berkshire Music Center, the orchestra's summer school.

The two festival concerts on July 14 and 15 will be devoted to the music of Haydn.

Next week's performances at the school, open to members of the Society of Friends of the Berkshire Music Center, will start with chamber music Sunday morning at 10.30, followed by a composers' forum at 8.15; a chamber music concert Wednesday evening by the New Music String Quartet; a second symphony program by the school orchestra, conducted by students and their teacher, Eleazar de Carvalho; and Sunday morning, July 15, a second chamber music program by the school, with a composers' forum in the evening.

Tickets are on sale at the Tanglewood box office, England Brothers, Pittsfield, and the Blue Bird Shop, Stockbridge, for the nine concerts in the shed by the Boston Symphony Orchestra on three week ends beginning July 26. Voluntary contributions to the Friends of the Berkshire Music Center at the Tanglewood office constitute membership and the privilege of attending school performances.

BOSTON, MASS.
EVENING GLOBE
JUN 23 1951

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Eagle July 5

Broadway Composer Working at Tanglewood

LENOX—Marc Blitzstein, whose last Broadway musical was "Regina," is now working on a new production, titled "Reuben, Reuben," which he hopes to finish by October. He is doing both music and libretto.

The composer is spending 10 days at Tanglewood as the guest of Leonard Bernstein while he composes for his new work.

BOSTON, MASS.
AMERICAN
JUN 23 1951

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Nine musicions of varied ages and special interests will come from Canada, four from Israel, two each from Holland and Cuba and one each from Norway, Italy, Egypt, Brazil, Mexico and Switzerland. New York leads the states, with 88, including 50 fro New York city; Massachusetts is second with 46, of whom 14 will come from Boston, Brookline and Cambridge, and Pennsylvania is third with 40; Illinois fourth, with 29; Ohio fifth, with 15.

They will study orchestral conducting and playing under Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Seymour Lipkin and Howard Shanet; composition under Aaron Copland and Luigi Dallapiccola; chamber music with Gregor Piatigorsky, William Kroll, Jean Bedetti, Ralph Berkowitz, Fernand Gillet and Ruth Posselt; choral conducting and singing with Hugh Ross; all phases of opera with a faculty headed by Boris Goldovsky; solfege with Katharine Wolff; analysis of classical and modern works under Seymour Lipkin and "music for the educator," a subject added to the curriculum this season, under Augustus D. Zanzig. Distinguished members of the Boston orchestra form half the school faculty.

From the first week, performance by the students, as in past seasons, will be open to members of the Society of Friends of the Berkshire Music Center, whose dues are a voluntary contribution to the support of the school. Programs of the festival and student concerts, information of festival tickets and details of membership in the Friends organization will be sent on request to Tanglewood, Lenox, Mass.

Tanglewood

Student Orchestra Concert Tomorrow

Richard Burgin, concert master and associate conductor of the Boston Symphony Orchestra, and students of conducting, will lead the symphonic orchestra of the Berkshire Music Center in the first of five weekly concerts in the music shed at Tanglewood tomorrow evening. Students will conduct the first half, Mr. Burgin the second, of the following program:

Symphony No. 2 in C minor .... Mahler
(One movement.)
Don Juan, a tone poem after Nicholaus Levan ..... Strauss
Piano Concerto No. 4 in G major, Beethoven
(Tow movements.)
Symphony No. 3 in F major .... Brahms

The concert will be open to Friends of the Berkshire Music Center. Voluntary contributions to the organization, which helps to support the school, constitute membership and are received in the Friends office at Tanglewood.

Robert Coleman In Concert Sunday At Tanglewood

Robert Coleman

TANGLEWOOD—Robert M. Coleman, formerly of Pittsfield, son of Mrs. Donald L. Coleman of 44 Thomson Place, will play the viola part in the Dvorak quintet in A major that will conclude the chamber music concert at Tanglewood Sunday morning at 10.30. The program will be the first of a weekly series of five that will be given on Sunday mornings by students in the chamber music section of the Berkshire Music Center under the direction of Gregor Piatigorsky and William Kroll.

On the faculty of the department are Jean Bedetti, former cellist with the Boston Symphony Orchestra; Ralph Berkowitz, dean of the school; Fernand Gillet, Miss Ruth Posselt and members of the Boston orchestra.

The program will include Beethoven's Ghost trio with Bernard George Muller of Schaffhausen, Switzerland, violin; Marti Knauer, Indianapolis, cello; and Joseph Rezits of Champaign, Ill., piano; Haydn's quartet, Opus 76 (the Sunrise Quartet) with Joanne Dempsey of Seattle, Wash., first violin; Elaine Lee, Pittsburgh, Pa., second violin; Barbara Hill, Miami, Fla., viola; and John O. Kettle, also of Miami, cello.

The parts in the quintet will be played by Sonia Faigen of Pittsburgh, first violin; Edwin Grzesnikowski, Philadelphia, second violin; Mr. Coleman, viola; Eugene Zallo, cello; and Edith Grosz, piano.

Members of the Berkshire Music Center are invited. Voluntary contributions to the society constitute membership, on application to the office at Tanglewood.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 2[illegible] 1951

364 Students Enrolled at Music Center

Four From County Will Study At Tanglewood

Four Berkshire County musicians have enrolled for the ninth season of the Berkshire Music Center at Tanglewood. With 360 others, who represent 33 states and 11 countries, they will study for six weeks, beginning July 1 "on an advanced level through experience in actual music performance." The preliminary registration of the school, held in connection with the annual Berkshire Festival which Charles Munch, music director of the Boston orchestra will open July 7, exceeds by more than 100 that of this time last year, with 10 more days before the closing of the list.

The local students are Robert M. Coleman, now of New York City, son of Mrs. Donald L. Coleman of 44 Thomson Place and the late Mr. Coleman, Joseph Pizzonia of 8 Lyric Street, Pittsfield; Frederick W. Lord of 75 Lewis Street, Great Barrington, and Miss Clarissa Cardillo of North Adams. Mr. Coleman, who holds a A.B. degree from the Juilliard School of Music, New York City, is a graduate of Pittsfield High School. He has been on tour for three months with the Robert Shaw Chorale orchestra as first viola. A former student of Miss Kathleen Parlow and Conrad Held of the South Mountain Quartet and former Mary E. Jones, director of the Pittsfield Community Music School, he has played with the Mozart Chamber Orchestra, and the Stokowski "All-Star" Orchestra.

Mr. Pizzonia, a basoon player, studied at the New England Conservatory of Music after graduating from Pittsfield High School. He has played with the Rhode Island Philharmonic Orchestra, Providence, the Albany Orchestra and the Central Florida Symphony Orchestra in Tampa. This season will be his fourth at Tanglewood.

Mr. Lord is a graduate of Searles High School and Dartmouth College. He has sung as tenor soloist with the Dartmouth glee club and with the Handel Society Chorus the Dartmouth Madrigal Singers and the White Church choir.

Miss Cardillo, an opera student is a sister of Pasquale A. Cardillo clarinetist with the Boston orchestra. She is a graduate of Drury High School, attended the North Adams State Teachers College for one semester, and has a bachelor of music degree from the New England Conservatory.

THE ORIGINAL
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This Clipping From
HARTFORD, CONN.
TIMES
JUN 25 1951

Six Conn. Students At Tanglewood For Summer

Special to The Hartford Times

Tanglewood, Lenox, Mass.—The Tanglewood Music School will have six Connecticut students this season.

Hartford area musicians are: Betty Lou Allen, a mezzo-soprano, of Woolverton Hall, Hartford, who will study choral conducting under Hugh Ross; Christie C. Barter of 90 Tunxis Rd., West Hartford, who will study scenic arts in Boris Goldovsky's opera department; and Raymond Montoni of the Hartt School of Music, a voilist, who again this year has been awarded an all expense scholarship to study under Joseph De Pasquale, first violist o. the Boston Symphony Orchestra.

The three others are: Richard L. Chute of Falls Village, a bass who is auditioning in choral conducting; Mrs. A. Bryan Clark of Hamden, an auditor in the opera department; and Mac R. Morgan of Southport, also in the opera department.

The actual Tanglewood Festival season opens on July 7 with an all-Bach program conducted by Charles Munch.

of testimonials . . . We had never thought of 28 miles as a torturous safari until Representative Joseph N. Roach told the TV hearing that Tanglewood was too far away for residents of North Adams. It must make some of those people who come to the Festival from Dallas and Sioux City feel very fatigued.

Munch Names Soloists for Bach Concert

Charles Munch, music director of the Boston Symphony Orchestra, announced today the soloists for the Bach concert Sunday afternoon in the theatre-concert hall at Tanglewood. They will be Phyllis Curtin, soprano; Edith Evans, mezzo-soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass. They will sing in the Cantata "Aeolus Pacified," to be conducted by Hugh Ross, and in the Magnificat in D, which Mr. Munch will himself conduct.

NEW BEDFORD, MASS.
STANDARD-TIMES
JUN 12 1951

Munch Cancels Europe Dates

BOSTON, June 12 (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed his European engagements so he could open the Berkshire festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

CONCERT SEASON AT TANGLEWOOD OPENS SATURDAY

Boston Symphony to Give Six Programs On Three Week Ends

Lenox, July 5—Charles Munch is opening the Berkshire Festival at Tanglewood this week-end with the first of six programs on three successive week ends by members of the Boston Symphony Orchestra, of which he is music director.

The Programs

Conducting Saturday evening at 8.15 the Brandenburg Concertos No. 2, 3, 4 and 6 and the Concerto for Three Pianos in C major, he will conclude the Bach series Sunday afternoon at 3 with the Cantata "Der zufriedengestellte Aeolus," (Aeolus Pacified). Hugh Ross conducting; the Magnificat, in D and the Concerto for Three Pianos in D minor. Irving Fine, Bernard Zighera and Ralph Berkowitz will be the trio-pianists. The vocal parts in Sunday's concert will be sung by Phyllis Curtin, soprano; Edith Evans, mezzo-soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass, of the Berkshire Music Center, the orchestra's summer school.

The two festival concerts on July 14 and 15 will be devoted to the music of Haydn.

Next week's performances at the school, open to members of the Society of Friends of the Berkshire Music Center, will start with chamber music Sunday morning at 10.30, followed by a composers' forum at 8.15; a chamber music concert Wednesday evening by the New Music String Quartet; a second symphony program by the school orchestra, conducted by students and their teacher, Eleazar de Carvalho; and Sunday morning, July 15, a second chamber music program by the school, with a composers' forum in the evening.

Tickets are on sale at the Tanglewood box office, England Brothers, Pittsfield, and the Blue Bird Shop, Stockbridge, for the nine concerts in the shed by the Boston Symphony Orchestra on three week ends beginning July 26. Voluntary contributions to the Friends of the Berkshire Music Center at the Tanglewood office constitute membership and the privilege of attending school performances.

BOSTON, MASS.
EVENING GLOBE
JUN 23 1951

364 Students Enrolled at Berkshire Center

Thirty-three states and 11 countries are represented among students for the ninth session of the Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra's Summer school. With 12 more days before the July 2 opening, 364 students have been accepted for six weeks of study, exceeding by more than 100 the enrollment of even date in 1950.

Nine musicians will come from Canada, four from Israel, two each from Holland and Cuba and one each from Norway, Italy, Egypt, Brazil, Mexico and Switzerland. New York leads the states, with 88, including 50 from New York City; Massachusetts is second with 46, of whom 14 will come from Boston, Brookline and Cambridge.

Broadway Composer Working at Tanglewood

LENOX—Marc Blitzstein, whose last Broadway musical was "Regina," is now working on a new production, titled "Reuben, Reuben," which he hopes to finish by October. He is doing both music and libretto.

The composer is spending 10 days at Tanglewood as the guest of Leonard Bernstein while he composes for his new work.

NEW YORK, N. Y.
TIMES
JUN 3 - 1951

A TRADITION IN BOSTON

Pops, Originated in 1885, Still Going Strong

By CARTER HARMAN

BOSTON UNIVERSITY is honoring one of the Hub city's favorite sons tomorrow evening, when it will confer an honorary Doctor of Music degree on Arthur Fiedler. The presentation will take place during the broadcast of the Boston Pops Orchestra, which Mr. Fiedler has led for twenty-one seasons.

He has held the post longer than any conductor now heading an American symphony orchestra, so long that his history and that of the organization have almost become one. The fact is, he founded the free Esplanade concerts, which take place on the Embankment of the Charles River, in 1929, and his numerous activities include the astonishing number of about 260 recordings with the orchestra. He also makes numerous guest appearances, such as the one he will make here on June 16, when he conducts the Philharmonic-Symphony in "Music Under the Stars" at Ebbets Field.

But Boston claims to have invented the pops-concert idea long before Mr. Fiedler's time. It began there, they say, sixty-six years ago, when the parent orchestra — the Boston Symphony — was only four years old. A writer of that time refers to the pleasant programs which mixed "the grave and the gay" and yet avoided "heaviness or triviality." And today's programs are still of a nature to blend with a beer and a cigarette.

Typical Programs

Three weeks ago, for instance, the program included the prelude to "Carmen," the overture to "Russlan and Ludmilla," "The Moldau," and the "Polovetzian Dances" as well as "Jazz Legato and Jazz Pizzicato" and "Fiddle Faddle."

A history of the series assigns the word "popular" as the father of the word "pops" but admits the possibility that the latter may have derived from the popping of corks that accompanied the music. A Minuet by Bolzoni, played fifty years ago, carried a special request for the audience to "preserve silence during its performance."

A typical program of the late Nineties listed a Sousa march, selections from "Faust," the "Phèdre" overture, ballet music from "Coppelia" and assorted waltzes, polkas and "mazourkas."

Advertisements in the old program books emphasized the pleasures of the moment; there was an overwhelming majority of notices for liquid refreshments in the pages. On a representative week today beverages still lead the field but listeners are urged to enjoy music at home too by buying pianos, radio-phonographs, music.

Early Description

A man who wandered in to one of the early concerts wrote an enthusiastic letter describing the event. After mentioning the high musical value of the performance he described the scene:

"There was a great crowd there, and of good class. The floor and balcony were filled with tables, four chairs to each, and beer and wine and cigars were served. Everyone seemed to be happy, particularly when the orchestra opened up one part with 'The Star-Spangled Banner'—and all stood up and sang."

The extraordinary success of these events testifies to the vigor of their administration as well as to the high quality of the orchestra itself. There is a list of about 100 local clubs, colleges, churches, hospitals, associations and corporations which hold reservations. As for the musicians, the spring series just about fills out their working year: the Boston Symphony plays from October to April; the pops orchestra plays in Symphony Hall during May and June; the Esplanade concerts are given during July, and in August the symphony has its busman's holiday at the Berkshire Festival.

COLUMBUS, OHIO
CITIZEN
JUN 17 1951

Munch, Bernstein Step in at Tanglewood

Charles Munch, director of the Boston Symphony Orchestra, has curtailed his European engagements and is returning the first week of July to open the Berkshire Festival at Tanglewood on July 7. He will conduct the Bach-Hayden-Mozart concerts in the theater-concert hall. In addition to the two weeks of shed concerts already announced he also will conduct the final week of concerts.

Eleazar De Carvalho will lead the concert on Aug. 5 as planned, and Munch has invited Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis already scheduled for Thursday evening, Aug. 9, in memory of Dr. Koussevitzky.

The Berkshire Music Center, the school which Dr. Koussevitzky created at Tanglewood, is to continue in accordance with plans announced. Leonard Bernstein, once Dr. Koussevitzky's pupil and later his close associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. He had been granted a leave of absence from Tanglewood this summer.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 17 1951

Minimum of Change Planned At Tanglewood

Charles Munch, music director o the Boston Symphony Orchestra, wi open the Berkshire Music Festiva at Tanglewood July 7, conducting th Bach-Haydn-Mozart concerts in th Theater-Concert hall. He will als take over the assignments of the lat Dr. Serge Koussevitzky in the Musi Shed, including the final week.

Leonard Bernstein has been invite to conduct the performance of Bee thoven's "Missa Solemnis" schedule for Thursday evening, Aug. 9, in mem ory of Dr. Koussevitzky. Bernstei who had been granted a leave of ab sence from Tanglewood this summe has returned from Mexico to tak over Dr. Koussevitsky's work in th Berkshire Music Center school.

Mr. Munch, who will end his cu tailed European concert season t morrow at Strasbourg, has sent wor that there will be a minimum change in the programs original planned by Dr. Koussevitzky.

BRISTOL, CONN.
PRESS
JUN 12 1951

Charles Munch To Open Berkshire Festival

BOSTON, June 12 (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, has curtailed his European engagements so he could open the Berkshire Festival at Tanglewood July 7 in place of Serge Koussevitzky, who died eight days ago.

A Symphony Hall announcement said Munch will conduct the Bach-Haydn-Mozart series of concerts between July 7 and 22 —originally assigned to Koussevitzky.

MIAMI, FLA.
HERALD
JUN 24 1951

Charles Munch At Tanglewood

CHARLES MUNCH, music director of the Boston Symphony Orchestra, has curtailed his European engagements in order to open the Berkshire Music Festival at Tanglewood July 7. He will conduct the Bach-Haydn-Mozart concerts which the late Dr. Serge Koussevitzky had scheduled, and also the final week of concerts.

Leonard Bernstein will conduct the performance of Beethoven's Missa Solemnis which is being scheduled for Aug. 9 in memory of Dr. Koussevitzky, the founder of the Berkshire Music Center.

Bernstein, who had been granted a leave of absence from Tanglewood this summer, has returned from Mexico to take over Koussevitzky's work in the school.

COLUMBUS, OHIO
DISPATCH
JUN 24 1951

Programs Are Announced At Berkshire

THE programs are announced by Charles Munch for all the concerts of the Berkshire festival by the Boston Symphony Orchestra at Tanglewood (July 7-Aug. 12). Mr. Munch, the orchestra music director, will bring to an end his European engagements to return and make his first appearance at Tanglewood. The programs do not greatly differ from those formerly announced when Serge Koussevitzky was expected to conduct the Bach-Haydn-Mozart concerts in the theater-concert hall and the Shed concerts by the closing week.

Mr. Munch will conduct two numbers in memory of Dr. Koussevitzky, the final chorus from the "St. Matthew Passion" at the opening Bach concert and Mozart's funeral music at the opening concert in the Shed, and has asked Leonard Bernstein to conduct the performance of Beethoven's "Missa Solemnis" and on Aug. 9 in memory of Dr. Koussevitsky. Eleazar de Carvalho will conduct on Aug. 5; otherwise the concerts will all be under the leadership of Mr. Munch.

The programs will be as follows:

In the Theater-Concert hall, July 2. Bach: Brandenburg Concerto No. 3; concerto in C Major for three pianos; Brandenburg Concerto No. 2; final chorus from the St. Matthew Passion; Brandenburg Concertos Nos. 5 and 4. July 3. Bach: Cantata "Der Zufriedengestellte Aeolus" (Hugh Ross conducting); concerto in D Minor for three pianos, magnificat. July 14. Haydn: Symphony No. 88; piano concerto in D Major (Seymour Lipkin); symphonie concertante; Symphony No. 104 "London." July 15. Haydn: Symphony No. 103 "Drum Roll"; violoncelle concert (Gregor Piatigorsky); Symphonies Nos. 101 "Clock" and 92 "Oxford." July 21. Mozart: Symphony No. 35 25 "Haffner"; Missa Brevis, K. 192 (Hugh Ross conducting); Eine Kleine Nachtmusik; adagio and fugue for strings; symphony No. 39 in E Flat. July 22. Mozart: Divertimento for strings and two horns; violin concerto in A major (William Kroll); symphony No. 38 "Prague."

Programs in the Shed. Series A July 26. Mozart: Funeral music, K. 477; Schumann: symphony No. 4; Berlioz: Fantastic symphony. July 28. Weber: Overture to "Oberon"; Prokofieff: symphony No. 6; Brahms; piano concerto No. 2 (Claudio Arrau). July 29. Barber: Overture "The School for Scandal"; Copland: "Quiet City"; Schubert: symphony No. 4; Franck: symphony in D Minor.

SERIES B. August 2. Schumann: Overture to "Genoveva" by Beethoven: Symphony No. 6 "Pastorale"; Ravel: Rapsodie Espagnole; Roussel: Symphony No. 3. August 4. Handel: Water music; Bartok: Music for strings and percussion; Strauss: Don Juan; Saint Saens: symphony No. 3 with organ; August 5. Conducted by Eleazar de Carvalho. Guarnieri: symphony No. 2; Prokofieff: piano concerto No. 2 (Jorge Bolet); Moussorgsky-Ravel: "Pictures at an Exhibition."

Series C. August 9. Conducted by Leonard Bernstein. Beethoven: Missa Solemnis. August 11. Beethoven: symphony No. 1; Honegger: symphony No. 5; Tchaikovsky: symphony No. 6 "Pathetique." August 12. Brahms: Variations on a theme by Haydn; symphony No. 2; symphony No. 4.

Tickets for each concert available at the box office, Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
TIMES
JUN 23 1951

MUSIC SCHOOL LISTS 364

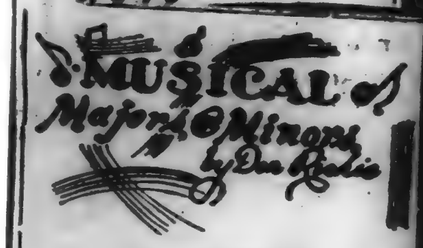
Pupils From 11 Nations to Attend Course at Berkshire Center

With a little more than a week to go until the opening on July 2 of the Berkshire Music Center at Tanglewood, Mass., thirty-three states and eleven countries already are represented among the 364 students who have enrolled for the six-week course. This exceeds by more than a hundred the equivalent enrollment a year ago.

Foreign countries represented include Canada, Israel, Holland, Cuba, Norway, Italy, Egypt, Brazil, Mexico and Switzerland.

The school is held in conjunction with the annual Berkshire Festival, which Charles Munch will open on July 7 with the first of three week-end programs featuring the music of Bach, Haydn and Mozart. The three week-ends of the festival in the main music shed will be inaugurated on July 26.

GEORGETOWN, ILL.
NEWS
5/31/51



TANGLEWOOD

Tanglewood, a mountain holiday, summer study for gifted students, and one of America's most glamorous music festivals. The gree lawn outside the opera house is a pleasant place to listen to music.

At the western end of Massachusetts, in the pretty towns of Lenox and Stockbridge, lies Tanglewood, the 210-acre estate that is the summer home of the Boston Symphony Orchestra. Tanglewood—once the meeting place of Ralph Waldo Emerson, Oliver Wendell Holmes and Herman Melville. Nathaniel Hawthorne lived there in 1850-51, and there created his "Tanglewood Tales."

Today, for six weeks each summer Tanglewood echoes music from morning till night. It houses a music school whose instructors are first-chair men of the Boston Symphony Orchestra, and a musical festical performed by the orchestra. Both are under the direction of Serge Koussevitsky, music director emeritus of the Boston Symphony and Director of the Berkshire Music Center.

This year the school will be in session from July 3 to Aug. 13. The festival will take place July 6-23. Audiences that gather to hear this program of music will come from all parts of the United States, Canada and Mexico. Those who drive find the approach to Tanglewood a simple one. Tanglewood is less than two miles from the intersection of two main north-south and east-west highways, U. S. Routes 7 and 20. It has mainline connections by train to New York, Boston and Chicago, and by air to Albany and Springfield.

Thanks to the tricky acoustics of the shed, which holds 6000 and was designed by Finland's famed architect Eliel Saarinen, it is possible to hear the music without loss of clarity at astonishing distances. The shed was built to replace the original tent in which Berkshire Festival concerts took place in the early days. An all-Wagner concert which was played in the tent during a violent thunderstorm proved to be the last straw. Dr. Koussevitzky went on strike, announcing he would conduct no more at the Festival until a suitable place for hearing music was created.

The Berkshire Festival was established in 1934, with Henry Hadley, American composer-conductor, directing 65 members of the New York Philharmonic-Symphony. At Hadley's death, it was decided to invite Dr. Koussevitsky and the Boston Symphony to take part.

Friends of the Berkshire Festival are nettled by references to the event as an "American Salzburg." They point out that its combination of summer study and professional concerts is unique. In fact, the comparison, they suggest, might be the other way around.

NEW YORK, N. Y.
TIMES
JUN 3 - 1951

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By CARTER HARMAN

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COLUMBUS, OHIO
CITIZEN
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SPRINGFIELD, MASS.
REPUBLICAN
JUN 17 1951

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Mr. Munch, who will end his curtailed European concert season tomorrow at Strasbourg, has sent word that there will be a minimum of change in the programs originally planned by Dr. Koussevitzky.

BRISTOL, CONN.
PRESS
JUN 12 1951

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Leonard Bernstein will conduct the performance of Beethoven's Missa Solemnis which is being scheduled for Aug. 9 in memory of Dr. Koussevitzky, the founder of the Berkshire Music Center.

Bernstein, who had been granted a leave of absence from Tanglewood this summer, has returned from Mexico to take over Koussevitzky's work in the school.

COLUMBUS, OHIO
DISPATCH
JUN 24 1951

Programs Are Announced At Berkshire

THE programs are announced by Charles Munch for all the concerts of the Berkshire festival by the Boston Symphony Orchestra at Tanglewood (July 7-Aug. 12). Mr. Munch, the orchestra music director, will bring to an end his European engagements to return and make his first appearance at Tanglewood. The programs do not greatly differ from those formerly announced when Serge Koussevitzky was expected to conduct the Bach-Haydn-Mozart concerts in the theater-concert hall and the Shed concerts by the closing week.

Mr. Munch will conduct two numbers in memory of Dr. Koussevitzky, the final chorus from the "St. Matthew Passion" at the opening Bach concert and Mozart's funeral music at the opening concert in the Shed, and has asked Leonard Bernstein to conduct the performance of Beethoven's "Missa Solemnis" and on Aug. 9 in memory of Dr. Koussevitsky. Eleazar de Carvalho will conduct on Aug. 5; otherwise the concerts will all be under the leadership of Mr. Munch.

The programs will be as follows:

In the Theater-Concert hall, July 2. Bach: Brandenburg Concerto No. 3; concerto in C Major for three pianos; Brandenburg Concerto No. 2; final chorus from the St. Matthew Passion; Brandenburg Concertos Nos. 6 and 4. July 8. Bach: Cantata "Der Zufriedengestellte Aeolus" (Hugh Ross conducting); concerto in D Minor for three pianos, magnificat. July 14. Haydn: Symphony No. 88; piano concerto in D Major (Seymour Lipkin); symphonie concertante; Symphony No. 104 "London." July 15. Haydn: Symphony No. 103 "Drum Roll"; violoncelle concert (Gregor Piatigorsky); Symphonies Nos. 101 "Clock" and 92 "Oxford." July 21. Mozart: Symphony No. 35 35 "Haffner"; Missa Brevis, K. 192 (Hugh Ross conducting); Eine Kleine Nachtmusik; adagio and fugue for strings; symphony No. 39 in E Flat. July 22. Mozart: Divertimento for strings and two horns; violin concerto in A major (William Kroll); symphony No. 38 "Prague."

Programs in the Shed. Series A July 26. Mozart: Funeral music, K. 477; Schumann: symphony No. 4; Berlios: Fantastic symphony. July 28. Weber: Overture to "Oberon"; Prokofieff: symphony No. 6; Brahms; piano concerto No. 2 (Claudio Arrau). July 29. Barber: Overture "The School for Scandal"; Copland; "Quet City"; Schubert: symphony No. 4; Franck: symphony in D Minor.

SERIES B. August 2. Schumann: Overture to "Genoveva" by Beethoven: Symphony No. 6 "Pastorale"; Ravel: Rapsodie Espagnole; Roussel: Symphony No. 3. August 4. Handel: Water music; Bartok: Music for strings and percussion; Strauss: Don Juan; Saint Saens: symphony No. 3 with organ; August 5. Conducted by Eleazar de Carvalho. Guarnieri: symphony No. 2; Prokofieff: piano concerto No. 2 (Jorge Bolet); Moussorgsky-Ravel: "Pictures at an Exhibition."

Series C. August 9. Conducted by Leonard Bernstein. Beethoven: Missa Solemnis. August 11. Beethoven: symphony No. 1; Honegger: symphony No. 5; Tchaikovsky: symphony No. 6 "Pathetique." August 12. Brahmns: Variations on a theme by Haydn: symphony No. 2; symphony No. 4.

Tickets for each concert available at the box office, Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
TIMES
JUN 23 1951

MUSIC SCHOOL LISTS 364

Pupils From 11 Nations to Attend Course at Berkshire Center

With a little more than a week to go until the opening on July 2 of the Berkshire Music Center at Tanglewood, Mass., thirty-three states and eleven countries already are represented among the 364 students who have enrolled for the six-week course. This exceeds by more than a hundred the equivalent enrollment a year ago.

Foreign countries represented include Canada, Israel, Holland, Cuba, Norway, Italy, Egypt, Brazil, Mexico and Switzerland.

The school is held in conjunction with the annual Berkshire Festival, which Charles Munch will open on July 7 with the first of three week-end programs featuring the music of Bach, Haydn and Mozart. The three week-ends of the festival in the main music shed will be inaugurated on July 26.

GEORGETOWN, ILL
NEWS
5/31/51

MUSICAL Majors & Minors
by Dan Hales

TANGLEWOOD

Tanglewood, a mountain holiday, summer study for gifted students, and one of America's most glamorous music festivals. The gree lawn outside the opera house is a pleasant place to listen to music.

At the western end of Massahcusetts, in the pretty towns of Lenox and Stockbridge, lies Tanglewood, the 210-acre estate that is the summer home of the Boston Symphony Orchestra. Tanglewood was once the meeting place of Ralph Waldo Emerson, Oliver Wendell Holmes and Herman Melville. Nathaniel Hawthorne lived there in 1850-51, and there created his "Tanglewood Tales."

Today, for six weeks each summer Tanglewood echoes music from morning till night. It houses a music school whose instructors are first-chair men of the Boston Symphony Orchestra, and a musical festical performed by the orchestra. Both are under the direction of Serge Koussevitsky, music director emeritus of the Boston Symphony and Director of the Berkshire Music Center.

This year the school will be in session from July 3 to Aug. 13. The festival will take place July 6-23. Audiences that gather to hear this program of music will come from all parts of the United States, Canada and Mexico. Those who drive find the approach to Tanglewood a simple one. Tanglewood is less than two miles from the intersection of two main north-south and east-west highways, U. S. Routes 7 and 20. It has mainline connections by train to New York, Boston and Chicago, and by air to Albany and Springfield.

Thanks to the tricky acoustics of the shed, which holds 6000 and was designed by Finland's famed architect Eliel Saarinen, it is possible to hear the music without loss of clarity at astonishing distances. The shed was built to replace the original tent in which Berkshire Festival concerts took place in the early days. An all-Wagner concert which was played in the tent during a violent thunderstorm proved to be the last straw. Dr. Koussevitzky went on strike, announcing he would conduct no more at the Festival until a suitable place for hearing music was created.

The Berkshire Festival was established in 1934, with Henry Hadley, American composer-conductor, directing 65 members of the New York Philharmonic-Symphony. At Hadley's death, it was decided to invite Dr. Koussevitzky and the Boston Symphony to take part.

Friends of the Berkshire Festival are nettled by references to the event as an "American Salzburg." They point out that its combination of summer study and professional concerts is unique. In fact, the comparison, they suggest, might be the other way around.

SYRACUSE HERALD-JOURNAL, Monday, July 2, 1951

Koussevitzky Honored At Berkshire Opening

By EMMA VAN WORMER

TANGLEWOOD—The Berkshire Music Center opened here yesterday with a dedication to the ideals and dreams of the founder, the late Dr. Serge Koussevitzky, whose magic in the universe of music was responsible for the fashioning of "Tanglewood" as it has been for a quarter of a century in keeping the Boston Symphony Orchestra among first orchestras of the world.

There was a moment of silence by the nearly 400 music center students, and the many friends of the Berkshire Music Center, as the program opened in the theater-concert hall.

Dr. Lewis Perry, president of the center, greeting Mme. Koussevitzky, faculty members, students and friends, emphasized the perfection demanded by Dr. Koussevitsky and the latter's belief that religion and music were one.

THE REV. DR. THEODORE PARKER FERRIS, rector of Trinity Church, Boston, and a trustee of the Boston Symphony, spoke of the reasons to give thanks for Dr. Koussevitsky's inestimable gifts to music, of his high purposes, his sense of the dramatic and his capacities for giving a music-hungry people music of many ages and many lands.

Aaron Copland, widely known American composer and recently named chairman of the Berkshire Music Center, spoke briefly, and introduced members of the center faculty and members of the Boston Symphony Orchestra.

Leonard Bernstein, the young conductor whose studies and friendship with the late Dr. Koussevitzy, extended over a decade, spoke with deep feeling of that combination he possessed of personal example and dynamic contact—which is the manner of all great teaching. He (Bernstein) will take over the orchestral and conducting department in the center, assisted by Richard Burgin, Boston Symphony concert master; Eleazar De Carvalho (who conducted the Israel Philharmonic in Syracuse last winter, and Seymour Lipkin, pianist, a new member of the faculty.

HUGH ROSS, head of the center choral conducting and chorus, conducted Randall Thompson's "Alleluia," the student body singing the soaring music with fine effect. Among several noted musicians introduced was Liugi Dallapiccola, recently arrived from Italy, to be instructor in composition during the six weeks term.

Charles Munch, director of the Boston Symphony, who arrived in Boston yesterday by plane from Europe will motor to Tanglewood today, accompanied by George E. Judd, business manager of the orchestra. Director Munch will conduct the six concerts by Boston Symphony Orchestra members in the theater-concert hall, bach-Hayden-Mozart programs, beginning next Saturday night and continuing through Saturday nights and Sunday afternoons through July 22. He also will conduct several programs in the three concert series in the Shed beginning July 26 through Aug. 12.

Leonard Bernstein will conduct the Beethoven Missa.

Millerton, N.Y.
THE NEWS-REPUBLICAN, JULY 5, 1951.

Seymour Lipkin, pianist, to play the Haydn Piano Concerto in D Major in the Theater-Concert Hall, "Tanglewood," July 14, during the Bach-Haydn-Mozart Concert Series, Charles Munch directing.

* * *

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THE AUG. 5 concert of the Berkshire Festival in The Shed will be conducted by Eleazar De Carvalho. The program will include the Guarnieri Symphony No. 2; the Prokofieff Piano Concerto No. 2, with Jorge Bolet, soloist, and "Pictures at An Exhibition," Moussorgsky-Ravel.

FESTIVAL PROGRAMS do not greatly differ from those formerly announced when Dr. Koussevitzky was expected to conduct the Bach-Haydn-Mozart concerts in the Theater-Concert Hall and The Shed concerts of the Festival closing week. Other concerts all will be under leadership of Munch.

HUGH ROSS will conduct the Bach Cantata "Der Zufriedengestellte Aeolus" July 8; Seymour Lipkin, who played with the Buffalo Philharmonic Orchestra here two seasons ago, will appear in the Theater-Concert Hall the night of July 14, to play the Haydn Piano Concerto in D Major; Gregor Piatigorsky will play the Violoncello Concerto by Haydn, July 15 and on July 22, William Kroll will play the Mozart Violin Concerto in A Major. These July concerts are in the Theater-Concert Hall.

IN THE SHED, soloists will include Claudio Arrau, pianist, to appear with the orchestra in the Brahms Piano Concerto No. 2. In Berkshire Music Center, created by Serge Koussevitzky, is a major part of the activity in Tanglewood. There are three orchestras in the school, a chorus and departments for composing, opera and chamber music.

Eagle July 11

The New Yorker magazine, which is great on picking up news fluffs, reprints this one from the *London Daily Telegraph:* "As a model he cited the American six-week summer school at Tanglewood, Texas, which is attended by students from all parts of the Continent."

The longest way round is the shortest way to school, eh?

—o—

TORRINGTON, CONN.
REGISTER
JUN 16 1951

Negro Soprano Is Awarded Scholarship

Chattanooga, Tenn., June 16 (AP)—A young Negro soprano has been awarded a scholarship to the Berkshire festival at Tangelwood this summer, her voice teacher said.

J. Oscar Miller said yesterday that Mary Robbs, 25, was auditioned by Hugh Ross, director of the Schola Cantorum of New York, and the scholarship was made by him.

Ross, when reached by phone at Rock Hill, S.C., said a special scholarship was created so Miss Robbs could go to Tanglewood. She is "quite extraordinary," the director added.

Tanglewood is an art center near Pittsfield, Mass.

NEW YORK, N. Y.
TIMES
JUN 12 1951

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Special to THE NEW YORK TIMES.

BOSTON, June 11 — Officials of the Boston Symphony Orchestra said today that Charles Munch, music director, would curtail his European engagements and return to the United States the first week in July to open the Berkshire Music Festival at Tanglewood on July 7, because of the death last week of Dr. Serge Koussevitzky, conductor emeritus of the orchestra and director of the festival.

Mr. Munch, who telephoned the directors from Paris, said there would be a minimum of change in the programs planned by Dr. Koussevitzky. He added that he had asked Leonard Bernstein, a protege of the late maestro, to conduct the performance of Beethoven's "Missa Solemnis," scheduled for the evening of Aug. 9, in memory of the conductor.

BOSTON, MASS.
POST
JUN 11 1951

SEATS FOR FESTIVAL ARE READY

Boston Symphony to Move Into Fenway Park July 11

BY ROSE WALSH

Mrs. Allan Forbes is serving as cochairman with Fire Commissioner Michael T. Kelleher for Boston's newest venture in the field of music, Fiedler's Fenway Festival, Wednesday evening, July 11, at Fenway Park. Its very worthy cause is to help finance the Esplanade Concerts which for 22 years have been given free for the Greater Boston public.

AT FENWAY PARK

For the first time, the Boston Symphony Orchestra will move into Fenway Park under the active sponsorship of the city of Boston. Mayor John B. Hynes, honorary chairman. The top guest of the evening will be Richard Rodgers, America's favorite composer, who promises the occasion will really be "Some Enchanted Evening." He is to conduct part of the program featuring his own delightful music.

The reserved seats now on sale at Symphony Hall and Fenway Park are moderately priced. Mail orders will also be accepted at Symphony.

* * *

Tanglewood

French Squadron Members Ending U.S. Visit Here

Seven members of French Squadron 12F, in training at the naval air station at Quonset Point, R.I., will spend at Tanglewood their last week end before going into active duty. After hearing the Bach programs by members of the Boston Symphony Orchestra tonight and tomorrow afternoon, they will board the Lafayette, the aircraft carrier being turned over by the U.S. Navy to the French Navy. A cousin of Madame Munch, Lieut. deVaisseau Francois Schloessong asked the conductor to help him with tickets, when he found that all seats had been sold.

TONIGHT

8.15—Opening Berkshire Festival Concert. Members of Boston Symphony Orchestra in all-Bach program in theatre-concert hall.

Charles Munch conducting

TOMORROW MORNING

*10.30—Chamber Music in Chamber Music Hall.

TOMORROW AFTERNOON

3.00—Berkshire Festival Concert. Second all-Bach program.

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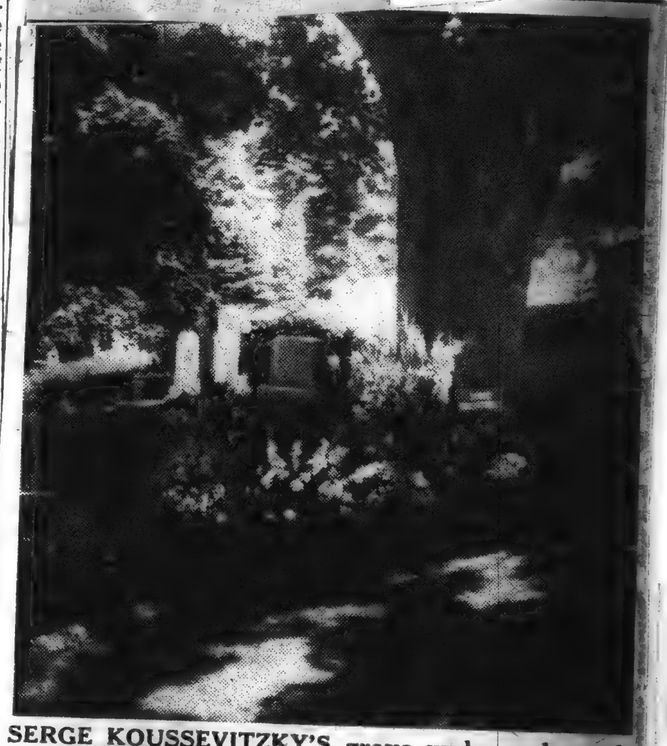
Eagle July 7

BOSTON, MASS.
MORNING GLOBE
AUG 1 - 1951



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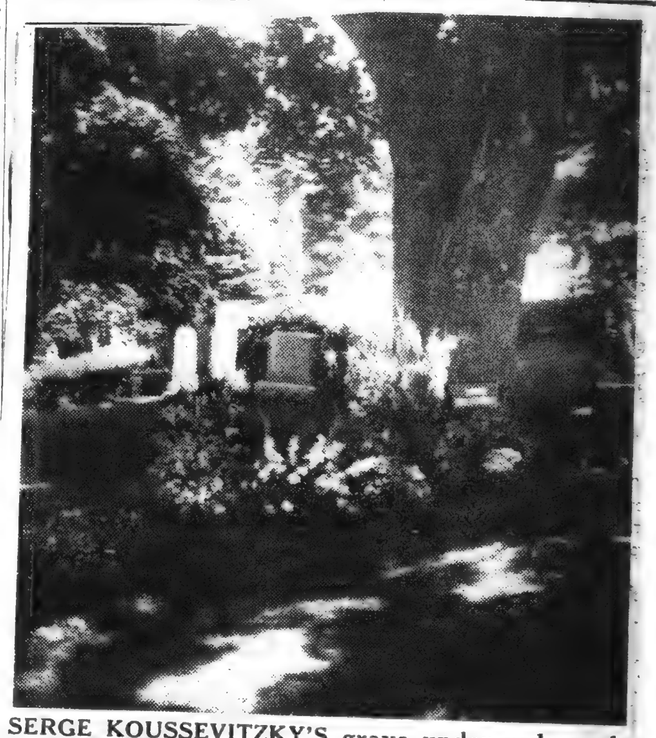
BOSTON, MASS.
MORNING GLOBE
AUG 1 - 1951



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[176]

WILMINGTON, DEL.
STAR

JUL 1 - 1951

Tanglewood Season Opens

The first eventful week of the 1951 Tanglewood, Mass. season starts today as the ninth session of the Berkshire Music Center opens, and as Charles Munch and members of the Boston Symphony Orchestra arrive to prepare for their initial concerts, Saturday and Sunday, July 7 and 8, of music by Johann Sebastian Bach.

Leonard Bernstein, who this year assumes Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity Church in Boston, Massachusetts, and Trustee of the Orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

THE ORIGINAL
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Tel. CHelsea 3-5570
Cir. (D 5,557) (S 4,557)
This Clipping from
WESTERLY, R. I.
SUN

To Conduct Orchestra

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NEW HAVEN, CONN.
REGISTER

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Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work tomorrow in each of the five departments. The first of more than 30 musical events performed by the students will take place on Friday evening, July 6, with a concert by the student symphony orchestra, performing in the Music Shed. The popular Sunday morning student chamber music recitals and the weekly Composers' Forums will also begin next week. These concerts, and the others, will be attended by Friends of the Berkshire Music Center, and by other students. Last year the total attendance at such student events exceeded 50,000.

Park Avenue Social Review — Summer 1951

Tanglewood

Summer home of the Boston Symphony Orchestra . . . where concert time finds hundreds taking their music al fresco

TANGLEWOOD is being readied for another active summer season. Each year that simple statement recalls a pleasant experience to thousands of persons who have visited this unique summer home of fine music to listen or to take part. The generosity of many who love music, and the energetic support of distinguished musicians have made *Tanglewood* possible, and as it has developed, *Tanglewood* has created in the heart of Western Massachusetts a tradition of quality and taste; in so doing, it has become famous.

Today it is almost taken as a matter of course that for six weeks in July and August one may go to Lenox, Massachusetts and hear concerts there performed by the Boston Symphony Orchestra. But while thousands of persons attend most of the sixty-odd events at *Tanglewood* during a normal season now, it is less than fifteen years since the Boston Symphony Orchestra first acquired its home on the spacious *Tanglewood* estate, and performed its first concerts under a tent hired for the occasion.

Tanglewood is an estate of more than two hundred acres situated between Lenox and Stockbridge, which was presented to the Boston Symphony Orchestra in the winter of 1936, after three summers of concerts by its members and those from the New York Philharmonic had convinced Berkshire County residents that having symphonic music at hand during a summer was, from every angle, a wonderful idea. During the next year a nonprofit corporation was formed and was able to obtain sufficient subscriptions to erect a permanent structure for performances. Known as the Music Shed, this modernistic, wedge-shaped auditorium combined superlative acoustics with a much desired suitability to the rustic atmosphere of the old estate. Since its completion it has earned much deserved praise for its success, and its 6000 seats are usually filled at concert-time, with the surrounding lawns used by additional hundreds who take their music *al fresco*, surprisingly undiminished in fidelity. It is this Shed in which the nine Berkshire Festival concerts are performed as well as the weekly student symphony orchestra performances.

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WILMINGTON, DEL.
STAR

JUL 1 - 1951

Tanglewood Season Opens

The first eventful week of the 1951 Tanglewood, Mass. season starts today as the ninth session of the Berkshire Music Center opens, and as Charles Munch and members of the Boston Symphony Orchestra arrive to prepare for their initial concerts, Saturday and Sunday, July 7 and 8, of music by Johann Sebastian Bach.

Leonard Bernstein, who this year assumes Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity Church in Boston, Massachusetts, and Trustee of the Orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

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WESTERLY, R. I.
SUN
JUL 2 - 1951

To Conduct Orchestra

Boston, July 2 (AP) — Charles Munch, successor to the late Serge Koussevitsky as conductor of the Boston Symphony Orchestra, plans [redacted] Tanglewood in Lenox today to conduct Berkshire Festival concerts. He arrived yesterday from France.

NEW HAVEN, CONN.
REGISTER

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Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work tomorrow in each of the five departments. The first of more than 30 musical events performed by the students will take place on Friday evening, July 6, with a concert by the student symphony orchestra, performing in the Music Shed. The popular Sunday morning student chamber music recitals and the weekly Composers' Forums will also begin next week. These concerts, and the others, will be attended by Friends of the Berkshire Music Center, and by other students. Last year the total attendance at such student events exceeded 50,000.

Park Avenue Social Review — Summer 1951

Tanglewood

Summer home of the Boston Symphony Orchestra . . . where concert time finds hundreds taking their music al fresco

TANGLEWOOD is being readied for another active summer season. Each year that simple statement recalls a pleasant experience to thousands of persons who have visited this unique summer home of fine music to listen or to take part. The generosity of many who love music, and the energetic support of distinguished musicians have made *Tanglewood* possible, and as it has developed, *Tanglewood* has created in the heart of Western Massachusetts a tradition of quality and taste; in so doing, it has become famous.

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JOURNAL-CONSTITUTION
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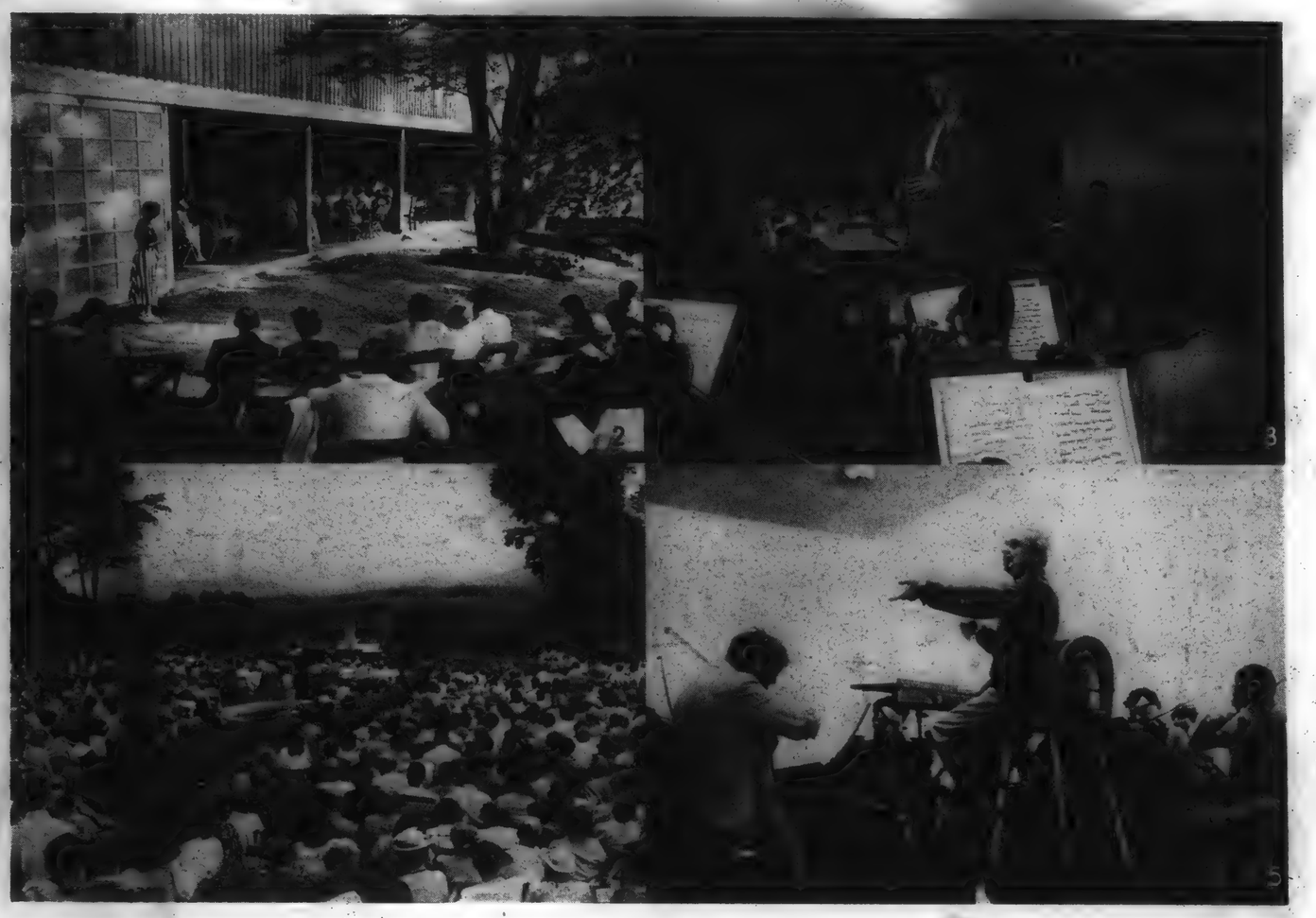

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JUN 24 1951

BERKSHIRE — The programs are announced by Charles Munch for the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, July 7-August 12. Mr. Munch, the orchestra's musical director, brings to an end his European engagements to return in time for his first appearance at Tanglewood. The programs do not differ greatly from those formerly announced when Serge Koussevitzky was expected to conduct the Bach-Haydn-Mozart concerts in the Theater-Concert Hall and the Shed. Concerts on the closing week. Mr. Munch will conduct two numbers in memory of Dr. Koussevitzky, the final chorus from the "St. Matthew Passion" on Saturday evening, July 7, and Mozart's "Funeral Music," on Thursday evening, July 26. Leonard Bernstein will conduct the performance of Beethoven's "Missa Solemnis" on August 2, in memory of Dr. Koussevitzky. Eleazar de Carvalho will conduct on August 5.

1. An aerial view of the Music Shed during intermission. Cottage in lower left corner is a replica of the cottage occupied by Nathaniel Hawthorne during 1851-53, where "Tanglewood Tales," "The Wonder Book," and "The House of Seven Gables" were planned and begun. The National Federation of Music Clubs presented this replica to the Boston Symphony Orchestra in 1948; today it is used for studios by the Music Center.

2. Chamber Music Hall, where, each Sunday morning during the six-weeks' season, students give a recital of works studied during the week.

3. Claud Frank, now active in New York as concert pianist, is shown during the 1948 season taking his turn as conductor during a rehearsal of the students' orchestra.

4. The formal gardens at Tanglewood, which serve as the location for opera presentations by members of the Berkshire Music Center Opera Department. Scenes from operas are given several times during the six-weeks' season, in addition to a major operatic production which is performed in the Theatre-Concert Hall.

5. One of the last pictures taken of the late Dr. Serge Koussevitzky, founder of the Berkshire Music School. This picture was taken inside the Music Shed during rehearsal last year. At left is Richard Burgin, concert-master of the Boston Symphony Orchestra.

certs of music by Bach and Mozart, performed by the principal members of the Orchestra under Music Director Charles Munch. These performances of the old masters sparkle with artistry and have been so popular that an additional series of concerts of music by Haydn has been planned for this summer.

But the Boston Symphony Orchestra is not the only performing group in this remarkable spot. More than four hundred young musicians come to a school founded by the late Dr. Serge Koussevitzky in 1940, the Berkshire Music Center, for the six weeks. This school is designed primarily as a practical workshop for students well along in their development and the performances of the various departments are occasions on which they show their growing mastery of their craft. These concerts and recitals number more than forty in one season, and are attended in sizable numbers by members of the Friends of the Berkshire Music Center, who contribute to the support of the school and its purposes. But while attendance at student concerts seems a reward to the Friends, it also is valuable in giving the young musicians their much sought-after chance to be heard.

The student body of more than four hundred is divided into departments, the instruction in each varying with the need, but always under the guidance of musicians, themselves notable in the field. Gregor Piatigorsky and William Kroll, for instance, head the chamber music group; Boris Goldovsky supervises the opera department; Hugh Ross of the Schola Cantorum directs the chorus and choral conductors; and Aaron Copland is resident composition instructor, along with Luigi Dallapiccola, visiting from Italy this summer. Each summer some composer of note comes to help young composers, and to exchange ideas about the writing of music in the modern idiom; in past years they have included Darius Milhaud, Samuel Barber, Arthur Honegger, Jacques Ibert, and Olivier Messiaen. Principals of the Boston Symphony Orchestra also give instruction in their specialties, and heading the school and the conducting students this year, is Charles Munch.

To one who is not a musician, the accomplishments of these young people seem extraordinary. Within a week after the Music Center opens, at the beginning of July, the students (*Continued on Page 16*)

[178]

Berkshire Festival Opens— 'Kon-Tiki' as It Co

Munch Conducts First Pair Of Concerts at Tanglewood

By Paul Giuliana

Lenox, Mass.

Several thousands gathered here at Tanglewood Saturday evening for the opening concert of the annual Berkshire Festival in the Theater-Concert Hall. With the inclusion of the final chorus from the Bach "Passion According to St. Matthew" sung by the Tanglewood Chorus, the program took on the aspects of a memorial concert to Dr. Serge Koussevitzky, founder of the Berkshire Center. Charles Munch conducted the small orchestra in four of the Brandenburg Concerti, Nos. 2, 3, 4, and 6, and the Concerto in C Major for three pianos and strings with Irving Fine, Ralph Berkowitz, and Bernard Zighera as soloists.

♪ ♪ ♪

A sometime prevalent misconception that the music of Bach is merely intellectually contrapuntal exercise seems by now to be nearly dissipated, judging by the eager response to Mr. Munch's interpretations of the movements in the several concerti. Although the opening movement of the Brandenburg No. 3 lacked the precision in ensemble so conspicuously present in the remainder of the program, before the end of the second movement Mr. Munch and his musicians found that intimate rapport in tempo which they maintained throughout the rest of the concert.

If one were to point out peaks in an evening crowded with periods of high expression, mention might be made of the serenity in the long flowing phrases in the Andante movement of No. 4 with Richard Burgin, violin, Georges Laurent and George Madsen, flutes, in the concertino parts. The smooth figurations of the violin and the purity and agility of the flute tones were dynamically beautiful.

♪ ♪ ♪

A truly amazing performance was given by Roger Voisin on the high trumpet in Concerto No. 2. It was Dr. Koussevitzky who discovered Mr. Voisin's extraordinary ability on the small trumpet for this concerto. He has been given the assignment ever since. He could not have played it better than during this memorial concert on Saturday evening. Not only were the difficult figures executed impeccably in an amazing feat of virtuosity but the playing was musical, with the main emphasis placed on the dynamic expression.

In the seldom-heard concerto for three keyboards, Bach has contrived the musical texture so that at no time is there a ponderous thickness in the sonority in the three movements. In fact, at times on Saturday evening, the instrumental background tended to overshadow the clarity in the wealth of detail between the pianos. Balance and control gave the rewarding interpretation dignity and beauty indicated by the music. Mr. Munch and the soloists received an ovation.

♪ ♪ ♪

Before the performance of the St. Matthew Passion chorus, Mr. Munch spoke a few words of tribute to Dr. Koussevitzky, inviting the audience to rise after the singing for a moment of silence.

For the Sunday afternoon concert Hugh Ross conducted Bach's secular cantata, "Der Zufriedengestellte Aeolus." In this short programistic drama, composed in honor of Dr. A. F. Müller, are depicted mythical deities of the seasons in a delightful interchange sung by the four soloists: Phyllis Curtin, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass.

Mr. Pease as Aeolus sang the dramatic role in a richly resonant bass voice, executing the difficult leaps and scale passages with remarkable agility and accurate intonation. During the supplicatory singing of Pomona's aria by Eunice Alberts the pastoral melodies of the slightly melancholy oboe d'amore were beautifully played by Louis Speyer.

♪ ♪ ♪

The lesser roles of Zephyrus, Pomona, and Pallas Athena were musically interpreted and mingled with the descriptive orchestral color to round out a delightful performance of one of Bach's less-known secular works. Mr. Ross, who prepares the choruses at Tanglewood, conducted with energy and understanding of the stylistic aspects of the music.

It is probably true that Bach composed the two concerti for three keyboards for himself and two sons. In the D Minor Concerto the first piano—presumably to be played by himself—has the major part of the main theme material. The second and third pianos are far from idle, however, and throughout the three movements there is a wealth of melodic invention and delightful interplay between the instruments. Messrs. Fine, Berkowitz, and Zighera gave a performance marked by clarity, control, and musicianship. Mr. Munch kept the string background so that the keyboard instruments could be clearly heard at all times.

After intermission Mr. Munch, orchestra, chorus, and soloists returned to perform the major work of the Bach series, the "Magnificat" in D major. The grandeur of Mr. Munch's conception at times was overpowering. The orchestra and chorus interpreted one of the great sacred works on a high esthetic plane which seemed to rise to the final exalted crescendo.

♪ ♪ ♪

Edith Evans, mezzo-soprano, joined the four soloists in the cantata to sing "Et exultavit. . . ." With Phyllis Curtin's expressive interpretation of "Quia respexit . . ." Louis Speyer once more played a lyrically beautiful obbligato on the oboe d'amore. The duet by Miss Alberts, alto, and Mr. Lloyd, tenor, "Et misericordia . . ." was a marvel of artistic expression. Arias by the bass and tenor were on a high level, and throughout the extended work the points of excellence were too numerous to mention.

When Bach's "Magnificat" is interpreted and performed by musicians of excellence, the dramatic imagery and the ideas in the text become a living experience. Several tutti passages could be favorably compared to Bach's great Mass in B Minor. Sunday's performance approached the realization of a famous remark about the great canticle, that it is "an ecstasy of humility."

Howard S. Babbitt, Jr.

Behind the scenes in the Berkshires. Charles Munch at a rehearsal for the opening concerts at Tanglewood. At the pianos are Irving Fine, Ralph Berkowitz, and Bernard Zighera.

Springfield Union

"Sinfonie Concertante for Violin, Cello, Oboe and Bassoon."

Attendance Records Fall Second Day

Lenox, July 8—A tremendous success was scored by Charles Munch in his opening series as the conductor of the Boston Symphony Orchestra here at Tanglewood in the Bach series of the Berkshire festival. No conductor ever was given more of a welcome than was extended the noted French music director. His spontaneous readiness to share the applause with soloists, orchestra and Hugh Ross won for him the heart of every music lover who had come from far and wide to this great music center.

Records Broken

Two attendance records were broken in this, the first of three week ends of concerts in the theater-concert hall. Last night the crowd numbered 3600, or 900 more than was present at any previous first program in the festival history. With a warm breeze sweeping across the lawn there were 2400 reclining on the grass.

With the temperature hovering in the middle 90's this afternoon, still another record-breaking first Sunday crowd attended. A year ago 2700 were here at Tanglewood to witness the performance of the Boston Symphony Orchestra under the direction of the late Serge Koussevitzky, whereas today 2800 enjoyed the famous orchestra under the guidance of Mr. Munch and the chorus and soloists trained by Hugh Ross.

A comparison of box office figures show that the first two Bach programs of 1950 drew 5400 while this year's attendance bettered that mark by 1000. The Hayden series scheduled for next Saturday and Sunday as well as the Mozart programs of the following week end are already a sell out with only general admission tickets for the grounds available.

It is reported that reservations for the main concerts in the shed which open the 26th are already well ahead of last season.

Tanglewood

Observing Opera Production

Hans Curjel, journalist and teacher of Zurich, Switzerland, is spending five days at Tanglewood to observe opera production at the Berkshire Music Center. He will write articles for the "Nationalzeitung" of Basle, the "Winterthurer Tagblatt" and the "Schweizerische Musikzeitung," and will broadcast over Radio Beromunster. Before the war he taught at the Mozarteum in Salzburg, where he staged opera for the famous festival.

Edward A. Taft, Dr. Lewis Perry, C. D. Jackson, president of the Boston Symphony Orchestra trustees, and their president, Henry B. Cabot, with Mrs. Cabot and Mrs. George R. Mumford Jr. of Boston, attended the opening of the Festival Saturday evening and Sunday afternoon.

Audiences of 500 and 600 attended the first chamber music concert and the first composers' forum yesterday morning and evening at the Berkshire Music Center. Overflowing the chamber music hall, which seats 300, they listened on benches and lawn through the open west side of the hall designed for the purpose by the late Eliel Saarinen, Finnish architect.

Robert Shaw, formerly of the choral department faculty of the Berkshire Music Center, is visiting at Tanglewood for a few days. On vacation after a nation-wide tour with the Robert Shaw Chorale, he will return to New York to plan for a similar tour during the coming season.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 24 1951

Reserve Seats at Tanglewood

LENOX, Mass., July 23.—New York residents who have reserved seats in the shed at Tanglewood, for the Berkshire Festival beginning Thursday when Charles Munch will conduct the Boston Symphony Orchestra on three Thursday and Saturday evenings and Sunday afternoons, until Aug. 12, are: Miss Mabel Choate, Mr. and Mrs. William Felton Barrett, Frederick W. Beinecke, Mrs. Victor H. Elsas, Mrs. John L. Senior, Mrs. Charles H. Griswold, Mrs. Howard Hatch, Mr. and Mrs. Walter Hoving, Mrs. Edwin C. Jameson, Mrs. Carleton Macy, Mrs. Joseph M. May, Mrs. Gordon Mendelssohn, Mr. and Mrs. D. P. Morgan, Mr. McA. Donald, Mr. William H. Ryan, Miss Edith Scoville, Mrs. Donald J. Warner, Mr. and Mrs. George E. Sokolsky, Mr. and Mrs. Martin L. Strauss 2d, Mrs. Edgar M. Williams, John S. Williams, D. W. Chatterton, Miss Joan D. Sanger, Mrs. Cornelius V. Starr, Mrs. M. Mallory; also Mr. and Mrs. Lowell Thomas, of Pauling.

MOUNT VERNON, N. Y.
ARGUS
JUL 25 1951

Berkshire Festival To Begin Tomorrow

LENOX, Mass. — The Berkshire Festival in the music shed at Tanglewood begins this weekend with three of the nine concerts by the entire Boston Symphony Orchestra [redacted] the ba[redacted]harles Munch, its music director.

Tomorrow night Mr. Munch will conduct Mozart's Funeral Music, in memory of his predecessor, the late Serge Koussevitzky.

Saturday evening Claudio [redacted] will play the solo in Brahms' Second Piano Concerto. Sunday afternoon the orchestra will play.

Other programs will be held on Thursday, Aug. 2, and Saturday, Aug. 4.

NORTHAMPTON, MASS.
GAZETTE
JUN 18 1951

Bach Program At Tanglewood Opening Tonight

Fifteen concerts are listed for the Berkshire Festival this summer at Tanglewood, beginning with one July 7. Charles Munch will conduct two numbers in memory of Dr. Serge Koussevitsky, the final chorus from the St. Matthew Passion at the opening Bach concert and Mozart's Funeral Music at the opening concert in the shed, July 26.

The program for July 7 in the theater-concert hall is: Bach Brandenburg Concerto No. 3; Concerto in C Major for Three Pianos; Brandenburg Concerto No. 2; Final chorus from the St. Matthew Passion; and Brandenburg Concertos Nos. 6 and 4.

[179]

DAILY HAMPSH

Charles Munch Gives Excellent Performance

Leads Boston Symphony in Opening Sunday Concert. Phyllis Curtin Excels in Her Role. Audience Takes Munch to Their Hearts. Entire Afternoon Program of High Calibre

Music lovers went to the Berkshire Music Festival yesterday to hear good music. They were not disappointed.

Charles Munch conducted. It takes a great man to replace Serge Koussevitzky in the hearts of people. Munch's performance yesterday afternoon placed him as a conductor of truly great proportion.

Bach's music was the subject. Johann Sebastian Bach was a genius. Yesterday's interpretation showed that Munch too is a genius.

He had a deep and reverent feeling for the music, and the orchestra he was leading followed his magical baton and placed into being the kind of interpretation Munch wanted for this opening Sunday audience.

Many, who could not be classed as "long haired patrons and matrons of the art" attended this concert. It is good to see ordinary people attending these concerts, for there is much enjoyment from hearing the masters by great musical groups with an equally great leader.

Munch already occupies a niche high in the field of music. After this series at Tanglewood is ended, he should be firmly placed in the record book as a successor to one of the all time greats, Koussevitzky.

Phyllis Curtin sang the soprano solo. Her poise and range yesterday was superb. She was more than ordinary and although the audience didn't show enthusiasm too much out of the ordinary for her participation, comment from those attending showed that they "liked her very much."

Dr. Hugh Ross conducted the cantata. He is a good choral director and upheld the tradition of the Berkshire Music Festival in having outstanding musicians perform and direct for the public.

About 6500 attended the opening week-end performance. Yesterday's concert opened with the cantata "Der Zufriedengestelite Aeolus," or "Aeolus Pacified."

It was joyous and set the stage for the right mood on a beautiful afternoon in the splendoors of the Berkshire hills. It was in this cantata that Phyllis Curtin did such outstanding work. Other soloists were the Festival Trio, Eunice Alberts, contralto; David Lloyd, tenor and James Pease, bass. All did their job in a workmanlike manner. The Festival chorus sang magnificently and showed their professional status as a choral group.

The other choral work was "Magnificat," in D Major. The same soloists were heard with the addition of Edith Egans, who has a charming voice.

Between the two choral works, the "Concerto for Three Claviers with strings No. 1 in D Minor," was given. The pianists, all well known, were Messrs. Fine, Berkowitz and Zighera.

The Boston Symphony in its opening series was good as they always are. It is to be hoped future programs will be as good as this one was.—(W. F. C.).

were told by the producer that we didn't need a story. The pictures were making money, they said, and we'd more than "Fort Worth," a ... ers film, with Randolph ... Phyllis Thaxter, Thursday ... Raleigh Theater. ally it breaks your heart," they E. S. (Hollywood.

J. R. (New York.)

Berkshire Festival

Ovation Accorded Munch at Second Bach Concert

LENOX, Mass., July 8.—The ovation given Charles Munch this afternoon at Tanglewood at the end of the second Bach concert was far different from the reception he received when he made his first entrance last night on the stage of the theater-concert hall for his Tanglewood debut. Although he has completed two full seasons with the orchestra in Symphony Hall in Boston, he had not yet appeared at Tanglewood. This afternoon there was generous applause and many recalls; last night he was greeted with formal courtesy.

As the program proceeded it was possible to notice the increase of cordiality and accumulation of enthusiasm. He had reason, therefore, to be deeply pleased with the response of the huge audiences which attended both concerts. Last night there was an audience of 3,600, the largest Tanglewood opening concert in the theater-concert hall, and this afternoon the audience slightly exceeded the record of last year's first Sunday.

Mr. Munch paid tribute to the memory of his late predecessor, Serge Koussevitzky, with the final chorus from the "St. Matthew Passion." The chorus was chosen from the student body of the Berkshire Music Center, the school Mr. Koussevitzky founded to complement the Tanglewood Festival. Mr. Munch made a few gracious and impressive remarks and asked that there be no applause following the chorus out of reverence for "the great leader, the great master."

This afternoon Hugh Ross conducted the secular cantata "Aeolus Pacified," and Mr. Munch the "Magnificat." Mr. Munch led the ensemble of thirty men in all the other numbers, including the accompaniments to the concerti for three pianos, one of which, in D minor, was played this afternoon and the other, in C major, last night. The soloists were Irving Fine, Ralph Berkowitz and Bernard Zighera. The D minor was much more effective. The soloists were not so restricted as they were on the opening night and the orchestra played with better balance.

Yesterday four of the Brandenburg concerti were played with varying effect. Munch's Bach is steady and sturdy, tending to be vehement where power is required and excessively restrained where quiet was desired. The nature of the auditorium demands certain adjustments with which Mr. Munch may not yet be familiar, but the spirit he injected into the two programs was reflected in the response of the audiences, and he may be said to have passed his initial ordeal triumphantly.

The next two week ends will be devoted to Haydn and Mozart respectively, and then the remainder of the Boston Orchestra moves in to join their colleagues for three weeks of concerts.

J. R.

Bach Concert at Tanglewood To Open Festival Tonight

With all seats sold for the Bach programs that will open the Berkshire Festival tonight and tomorrow afternoon, Charles Munch, music director of the Boston Symphony Orchestra, will conduct his first concert at Tanglewood for an audience that will extend to the lawns surrounding the theatre-concert hall.

The programs follow:

TONIGHT AT 8.15

Bach
- Brandenburg Concerto No. 3
- Concerto for Three Pianos, in C major (Irving Fine, Bernard Zighera, Ralph Berkowitz)
- Brandenburg Concerto No. 2 (Roger Voisin, trumpet; Richard Burgin, violin; Ralph Gomberg, oboe; Georges Laurent, flute)
- Final chorus from the St. Matthew Passion (In memory of Serge Koussevitzky)
- Brandenburg Concerto No. 6
- Brandenburg Concerto No. 4 (Richard Burgin, violin; Georges Laurent and George Madden, flutes)

TOMORROW AT 3

Cantata "Der zufriedengestellte Aeolus" (Hugh Ross conducting)

Concerto for Three Pianos, in D minor (Irving Fine, Bernard Zighera, Ralph Berkowitz)

Magnificat, in D (Soloists: Phyllis Curtin, soprano; Edith Evans, mezzo soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.)

Mr. Fine, who teaches composition and harmonic analysis at the Berkshire Music Center, is composer in residence and lecturer in music at the new Brandeis University, Waltham. His compositions, which include "Incidental Music to Alice in Wonderland" and "Toccata for Orchestra," have been played at Symphony Hall by the Boston orchestra. He was in Paris on a Fulbright professorship, and in the coming year, on leave from Brandeis, will hold a Guggenheim grant to write music.

Dean of the Berkshire Music Center, Mr. Berkowitz is accompanist to Gregor Piatigorsky.

Mr. Zighera, pianist and harpist with the Boston orchestra, returned recently from Europe, where he was a judge in the finals of the piano competition conducted by the Paris Conservatory of Music. As a student there he took prizes in harp and piano.

The Tanglewood grounds will open tonight at 6 and tomorrow for the chamber music concert at 10.30. They will reopen at 12 before the Bach concert and again in the evening for the composers' forum. General admission tickets for the Festival concerts will be available at the box office.

At the composers' forum at 8.15, open to Friends of the Berkshire Music Center, works of students of Aaron Copland, Luigi Dallapiccola and Irving Fine will be heard.

The program will be:

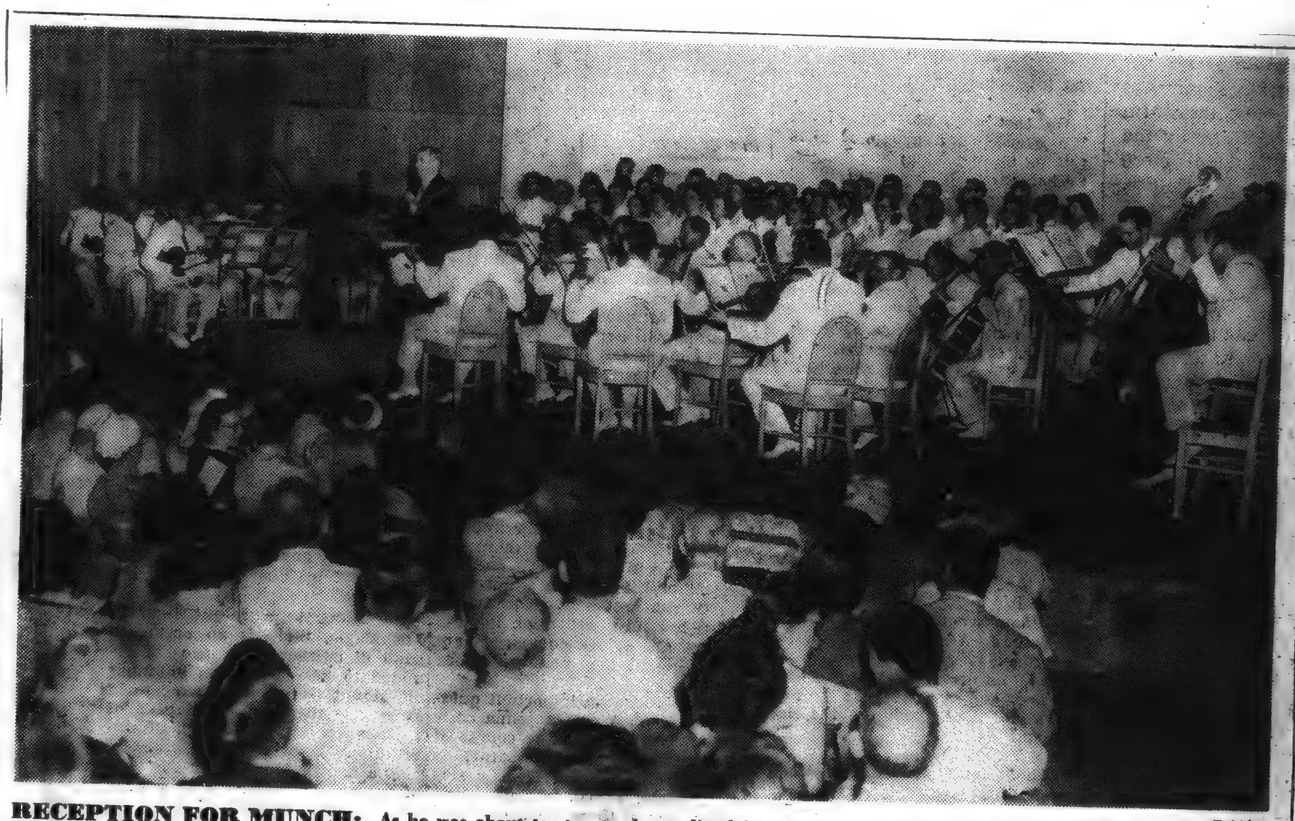
Julia Perry ..... Woodwind Trio (Jean Berg, flute; Abby Weltcheck, clarinet; Otto Eifert, bassoon)

Raymond Wilding-White ..... Six Poems from the Tang Dynasty (Barbara Jo Curry, soprano; Tom Benton, flute)

Halim El-Dabh ..... Two Piano Pieces (The composer, pianist)

Arnold Freed ..... Three Songs for Soprano (Constance Vanderkloot, soprano; Arnold Freed, piano)

Bryan Dority ..... Sextet for Woodwinds Tom Benton, flute; Don Heffner, oboe; James Mooney, clarinet; Steve Portman, bassoon; Jack Howe, horn; Dyson Fourness, trumpet. (Frank Italiano, conductor)



RECEPTION FOR MUNCH: As he was about to step to the podium for the Sunday afternoon Bach concert in the Babbitt Concert Hall at Tanglewood, Charles Munch, conductor of the Boston Symphony Orchestra, was given a warm reception by the record-breaking crowd. In the background are members of the Festival chorus who took part in the Bach programs over the week end.

In Brief . . .

It was pleasant that the opening of the Bach series at Tanglewood over the week end should have broken attendance records. It confirms Dr. Koussevitzky's hope that he was developing an institution, not a one-man show . . . The Planning Board's study of the Peck's

On the beat at Tanglewood. We overheard a group of girls talking on the lawn, one asking, "What kind of a highfalutin' name is that, calling it a Shed?" "Oh," piped up a companion, "That's Yankee-talk." . . . A youngish man, probably a newcomer, was also overheard to remark, "It's midway between a concert and a social." . . . Quite a few customers seemed pleased at Mr. Munch's directing. "He doesn't thresh around, does he?" said one puzzled lady, "but the music sounds all right just the same."

MASON CITY, IOWA GLOBE-GAZETTE JUN 29 1951

Boston Symphony to Open Season

On July 7, the Boston Symphony officially opens its summer season with Doctor Charles Munch conducting Bach's Brandenburg Concerto No. 1, the Concerto in C Major for Three Pianos, and the Magnificat. Lukas Foss, Bernard Zighera and Ralph Berkowitz are the soloists.

HARTFORD, CONN. TIMES JUL 26 1951

Music Shed Series Opens Tonight

The Boston Symphony Orchestra with Charles Munch on the podium will open the Music Shed series at Tanglewood tonight at 8:15 with a program of Mozart, Schumann and Berlioz.

Scheduled for performance are Funeral Music (K. 477) by Mozart in memory of the late Dr. Serge Koussevitsky, Tanglewood's founder, Schumann's Symphony No. 4 and the Fantastic Symphony by Hector Berlioz.

[180]

—Music from the Berkshires to the Charles

Charles Munch, conductor of the Boston Symphony Orchestra, who will present the first pair of concerts in the Berkshire Music Festival at Tanglewood tonight and Sunday.

Munch Opening Festival With Two Bach Programs

Charles Munch is opening the Berkshire Festival at Tanglewood tonight with the first of six programs on three successive week ends by members of the Boston Symphony Orchestra. Tonight he will conduct the Brandenburg Concertos Nos. 2, 3, 4, and 6, and the Concerto for Three Pianos in C major. He will conclude the Bach series Sunday afternoon at 3 with the cantata "Der zufriedengestellte Aeolus" (Aeolus Pacified), Hugh Ross conducting; the Magnificat, in D, and the Concerto for Three Pianos in D minor. Irving Fine, Bernard Zighera, and Ralph Berkowitz will be the trio-pianists. The vocal parts in Sunday's concert will be sung by Phyllis Curtain, soprano; Edith Evans, mezzo-soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass of the Berkshire Music Center, the orchestra's summer school.

The festival concerts on July 14 and 15 will be devoted to the music of Haydn. Mr. Munch will conduct the Symphony in G major, the Symphonie Concertante for violin, cello, oboe, and bassoon, the "London" Symphony and the Piano Concerto in D major. Gregor Piatigorsky will play the solo in the Violoncello Concerto for the July 15 program, which will include the "Drum Roll," "Clock," and "Oxford" Symphonies.

Performances at the school, open to members of the Society of Friends of the Berkshire Music Center, will start with chamber music tomorrow morning at 10:30, followed by a composers' forum at 8:15 p.m., when the works of students of composition will be played by fellow students. A chamber music concert will be given Wednesday evening by the New Music String Quartet, gift of the Elizabeth Sprague Coolidge Foundation of the Library of Congress. On Friday there will be a symphony program by the school orchestra, conducted by students of conducting and their teacher, Eleazar de Carvalho. On Sunday morning, July 15, a second chamber music program by the school is scheduled with a composers' forum in the evening.

On the Esplanade

Tonight

Malcolm Holmes Conducting

Academic Festival Overture .... Brahms
Claire de Lune ..... Debussy
Symphonic Poem, "Les Préludes" .... Liszt
"London" Suite ..... Coates
Irish Tune from County Derry .. Grainger
Serenata ..... Anderson
Selection from "Kiss Me Kate" .... Porter

Sunday, July 8, at 8:30 p.m.

Paul Cherkassky Conducting

March, Digurd Jorsalfar" ..... Grieg
Evening Prayer and Dream Pantomime from "Hansel and Gretel" Humperdinck
Scherzo from the Fourth Symphony ..... Dvořák
Tone Poem, "Finlandia" ..... Sibelius
"Where the Citrons Bloom" Waltzes ..... Strauss
Intermezzo from "Goyescas" .... Granados
Finale from the Fifth Symphony ..... Tchaikovsky

JAMAICA, N. Y.
LONG ISLAND PRESS
JUL 26 1951

AT TANGLEWOOD

Otto Cohen of 100-45 67th drive, Forest Hills, Harry M. Frazer of 190 Ocean avenue, Woodmere, and Mrs. Ulrich Friedemann of 235 Steamboat road, Great Neck, are among the Long Islanders attending the Berkshire music festival at Lenox, Mass.

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PEEKSKILL, N. Y.
EVENING STAR
JUN 21 1951

New Quartet To Open, Close Crompond Series

The New Music String Quartet, which will be heard at the Berkshire Music Center at Tanglewood, Mass., this Summer, wil play the opening and closing concerts in this year's series sponsored by the Crompond Music Association.

The dates for the series have been announced. All are on Friday evening,—July 6 and 20, and August 3, 17 and 31 at the Mohegan Colony School. The Amati String Quartet wil play the three mid-season concerts.

Five days after the New Music group opens the series here, it will play the identical program at Tanglewood. Scheduled to be heard are works of Hindemith, Verdi and Beethoven.

The Quartet, as its name implies, specializes in presenting new and the less familiar compositions.

The Quartet has made many New York appearances, —among the more recent those at the McMillan Theatre at Columbia University, and one with the New Friends of Music, New York.

Next season the Quartet plans its own New York series.

The Crompond Music Association is a non-profit organization. The annual series is offered as a cultural project, with the subscriptions merely covering the musicians' fees.

The seating capacity of the Mohegan School about 200, necessarily limits the number of subscriptions and individual tickets available.

Emil Bloch is the chairman of this years music series. He is being assisted by Mrs. Bern Dibner, Mrs. Isatzkin, Mis Doris Stetson, Miss Ruth Migdal, Max Friedman, Samuel Dillon, and Jacob Lippman.

Eagle July 7

2000 Hear First Concert By Students

Three Young Conductors Appear At Tanglewood

An audience of 2000 students and Friends of the Berkshire Music Center heard the first concert of the season at Tanglewood last evening. The three young conductors of the first half of the program are pupils of Leonard Bernstein, Eleazar deCarvalho, Seymour Lipkin, Howard Shanet and Richard Burgin, who took the baton for Brahm's Third Symphony.

Bernard Federowski, 20, who conducted the second and third movements from Beethoven's Fourth Piano Concerto, is a Brazilian. He came from Rio de Janeiro to study at the Juilliard School of Music, New York City. A violinist, he spent the summers of 1949 and 1950 at Tanglewood.

Russell Stanger, who conducted Strauss' tone poem, "Don Juan," is from Westboro. With a degree of bachelor of music from the New England Conservatory, Boston, while working toward his master's degree he conducts the Harvard-Radcliffe Orchestra. A graduate of Newton High School, he was at Tanglewood in 1948 and 1949. He plays violin, viola and piano.

The conductor of the allegro movement from Mahler's Second Symphony, Lorin V. Maazel of Pittsburgh is at the Berkshire Music Center for the first time. A student for three years of the University of Pittsburgh, he is studying violin and conducting.

Ralph Einstein, who was soloist in the concerto, studied piano with Bruce Simonds, Arthur Einstein and Felix Fox and musical theory with Paul Hindemith. In Providence he is a teacher and accompanist and plays in concert and recitals.

BOSTON, MASS.
POST
JUL 24 1951

The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens this Thursday (July 26) with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director.

[181]

Eagle July 9

6000 Attend Opening Week End of Festival

Charles Munch Replaces Late Serge Koussevitzky as Conductor and Wins Praise of Audience

By WILLARD M. CLARK

Lenox, July 8—Tanglewood has opened its Berkshire Music Festival and business is booming with more than 6000 people attending the first week end concerts devoted to the music of Johann Sebastian Bach. The music of Bach used to be considered suitable only for the intelligensia, but times have changed, and Bach now draws the audiences he should. Charles Munch, conductor of the Boston Symphony Orchestra, is conducting practically all the Festival concerts this year, due to the death of Serge Koussevitzky. His interpretations of the music of Bach are so spacious, so just as to rhythms, and so human, that this music is shown in all its vitality, humor and massiveness.

Praises Munch

I think the great public, as exemplified by those thousands who will attend this Berkshire Festival are going to like Mr. Munch. He has a charming smile, an unassuming manner, and gives the impression, to this listener, at least, that he enjoys every work he conducts. He does not appear to be a showman; everything goes off naturally, and he interprets the music pretty much as the composer wrote it.

The program today was refreshing to hear. It opened with a joyous performance of the cantata "Der Zufriedengestellte Aeolus," or "Aeolus pacified." The soloists included the perennial Festival Trio, Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, and each did the usual workmanlike job, with Mr. Pease in particularly good voice and spirits as "Aeolus, God of the Winds." The soprano was Phyllis Curtin, whose voice is beautiful and whose artistry, vocal and interpretive, is far above the average.

Ross Conducts Cantata

Dr. Hugh Ross conducted the cantata and again revealed himself as one of the great choral directors of this generation. The Festival chorus sang magnificently, just as though it had had months, instead of days, to prepare the work. Even though most of them are trained singers, it takes sheer genius to achieve the unity and technical assurance one heard this afternoon.

The other choral work was the mighty "Magnificat" in D Major. The same soloists were heard, with the addition of Edith Egans, a very interesting mezzo-soprano. Again, Miss Curtain charmed the ear with the lovely aria for soprano and oboe d'amore, "Quia respexit humilitatem ancillae suae." Her top voice is crystal clear and she can summon an impressive climax. Miss Evans was also heard to advantage in her solo. Mr. Lloyd, sounding less vocally weary than when we least heard him, sang with his accustomed musicianship. Particularly effective was the Trio for the three women. It was the chorus which won the laurels. They sang with magnificent spirit and technical virtuosity. Mr. Munch sensed the grandeur of the work and never let it fall from its pedestal.

Rewarding Program

Between the two choral works was placed the "Concerto for Three Claviers with strings, No. 1 in D Minor." Last night we heard the "Concerto in C major." The pianists were Messers Fine, Berkowitz and Zighera." The performance this afternoon was better integrated and tonally more rewarding that the one last night. This was a performance of rare beauty and expressiveness, with the Boston Symphony players at their most persuasiveness.

The program next Saturday night and Sunday afternoon will be devoted to the music of Haydn. Seymour Lipkin will be the soloist Saturday night and Sunday afternoon will be devoted to the music of Haydn. Seymour Lipkin will be the soloist Saturday night in the "Piano Concerto in D Major." Two symphonies will be heard the "Symphony in G major, No. 88" and the "London" symphony. Richard Burgin, violin; Samuel Mayes, cello, Ralph Gomberg, oboe and Raymond Allard, bassoon will be soloists in the

Continued From Page 1

Continued On Page 12

Eagle July 11

Tanglewood

Tonight at 8.15

Chamber Music Concert by New Music String Quartet, first of three to be given through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Open to Friends of Berkshire Music Center and guests of Mrs. Coolidge by invitation.

PORT CHESTER, N. Y.
ITEM
JUL 26 1951

Berkshire Festival Opens Tomorrow

LENOX, Mass. — The Berkshire festival in the music shed at Tanglewood is commencing this weekend with three of the nine concerts by the entire Boston Symphony Orchestra under the baton of Charles Munch, its music director.

Tomorrow evening Mr. Munch will conduct Mozart's Funeral Music, in memory of his predecessor, the late Serge Koussevitzky.

Saturday evening Claudio Arrau will play the solo in Brahms' Second Piano Concerto. Sunday afternoon the orchestra will play Barber's Overture "The School for Scandal," Copland's Quiet City," Schubert's Fourth Symphony and Franck's Symphony in D minor.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 5 - 1951

Student Concerts At Tanglewood

Students at the Berkshire Music Center, Tanglewood, which opened on Sunday will give the first concerts of their six-week school season tomorrow evening.

The school's symphonic orchestra, made up entirely of members of the orchestral music classes, will present one of the concerts under the direction of Richard Burgin, associate conductor and concert master of the Boston Symphony orchestra, with students in the school of conducting leading several of the numbers. At the same time, students in the chamber music section will give a program under the direction of Gregor Piatigorsky and William Kroll, who head that section. The concerts by the student groups, which will continue through the school season, are open to members of the Society of Friends of the Berkshire Music Center. Membership in the society is granted to those who send donations to the school.

Eagle July 11

HAYDN CONCERTS AT TANGLEWOOD

Programs Saturday Night, Sunday Afternoon

Lenox, July 10—A week end of music by the symphonic master, Haydn, is scheduled for Tanglewood this Saturday and Sunday. Members of the Boston Symphony Orchestra under the direction of Charles Munch will present this second of three series of concerts in the Theater-Concert Hall, Saturday at 8.15 and Sunday at 3.

Saturday evening's concert will present Seymour Lipkin as soloist in Haydn's D major Piano Concerto, and the Symphonie Concertante, for violin, cello, oboe, and bassoon. Also on the program will be the G major Symphony (No. 88) and the London Symphony (No. 104).

Sunday afternoon's concert consists of Haydn's Violoncello Concerto, Gregor Piatigorsky as soloistt; and the "Clock" (No. 101), "Drum Roll" (No. 103), and "Oxford" (No. 92) Symphonies.

6000 Attend

Continued From Page 1

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Record Crowd at Festival Enthusiastic Over Munch

By JAY C. ROSENFELD

TANGLEWOOD—Charles Munch received a generous and eager ovation at the end of yesterday afternoon's Bach concert in the Theatre Concert Hall as a record-breaking crowd turned out for the opening of the Berkshire Music Festival.

6400 at First Concerts

Saturday night a crowd of 3600 attended the concert, 900 more than the opening night attendance a year ago and yesterday afternoon 2800 filled the concert hall to overflowing, bringing the week-end total to 6400, which represents 1000 more than the attendance for the first week end of 1950.

Mr. Munch has completed two full seasons with the Boston Symphony Orchestra in Boston but he had never appeared at Tanglewood before Saturday night when he led an ensemble of some 30 men in the opening concert of this season's Bach-Haydn-Mozart series.

Yesterday he closed the concert with his most effective work of the week end when he conducted the Festival chorus in the "Magnificat" with a distinguished list of soloists of which Phyllis Curtin was soprano, Edith Evans, mezzo, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass. Before intermission he had conducted the concerto for three pianos and strings in which the soloists had been Irving Fine, Ralph Berkowitz and Bernard Zighera. Hugh Ross led the chorus and orchestra with a quartet of soloists in the secular cantata, "Aeolus Pacified" to open the program.

Tribute to Koussevitzky

Saturday night Munch made a touching short address before playing the final chorus of the "St. Matthew Passion" in honor of the memory of the late Serge Koussevitzky who died on June 4. He requested the tremendous audience to refrain from applause and to stand for a moment of silent tribute to "the great leader, the great master."

A record audience for opening night greeted the conductor new to Tanglewood and although the initial reception was kindly there was an implied challenge that he would have to prove himself. The applause at the end of the first evening and again at the conclusion of yesterday's concert proved without question that Munch had established himself in the Berkshires purely on his merits. His is an individual manner. There is a complete absence of falderal. His facial expression as he bows to his audience has a friendly warmth but he does not delay with such matters. He is on and off the stage with strict alacrity.

The passing of his illustrious predecessor made new plans necessary swiftly. Munch stepped in to assume not only the duties he had agreed to share in the early preparations of the season but also those which Koussevitzky was to have undertaken. His musicianship was not on trial. That has long been conceded but there was natural curiosity concerning the man who was to bear the responsibilities up to now laid on the able shoulders of the internationally renowned artist whose name was practically synonymous with Tanglewood.

It is debatable whether a man would voluntarily choose an "ordeal by Bach" for such a situation. In any case Munch's Bach afforded the audiences variety and color over a strong and solid base. Saturday night there were four of the Brandenburg concerti. They did not reach equal altitudes. It is possible that Munch was not familiar with the peculiar acoustic problems of the open-sided and open-backed hall in which these concerts, originally intended to be on the intimate side, were played. For if he were, we assume he might have allowed more tone to have been produced in passages where he restrained the orchestra and, in the three-piano concerto, the soloists.

First-Chair Men Fine

The first-chair men of the Boston orchestra played the solos which fall to their lot in the Brandenburgs with their expected distinction. Richard Burgin, the concertmaster, played with musicianly articulation in his several assignments and the flutes of Georges Laurent and James Madsen, the oboe of Ralph Gomberg, were highly commendable. The trumpet in F in the F major concerto, No. 2, was blown directly into the printed copy on the desk, thus robbing it at least of some of its brilliance.

Munch omitted the two-chord bridge between the movements of the G major concerto with which he opened the series, nor did he inject a selected slow movement from another Bach source as has been the custom on previous performances of this concerto. The tonal balance in the sixth Brandenburg, for violas and celli only, came a degree below full satisfaction, particularly in the second theme in the violas where the droning celli overshadowed the poetic lyricism of the theme.

The coming week ends will be devoted to Haydn and Mozart respectively, and then, the entire remainder of the orchestra will come up from Boston for the three weeks of concerts in the great Music Shed by the entire Boston Symphony.

HANOVER, PA.
SUN
JUN 30 1951

Amusements

Back in this country after appearing in England on the Bob Hope radio shows, Les Brown, long a favorite with Central Pennsylvania dancers, will lead his popular orchestra at the Hershey Park Ballroom tonight. Sharing the spotlight with Less will be pretty Lucy Ann Polk, vocalist; "Butch" Stone, comedy vocalist, and Les's younger brother, "Stumpy," trombonist.

The Sensational Williams, who performs on a 140-foot sway pole, is presenting his aerial act twice daily through Sunday. Performances, which are being given at the park athletic field, are at 4:30 and 9:30 p. m.

Sunday concerts in the park bandshell will be presented by Post 27 American Legion Band, of Harrisburg. Concerts will be given from 2 until 4 and 7 until 9 o'clock.

* * *

The programs are announced by Charles Munch for all the concerts of the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood July 5 to August 12.) Mr. Munch, the orchestra's music director, will bring to an end his European engagements to return and make his first appearance at Tanglewood. The programs do not greatly differ from those formerly announced when Serge Koussevitzky was expected to conduct the Bach-Haydn-Mozart concerts in the theater-concert hall and the Shed concerts of the closing week. Charles Munch will conduct two numbers in memory of Dr. Koussevitzky. The final chorus from the St. Matthew Passion at the opening Bach concert and Mozart's funeral music at the opening concert in the Shed, and has asked Leonard Bernstein to conduct the performance of Beethoven's Missa Solemnis on Aug. 9 in memory of Dr. Koussevitzky. Eleazar De Carvalho will conduct on Aug. 5; otherwise the concerts will all be under the leadership of Mr. Munch.

MONDAY, JULY 9,
THE NEW YORK TIMES,

TANGLEWOOD OPENS WITH MUSIC BY BACH

Charles Munch and Hugh Ross Direct as Record Audiences Attend First 2 Concerts

Special to THE NEW YORK TIMES.

LENOX, Mass., July 8—Record audiences attended the two opening concerts of the 1951 Berkshire Music Festival, held last night and this afternoon in the Theatre Concert Hall. They gave long standing ovations to Charles Munch, the new music director and conductor; Hugh Ross, the choral director; the soloists, the Festival Chorus and the Boston Symphony Orchestra in their all-Bach programs.

Last night, Mr. Munch led the Boston Symphony of thirty-five in the first of the summer's six concerts—the Bradenburg Concertos No. 2, 3, 4 and 6 and the Concerto for three pianos in C major, with Irving Fine, Ralph Berkowitz and Bernard Zighera as the trio-pianists. The same three artists performed the Concerto in D minor for three pianos and strings this afternoon.

At Saturday night's opening program, 3,600 were present, the largest audience to attend the first night of the "Little Series." Last year's attendance was 2,700.

As with the festival concert series in the main shed, the majority of the listeners were comfortably dispersed over the lawn, taking advantage of the first warm summer night the Berkshires have enjoyed.

After the intermission Saturday night, Mr. Munch announced that in memory of Dr. Serge Koussevitzky, the final chorus from "The Passion According to St. Matthew" would be sung by the Festival Chorus. He asked the entire audience to stand for a moment of silence at its conclusion.

Mr. Ross opened this afternoon's all-Bach program with "Der Zufriedengestellte Aeolus" ("Aeolus Pacified"), Bach's boisterous and vivacious secular cantata. It was magnificently sung by the Festival Chorus and the four soloists, Phyllis Curtin, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass.

Mr. Munch then took over the baton to conduct the remainder of the program, the Concerto in D minor for three pianos and strings and the "Magnificat."

This afternoon's attendance was 2,800, bringing the total figure for both programs to 6,400, as compared to last year's 5,400.

ALBANY, N. Y.
TIMES UNION
JUL 15 1951

Music Inn Studies Ragtime Origin

Music Inn at Lenox, Mass., within walking distance of the Tanglewood Music Festival in the Berkshires, is openng its program this summer with a serious inquiry into the orgin of ragtime directed by Dr. Marshall Stearns of New York university. The 100-acre plot of ground borders on two lakes. Rates range from $65 to $85 a week with meals. Student accommodations are $55 a week.

PROGRAM OF BACH GIVEN AT OPENING FESTIVAL CONCERT

Audience at Berkshire Music Center Pays Silent Tribute To Koussevitzky

By VICTOR PRAHL

Lenox July 7—The all-Bach program given by members of the Boston Symphony tonight under Charles Munch, at the opening concert of the Berkshire Music Festival, paid tribute not only to the master himself but also to Serge Koussevitzky.

Moment of Silence

The final chorus from the St. Matthew passion which serves as a glorious benedictfon to this sublime work was an appropriate and tremendously moving emotional expression in memory of a great conductor. It was sung with a flood of tonal beauty and dignity, and reverence of spirit that made it the towering moment of the concert.

Mr. Munch asked the audience not to applaud at the finish but instead arise in a moment of silence. It was a moving tribute.

Charles Munch gave the third Brandenburg concerto a forthright statement that was strong, bold, and broad, but steady of beat and line. Technically too, it was a fine performance with the exception of a phrase or two in the last part of the first movement where the violas got ahead of the conductor.

Irving Fine, Ralph Berkovitz, and Bernard Zighera, pianists, were soloists in the Bach concerto in C Major for three pianos, giving it a nice, tappy bounce of tone and rhythm as well as delicacy of nuance. It was a perfectly integrated performance, always in scale, and often suggested the harpsichord.

Roger Voisin, with his high Bach-trumpet was the hero of the first and last movements of the second Brandenburg concerto, with Richard Burgin, Georges Laurent, and Ralph Gomberg lending a sweet harmonious ensemble to the slow movement with their violin flute and oboe, respectively. Mr. Munch gave the bigger movements a virile rhythmic drive that was

(Continued On Page 8A)

TWO HURT WHILE

tary, not p... officials,

PROGRAM OF BACH

(Continued From Page 1A)

gripping and seemed in the true Bach spirit.

He conducted at all times with the greatest economy of gesture and never allowed himself to come between the listener and the music. The audience gave him a tremendous ovation. The concert closed with the sixth and fourth Brandenburg concertos.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 30 1951

Letters

Memorial to Founder

To the Editor of THE EAGLE:—

Shall there not be a permanent memorial here to the man who made Tanglewood a glory of America? Today, Tanglewood means the best music in the world. The vision and inspiring energy of Serge Koussevitzky created the Festival and then with rare foresight, he built also for the future and founded the Berkshire Music Center. People come from all the States and from many lands to these concerts and students hear old masters and new composers in daily association with outstanding musicians. Dr. Koussevitzky was a perfectionist. He had learned that only by work and discipline could they weave their dreams into the texture of life. The school was particularly dear to his heart.

Surely, the legions who have been uplifted by the beauty of Tanglewood will want to contribute to an endowment to make the Berkshire Music Center permanent. Dr. Koussevitzky spent himself and made this community famous. Every one who heard the mighty symphonies amid the pines under the stars owes him a heartfelt debt for giving a spiritual meaning to our daily lives. Who will come forward in gratitude with big and little contributions for the Berkshire Music Center?

OLIVE A. COLTON.
Curtis Hotel,
Lenox.

PORTLAND, ME.
EXPRESS
JUL 27 1951

6,000 Pay Tribute To Koussevitzky

Lenox, Mass., July 27. (AP) — Instead of the customary applause some 6,000 persons stood reverently silent Thursday night when Charles Munch, Boston Symphony Orchestra conductor, ended his first piece at opening of the Berkshire Music Festival.

The piece was Mozart's masonic funeral music, played in honor of the late Serge Koussevitzky.

It was the 77th anniversary of Koussevitzky's birth and the first time he missed the opening of the concerts at Tanglewood's shed since it became a center of music 13 seasons ago.

Munch asked the audience not to applaud and suggested that a moment of silence be observed, instead.

Mrs. Olga Koussevitzky, widow of the famed conductor who died last month, was in the box section of the big music shed during the first half of the program.

Eagle July 6

MUNCH AT TANGLEWOOD: Charles Munch, director of the Boston Symphony Orchestra, lost no time after his arrival in the Berkshires this week in starting rehearsals at Tanglewood for the opening of the Berkshire Festival concerts tomorrow night in the Theatre-Concert Hall. He is shown here rehearsing Bach's Brandenburg Concerto for three pianos which will feature at the pianos, left to right, Irving Fine, Ralph Berkowitz and Bernard Zighera. Tomorrow night's concert will mark Mr. Munch's first appearance at the Festival.

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THE ORIGINAL
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PEEKSKILL, N. Y.
EVENING STAR
JUL 3 - 1951

AnnounceProgram For Concert at Mohegan School

The program to be played by the New Music String Quartet at the spening concert of the Crompond Music Association series Friday night has been announced.

The concert, the first of five, all on Friday night at the Mohegan School, will consist of Verdi's String Juartet; the First String Quartet, Opus 10, in F minor, by Hindemith; and Beethoven's C Major String Quartet, Opus 59, No 3, better known as the last of the three Razumovsky string quartets.

Starting time Friday is 8:45.

The first Crompond concert by the New Music group will be repeated five days later when the quartet gives a concert at the Berkshire Music Center at Tanglewood, Mass. The [illegible] will play the final concert of the Summer series here on Aug. 31.

Other concerts in the series, are on July 20, and August 3 and 17. These will feature the Amati String Quartet.

Emil Bloch is chairman of this year's series, annual subscription and ticket events. Sponsoring organization is nonprofit; the series is a community cultural project.

NORTHAMPTON, MASS.
GAZETTE
JUN 28 1951

Ninth Season At Tanglewood Opens Sunday

Tanglewood, Lenox, June 28—The first eventful week of the 1951 Tanglewood season opens Sunday as the ninth session of the Berkshire Music Center opens, and as Charles Munch and members of the Boston Symphony orchestra arrive to prepare for their initial concerts, Saturday and Sunday, July 7 and 8, of music by Johann Sebastian Bach.

Leonard Bernstein, who this year assumes Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity church in Boston, and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work this Monday in each of the five departments. The first of more than 30 musical events to be performed by the students will take place on Friday evening, July 6, with a concert by the Student Symphony orchestra, performing in the Music Shed.

As the music school gets under way, the Boston Symphony orchestra arrives at its summer home, too. Charles Munch arrives in Boston Sunday from France, having cancelled his European engagements in order to conduct at the Berkshire Festival concerts. His rehearsals for the first series of week-end concerts of music by Bach, Haydn and Mozart will begin this week. Tickets for these concerts, and for concerts in the Music Shed, are still available at the ticket office, Tanglewood, Lenox.

STRING QUARTET TO OPEN SERIES AT TANGLEWOOD

Union July 10

Foundation's Gift to Center; Play First Concert Wednesday

Lenox, July 9—The New Music String Quartet, which Wednesday at Tanglewood will play the first of three weekly chamber concerts, is composed of Claus Erle and Matthew Raimondi, violinists; Walter Trampler, violist, and Claus Adam, cellist. The series is a gift to the Berkshire Music Center from the Elizabeth Sprague Colidge Foundation of the Library of Congress.

Music of All Periods

The quartet, whose schedule this summer includes appearances at the Locust Valley, L. I. and the Cumberland (Sewanee, Tenn.) festivals, the McDowell Colony, Peterboro, N. H. and for the Willeke Memorial, South Mountain, Pittsfield, was organized two years ago to play music of all periods, which they believe "becomes new when experienced anew."

One of its aims is "to restore to the repertoire of chamber music the works of lesser-known composers who enjoyed a just fame in the past but who are now forgotten." It has played for music courses of Bennington, Ohio University, and Yale, and the Baltimore, Cleveland and Gardner Museums. Sponsors have included New Friends of Music and the International Society for Contemporary Music at the Library of Congress.

Erle was a member of the Bloch String Quartet and a former concert master of the NBC Orchestra in Philadelphia and of the Ballet Theatre Orchestra. Raimondi studied with Adolfo Betti, Ivan Galamian, Felix Salmond and Hans Letz. He is a graduate of the Julliard School of Music in New York.

Studied in Munich

Trampler, a graduate of the State Academy of Music in Munich, played with the Strub String Quartet in Europe and was later violist and soloist with the Berlin Radio Symphony Orchestra. Since coming to the United States he has been a member of the faculty of Rollins College, the Boston Symphony Orchestra and first violist with the New York City Symphony Orchestra and Opero Company.

Adam, cellist and composer, after winning the Gabrilovitch prize became first cellist with the Minneapolis Symphony Orchestra while teaching at the University of Minnesota. He is a director of the International Society for Contemporary Music.

The Quartets to be played are the Hindemith in F Minor, Verdi in E Minor and Beethoven in C Major. Members of the Friends of the Berkshire Music Center and guests of Mrs. Coolidge are invited to Wednesday's concert and to programs by the Berkshire Trio July 18 and the Moyse Trio July 25.

ALBANY, N. Y.
TIMES-UNION
JUL 4 - 1951

First Concert At Tanglewood Saturday Night

Charles Munch, conductor of the Boston Symphony orchestra, will inaugurate at Tanglewood, the first in a series of three weekend concerts of instrumental music Saturday night in the Theatre Concert hall, with matinees on Sundays at 3 p. m. and Saturday at 8:15 p. m.

Saturday night's program will include Brandenburg concertos Nos. 3, 4 and 6 by Bach; the Bach concerto for three pianos with Irving Fine, Bernard Zighera and Ralph Berkowitz as soloists. The final chorus from "St. Matthews Passion" will be sung by the festival chorus, conducted by Hugh Ross, as a memorial to the late Dr. Serge Koussevitsky.

The program for Sunday afternoon will be the Bach concerto for three pianos with the same soloists as Saturday night; the Bach cantata, "Der Zufriedengestellte Aeolus," conducted by Hugh Ross, and the Bach "Magnificat" swung by the student chorus.

The first concert in the big shed will be Thursday, July 26, at 8:15 p. m., under direction of Dr. Munch. The program will include works by Mozart, Schumann and Berlioz.

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ittsfield, Massachusetts, Tuesday, July 10, 1951. Eagle

Coolidge Concert Series Open Tomorrow

Discussing the program they will present tomorrow night at 8.15 in the Theatre Concert Hall at Tanglewood are these members of the New Music String Quartet, left to right, Broadus Erle, first violin; Claus Adam, cello; Matthew Raimondi, second violin; Walter Trampler, viola. Hebb

Three Performances Slated This Month At Tanglewood

The New Music String Quartet, who will play tomorrow evening at Tanglewood, the first of three chamber music concerts to be given on Wednesday evenings in July, is composed of Claus Erle and Matthew Raimondi, violinists; Walter Trampler, violist, and Claus Adam, cellist. The series is the gift of the Berkshire Music Center of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

The quaret, whose schedule this summer includes appearances at the Locust Valley, L.I., and the Cumberland (Sewanee, Tenn.) festivals, the McDowell Colony, Peterboro, N.H., and for the Willeke Memorial, South Mountain, Pittsfield, was organized two years ago to play music of all periods. One of its aims is "to restore to the repertoire of chamber music the works of lesser known composers who enjoyed a just fame in the past but who are now forgotten."

It has played in the music courses of Bennington, Ohio University, Yale, the Baltimore, Cleveland and Gardner Museums, and has been sponsored by the New Friends of Music, the International Society for Contemporary Music at the Library of Congress. In 1950 it was appointed the first quartet in residence by the McDowell Colony.

Broadus Erle, after studying with Alexander Bloch and training in chamber music at the Curtis Institute, Philadelphia, was a member of the Bloch String Quartet. He has been concertmaster of the NBC orchestra in Philadelphia and of the Ballet Theatre orchestra, and has played as soloist and in recital. Mr. Raimondi studied the violin with Adolfo Betti of the Flonzaley quartet and Ivan Galamian, and chamber music with Felix Salmond and Hans Letz. After receiving his diploma as a scholarship student at the Juilliard School of Music, New York, he continued on a fellowship to study for his B.S. degree.

Walter Trampler, upon graduating from the State Academy of Music in Munich, played with the Strub string quartet in Europe and was later violist and soloist with the Berlin Radio Symphony Orchestra. Since coming to the United States he has been a member of the faculty of Rollins College, the Boston Symphony Orchestra and first violist with the New York City Symphony Orchestra and Opera Company.

Mr. Adam, cellist and composer, after winning the Gabrilovitch prize became cellist with the Minneapolis Symphony Orchestra while teaching at the University of Minnesota. He is a director of the International Society for Contemporary Music.

The quartets to be played are the Hindemith in F minor, Verdi in E minor and Beethoven in C major. Members of the Friends of the Berkshire Music Center and guests of Mrs. Coolidge are invited to tomorrow's concert, as to be the programs by the Berkshire Trio July 18 and the Moyse Trio July 25. Voluntary contributions to the support of the school through the Friends society constitute membership.

This Clipping From
NEW YORK, N. Y.
TIMES
JUN 30 1951

CHAMBER MUSIC CONCERTS

3 Programs Scheduled in July at Berkshire Center

Three concerts of chamber music will be offered by the Berkshire Music Center, at Tanglewood, Mass., this summer, it was announced yesterday. The New Music Quartet will begin with a performance on July 11, at 8:15 P. M. The next Wednesday the Berkshire Trio will play and a week later the Trio Moyse will be heard.

The events are open to students, friends of the Berkshire Music Center and the interested public through the generosity of the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

LAWRENCE, MASS.
EAGLE
JUL 2 - 1951

Boston Symphony Head Arrives

BOSTON, July 1—(AP)—Charles Munch, successor to the late Dr. Serge Koussevitzky as conductor of the Boston Symphony orchestra, arrived here today from France.

The 60-year-old maestro leaves tomorrow for Tanglewood in Lenox to conduct the Berkshire festival concerts made famous by Koussevitzky.

At Tanglewood Munch will dedicate three concerts in memory of Koussevitzky along with the original program as set up by the late conductor. The first memorium will be next Saturday, the second on July 26, and the third, August 9.

Munch brought back a new composition by Lukas Foss, official pianist for the Boston Symphony. Foss is in Italy on a fellowship at the American Academy in Rome. The composition will be played for the first time at the next symphony season in the fall.

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Boston Symphony, is due to will drive to Tanglewood," itival of the Orchestra with nd next Sunday afternoon.

PORTLAND, ORE.
OREGON JOURNAL
JUL 15 1951

Memorial Program Set For Dr. Koussevitzky

In memory of Dr. Sergei Koussevitzky, noted conductor of the Boston symphony and creator of the music school at the Berkshire Music center, Tanglewood, Mass., a performance of Beethoven's "Missa Solemnis," will be conducted August 9 at the center by Leonard Bernstein, once Dr. Koussevitzky's pupil and later his associate.

Mr. Bernstein will take over also Dr. Koussevitzky's scheduled work this summer at the school

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PEEKSKILL, N. Y.
EVENING STAR
JUL 3 - 1951

Announce Program For Concert at Mohegan School

The program to be played by the New Music String Quartet at the opening concert of the Crompond Music Association series Friday night has been announced.

The concert, the first of five, all on Friday night at the Mohegan School, will consist of Verdi's String Juartet; the First String Quartet, Opus 10, in F minor, by Hindemith; and Beethoven's C Major String Quartet, Opus 59, No 3, better known as the last of the three Razumovsky string quartets.

Starting time Friday is 8:45.

The first Crompond concert by the New Music group will be repeated five days later when the quartet gives a concert at the Berkshire Music Center at Tanglewood, Mass. The [illegible] will play the final concert of the Summer series here on Aug. 31.

Other concerts in the series, are on July 20, and August 3 and 17. These will feature the Amati String Quartet.

Emil Bloch is chairman of this year's series, annual subscription and ticket events. Sponsoring organization is nonprofit; the series is a community cultural project.

NORTHAMPTON, MASS.
GAZETTE
JUN 28 1951

Ninth Season At Tanglewood Opens Sunday

Tanglewood, Lenox, June 28—The first eventful week of the 1951 Tanglewood season opens Sunday as the ninth session of the Berkshire Music Center opens, and as Charles Munch and members of the Boston Symphony orchestra arrive to prepare for their initial concerts, Saturday and Sunday, July 7 and 8, of music by Johann Sebastian Bach.

Leonard Bernstein, who this year assumes Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity church in Boston, and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work this Monday in each of the five departments. The first of more than 30 musical events to be performed by the students will take place on Friday evening, July 6, with a concert by the Student Symphony orchestra, performing in the Music Shed.

As the music school gets under way, the Boston Symphony orchestra arrives at its summer home, too. Charles Munch arrives in Boston Sunday from France, having cancelled his European engagements in order to conduct at the Berkshire Festival concerts. His rehearsals for the first series of week-end concerts of music by Bach, Haydn and Mozart will begin this week. Tickets for these concerts, and for concerts in the Music Shed, are still available at the ticket office, Tanglewood, Lenox.

STRING QUARTET TO OPEN SERIES AT TANGLEWOOD

Foundation's Gift to Center; Play First Concert Wednesday

Lenox, July 9—The New Music String Quartet, which Wednesday at Tanglewood will play the first of three weekly chamber concerts, is composed of Claus Erle and Matthew Raimondi, violinists; Walter Trampler, violist, and Claus Adam, cellist. The series is a gift to the Berkshire Music Center from the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

Music of All Periods

The quartet, whose schedule this summer includes appearances at the Locust Valley, L. I. and the Cumberland (Sewanee, Tenn.) festivals, the McDowell Colony, Peterboro, N. H. and for the Willeke Memorial, South Mountain, Pittsfield, was organized two years ago to play music of all periods, which they believe "become new when experienced anew."

One of its aims is "to restore to the repertoire of chamber music that heart The Eli[illegible] works of lesser-known composers who and that it the highest enjoyed a just fame in the past but our visitors th who are now forgotten." It has played I am going for music courses of Bennington, Ohio the world, and University, and Yale, and the Baltimore, Cleveland and Gardner Museums. Sponsors have included New North Adams. Friends of Music and the International Society for Contemporary Music at the Library of Congress.

Erle was a member of the Bloch String Quartet and a former concert master of the NBC Orchestra in Philadelphia and of the Ballet Theatre Orchestra. Raimondi studied with Adolfo Betti, Ivan Galamian, Felix Salmond and Hans Letz. He is a graduate of the Julliard School of Music in New York.

Studied in Munich

Trampler, a graduate of the State Academy of Music in Munich, played with the Strub String Quartet in Europe and was later violist and soloist with the Berlin Radio Symphony Orchestra. Since coming to the United States he has been a member of the faculty of Rollins College, the Boston Symphony Orchestra and first violist with the New York City Symphony Orchestra and Opero Company.

Adam, cellist and composer, after winning the Gabrilovitch prize became first cellist with the Minneapolis Symphony Orchestra while teaching at the University of Minnesota. He is a director of the International Society for Contemporary Music.

The Quartets to be played are the Hindemith in F Minor, Verdi in E Minor and Beethoven in C Major. Members of the Friends of the Berkshire Music Center and guests of Mrs. Coolidge are invited to Wednesday's concert and to programs by the Berkshire Trio July 18 and the Moyse Trio July 25.

ALBANY, N. Y.
TIMES-UNION
JUL 4 - 1951

First Concert At Tanglewood Saturday Night

Charles Munch, conductor of the Boston Symphony orchestra, will inaugurate at Tanglewood, the first in a series of three weekend concerts of instrumental music Saturday night in the Theatre Concert hall, with matinees on Sundays at 3 p. m. and Saturday at 8:15 p. m.

Saturday night's program will include Brandenburg concertos Nos. 3, 4 and 6 by Bach; the Bach concerto for three pianos with Irving Fine, Bernard Zighera and Ralph Berkowitz as soloists. The final chorus from "St. Matthews Passion" will be sung by the festival chorus, conducted by Hugh Ross, as a memorial to the late Dr. Serge Koussevitsky.

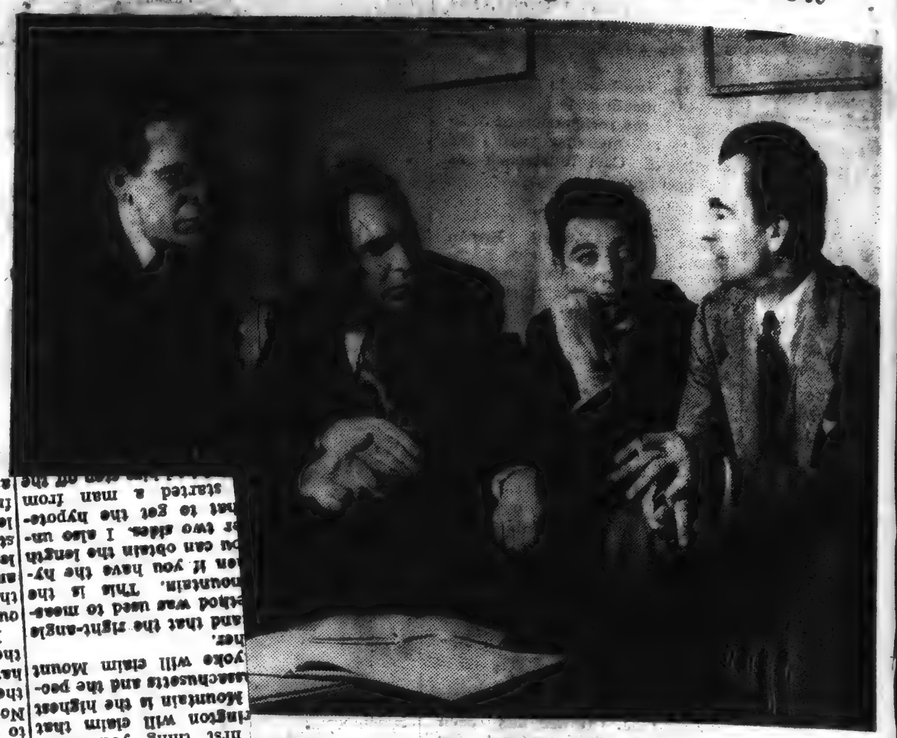
The program for Sunday afternoon will be the Bach concerto for three pianos with the same soloists as Saturday night; the Bach cantata, "Der Zufriedengestellte Aeolus," conducted by Hugh Ross, and the Bach "Magnificat" sung by the student chorus.

The first concert in the big shed will be Thursday, July 26, at 8:15 p. m., under direction of Dr. Munch. The program will include works by Mozart, Schumann and Berlioz.

[183]

ittsfield, Massachusetts, Tuesday, July 10, 1951. Eagle

Coolidge Concert Series Open Tomorrow



Hebb
y will present tomorrow night at 8.15 in the Theatre Concert Hall at ers of the New Music String Quartet, left to right, Broadus Erle, first vio- llo; Matthew Raimondi, second violin; Walter Trampler, viola.

[illegible] Hypotenuse!

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I am going [illegible] the world, and [illegible] have spread it [illegible] the professors [illegible] to say anything [illegible] about [illegible] Correspondence on topics of [illegible] welcome. Communications [illegible] only require [illegible] and are not [illegible] which do not [illegible] genuine [illegible]

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SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 1 - 1951

Berkshire Festival Opens In 'Tanglewood' July 7; Thornden Concert Here

By E. V. W.

This date in music: 1867: "Beautiful Blue Danube," played for the first time in the United States, in a concert by Theodore Thomas' orchestra in New York City, four and one-half months after the first performance was conducted by Strauss in Vienna.

CHARLES MUNCH, director of the Boston Symphony, is due to arrive in Boston today from Europe and will drive to Tanglewood," Lenox, Mass., to open the Berkshire Festival of the Orchestra with two Bach concerts next Saturday night and next Sunday afternoon.

Opening exercises of the Berkshire Music Center will take place this afternoon at 3:30 o'clock and will be followed by a reception in the garden. Admission to these exercises is by invitation.

Leonard Bernstein, who this year assumes the late Dr. Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity Church, Boston, and a trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside. Nearly 400 students are enrolled for the six-week session to start tomorrow in "Tanglewood."

PORTLAND, ORE.
OREGON JOURNAL
JUL 15 1951

Memorial Program Set For Dr. Koussevitzky

In memory of Dr. Sergei Koussevitzky, noted conductor of the Boston symphony and creator of the music school at the Berkshire Music center, Tanglewood, Mass., a performance of Beethoven's "Missa Solemnis," will be conducted August 9 at the center by Leonard Bernstein, once Dr. Koussevitzky's pupil and later his associate.

Mr. Bernstein will take over also Dr. Koussevitzky's scheduled work this summer at the school

NEW YORK, N. Y.
TIMES
JUN 30 1951

CHAMBER MUSIC CONCERTS

3 Programs Scheduled in July at Berkshire Center

Three concerts of chamber music will be offered by the Berkshire Music Center, at Tanglewood, Mass., this summer, it was announced yesterday. The New Music Quartet will begin with a performance on July 11, at 8:15 P. M. The next Wednesday the Berkshire Trio will play and a week later the Trio Moyse will be heard.

The events are open to students, friends of the Berkshire Music Center and the interested public through the generosity of the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

LAWRENCE, MASS.
EAGLE
JUL 2 - 1951

Boston Symphony Head Arrives

BOSTON, July 1—(AP)—Charles Munch, successor to the late Dr. Serge Koussevitzky as conductor of the Boston Symphony orchestra, arrived here today from France.

The 60-year-old maestro leaves tomorrow for Tanglewood in Lenox to conduct the Berkshire festival concerts made famous by Koussevitzky.

At Tanglewood Munch will dedicate three concerts in memory of Koussevitzky along with the original program as set up by the late conductor. The first memorium will be next Saturday, the second on July 26, and the third, August 9.

Munch brought back a new composition by Lukas Foss, official pianist for the Boston Symphony. Foss is in Italy on a fellowship at the American Academy in Rome. The composition will be played for the first time at the next symphony season in the fall.

This clipping from
ALBANY, N. Y.
TIMES-UNION
JUN 3 - 1951

Berkshire Art Centers Open Summer Programs

By EDGAR S. VAN OLINDA

The summer cultural arts center of the United States was formerly opened in the Berkshires over the weekend with the University of the Dance at Jacob's Pillow inaugurating the first of a series of dance programs under the direction of Ted Shawn.

direction of Ted Shawn.

Between the afternoon and evening performances on Friday, the directors gave a cocktail party and buffet to friends and patrons of the school. Noted among those who attended were Mrs. Elizabeth Sprague Coolidge, distinguished patron of music; Walter Terry, dance critic of the Herald Tribune; Murray C. Smouse, member of the board of directors of Jacob's Pillow, and Mrs. Smouse; Mr. and Mrs. Oscar Hallenbeck, and Gertrude Hallenbeck; Mrs. Esther Griswold and Ned Wheeler of Albany; La Meri and Peter Di Falco, stars of next Friday and Saturday's performances.

THE OPENING WEEK'S program was a brilliant one, enlisting the artistic dancing of Nora Kaye, Hugh Laing, Diana Adams, in the classical field; Richard and Flora Stewart in a series of modern dances and Hadassah and company in a repertory of Israeli and Eastern dances.

Tanglewood, the Berkshire Music center in the Berkshires, officially opened Sunday afternoon, with the rain preventing the scheduled tea in the gardens. The exercises were held in the theatre-music hall and were devoted to a memorial to the late Dr. Serge Koussevitsky, founder of the school and late director of the Boston Symphony orchestra.

SPEAKERS included Dr. Lewis Perry, trustee of the Boston Symphony orchestra; Dr. Theodore Ferris, rector of Trinity church, Boston, also a trustee; Aaron Copland, composer and chairman of the faculty and Leonard Bernstein, former protege of Dr. Koussevitzky. The festival chorus of the center, directed by Hugh Ross sang Randall Thompson's "Alleluia," written especially for the opening of the music shed in 1940.

BOSTON, MASS.
Christian Science Monitor
JUN 29 1951

Koussevitzky Project

To THE CHRISTIAN SCIENCE MONITOR:

Serge Koussevitzky, a conductor of unique talents, is no longer present to further the cause of American music. In addition to his many outstanding qualities he was also the greatest champion of American composers—a group to which the writer belongs by profession.

The question has been raised as to the future of the famous Berkshire Music Center, now that it lacks the personal enthusiasm of its dynamic founder, Serge Koussevitzky. It is heartening to learn that it will continue this year, at least, under the able administration of Leonard Bernstein and Aaron Copland.

However, maintenance of the Center is known to be very costly to the Boston Symphony Orchestra. In view of this state of affairs, might it not be fitting to have the composers who benefited so much by Koussevitzky's efforts come, in some way, to the aid of this most valuable, indispensable institution? In view of its past achievements, its role in the future of American music could be of incalculable importance.

Now is the time for all those who believe in the necessity for such a school to do something about it. This is a great opportunity for American music—a moment not only for the continuation and development of a great idea, but for expansion. We must not let it pass by. We must build on the foundations laid by this great, generous, foreign-born American. FREDERIC VONN

New York

SPRINGFIELD, MASS.
REPUBLICAN
JUL 1 - 1951

Season Opens Next Week End At Tanglewood

Lenox, June 30—Charles Munch is to arrive by plane tomorrow at Boston from a series of concerts in France and Italy and will drive to Lenox to open the Berkshire Festival of the Boston Symphony Orchestra with two Bach concerts next Saturday evening and Sunday afternoon. The French conductor, who has completed his second season as the music director of this orchestra, is taking the concerts which the late Serge Koussevitzky had intended to lead. The programs, slightly different from those originally announced, will be as follows:

Saturday, July 7—Bach: Brandenburg Concerto No. 3; Concerto for three pianos in C major (soloists, Irving Fine, Bernard Zighera, Ralph Berkowitz); Brandenburg Concerto No. 2; final chorus from the "St. Matthew Passion" (in memory of Serge Koussevitzky); Brandenburg Concerto No. 6; Brandenburg Concerto No. 4.

Sunday, Juy 8—Bach: Cantata "Der Zufriedengesteilte Aeolus" (Hugh Ross conducting); Concerto for three pianos in D minor (soloists, Irving Fine, Bernard Zighera, Ralph Berkowitz); Magnificat in D.

The opening exercises of the Berkshire Music Center will take place at Tanglewood tomorrow afternoon at 3.30 and will be followed by a reception in the garden.

Leonard Bernstein, who this year assumes Dr. Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity Church in Boston, and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work Monday in each of the five departments.

WATERBURY, CONN.
AMERICAN
JUL 2 - 1951

Munch Plans Memorial Concerts

Boston, July 2 —(UP)— Charles Munch, conductor of the Boston Symphony Orchestra, arrived home from a European vacation cut short by the death of Dr. Serge Koussevitzky and announced plans for two memorial concerts for his predecessor.

The concerts will be played during the Berkshire Music Festival at Tanglewood in Lenox, Munch said as he arrived here by plane yesterday. They will include the last chorus of the St. Matthew Passion and the funeral music of Mozart.

Leonard Bernstein, one of Koussevitzky's most brilliant proteges, will conduct the orchestra in a third memorial Aug. 9 when Beethoven's Missa Solemnis will be played.

Munch also announced on his return that he had brought back a new piano concerto by Lukas Foss, a former Bostonian, and that it would be performed for the first time during the orchestra's regular season. Foss, one-time pianist with the Boston Orchestra, now is studying in Rome.

TIFFIN, OHIO
ADVERTISER-TRIBUNE
JUN 29 1951

Berkshire Festival Expected To Follow Koussevitzky Plans

NEW YORK, June 29 — Despite the death of Dr. Serge Koussevitzky, the Berkshire Music Festival which he fostered at Tanglewood in Massachusetts is expected to go forward much as originally planned.

Charles Munch, who succeeded Dr. Koussevitzky when the latter retired as music director of the Boston Symphony, has cut short his European engagements and is returning the first week in July to open the festival on July 7.

Eleazar de Carvalho will lead the concert on Aug. 5 as planned and Munch has invited Leonard Bernstein to conduct Beethoven's Missa Solemnis on Aug. 9 in memory of Dr. Koussevitzky.

Bernstein, once Dr. Koussevitzky's pupil and later his associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. Aaron Copland will join him at the school.

The Philadelphia Orchestra is being urged to visit Europe this summer for concerts to be conducted by Eugene Ormandy, its leader. Bordeaux, Paris and Helsinki are mentioned for appearances if the tour materializes. Harl McDonald, manager of the orchestra, has pointed out, however, that a European tour can be undertaken only if the entire costs are guaranteed by booking agents abroad.

An ambitious season has been planned by the New Orleans Opera Association for next fall. It will open on Oct. 11 with "Traviata," featuring Della Rigal, Robert Merrill and Brian Sullivan.

Other performances will be: Oct. 25, 26, 27—"Fledermaus" — Regina Resnik, Lois Hunt, Brian Sullivan, Thomas Hayward, John Brownlee, Clifford Hasvourt. Nov. 29 and Dec. 1 — "Tosca" — Dorothy Kirsten, David Poleri. March 20, 22—"Mignon" — Blanche Thebom, Marilyn Cotlow, Leopold Simoneau. April 3, 5 — "Rigoletto"—Leonard Warren, Patrice Munsel, Eugene Conley. April 17, 19 — "Manon" — Bidu Sayao, Anton Dermota, Martial Singher. May 1, 3 — "Marriage of Figaro" — Frances Yeend, Adelaide Bishop, Frances Bible, James Pease, Walter Cassel.

America will contribute 500,000 marks to support the Festival of the Arts held in Berlin from July 6 to 30. It will include performances by the leading orchestras, opera and theatrical companies of Europe and is expected to be the chief musical event of the year.

JUN 29 1951

Continue Chamber Music Concerts At Tanglewood

For the sixth consecutive year, three chamber music concerts will be presented at Tanglewood, Lenox, during the Berkshire music festival season under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

The foundation was established by Mrs. Elizabeth Sprague Coolidge, creator of the South Mountain Music temple in Pittsfield and patroness of the long series of summer chamber music concerts held there.

The first of the three concerts at Tanglewood will be given Wednesday evening, July 11, by the New Music string quartet. The other two will follow on successive Wednesday evenings, that on July 18 to be presented by the Berkshire trio, and that on July 25 by the Moyse trio.

The New Music quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violoncello, and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C major by Beethoven.

The Berkshire trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music center faculty, and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. [illegible] Sonate (Martinu).

The concerts will be open to students, Friends of the Berkshire Music Center and the interested public, as have other chamber music programs given through the generosity of Mrs. Coolidge and the Foundation each summer since 1946.

DAYTON, OHIO
NEWS
JUL 1 - 1951

Berkshire Festival Begins Today; Bach Programmed

TANGLEWOOD, LENOX, Mass., June 30.—The first eventful week of the 1951 Tanglewood season begins Sunday as the ninth session of the Berkshire Music Center opens and as Charles Munch and members of the Boston Symphony orchestra arrive to prepare for their initial concerts Saturday and Sunday of music by Johann Sebastian Bach.

Leonard Bernstein, who this year assumes Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity church in Boston, and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work Monday in each of the five departments. The first of more than 30 musical events performed by the students will take place on Friday evening with a concert by the student symphony orchestra, performing in the Music Shed. The popular Sunday morning student chamber music recitals, and the weekly Composers' Forums will also begin next week. These concerts, and the others, will be attended by Friends of the Berkshire Music Center, and by other students. Last year the total attendance at such student events exceeded 50,000.

As the music school gets under way, the Boston Symphony orchestra arrives at its summer home too. Charles Munch arrives in Boston Sunday, from France, having cancelled his European engagements in order to conduct at the Berkshire Festival concerts. His rehearsals for the first series of weekend concerts of music by Bach, Haydn, and Mozart will begin this week. Tickets for these concerts, and for concerts in the Music Shed, are still available at the ticket office, Tanglewood, Lenox, Mass.

NORTHAMPTON, MASS.
GAZETTE
JUN 30 1951

Chamber Music At Tanglewood

The Berkshire Music Center announces three concerts of chamber music through the generosity of the Elizabeth Sprague Coolidge foundation in the library of congress. The New Music String quartet will open the series the evening of July 11, to be followed on succeeding Wednesday evenings at 8.15 by the Berkshire Trio on July 18 and the Trio Noyse July 25.

The New Quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violoncello; and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C major by Beethoven.

The Berkshire Trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F, (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme concert (M. R. Rameau).

WORCESTER, MASS.
GAZETTE & POST
JUL 23 1951

TO STAGE TCHAIKOVSKY'S OPERA

LENOX, July 23 (UP)—Students at Tanglewood's Berkshire Music Center here will give performances of Tchaikovsky's Opera "Pique Dame" next Monday and Tuesday nights under the direction of Boris Goldovsky, head of the opera department, it was announced today.

NORTH ADAMS, MASS.
TRANSCRIPT
JUN 30 1951

Tanglewood To Open Its Gates Tomorrow; Music Center Starts

The gates of Tanglewood will open for the 1951 season tomorrow.

Ceremonies at 3 o'clock in the big music shed will inaugurate the ninth season of the Berkshire Music center, the school for advanced students which Serge Koussevitzky established at the Lenox estate after the Berkshire Symphonic festival already had made it America's best known music resort.

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The music center opening series tomorrow afternoon will be open to the 400 students in the school, to members of the Society of Friends of the Berkshire Music center, and to invited guests.

[1 84]

This Clipping From
ALBANY, N. Y.
TIMES-UNION
JUN 3 1951

Berkshire Art Centers Open Summer Programs

By EDGAR S. VAN OLINDA

The summer cultural arts center of the United States was formerly opened in the Berkshires over the weekend with the University of the Dance at Jacob's Pillow inaugurating the first of a series of dance programs under the direction of Ted Shawn.

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Between the afternoon and evening performances on Friday, the directors gave a cocktail party and buffet to friends and patrons of the school. Noted among those who attended were Mrs. Elizabeth Sprague Coolidge, distinguished patron of music; Walter Terry, dance critic of the Herald Tribune; Murray C. Smouse, member of the board of directors of Jacob's Pillow, and Mrs. Smouse; Mr. and Mrs. Oscar Hallenbeck, and Gertrude Hallenbeck; Mrs. Esther Griswold and Ned Wheeler of Albany; La Meri and Peter Di Falco, stars of next Friday and Saturday's performances.

THE OPENING WEEK'S program was a brilliant one, enlisting the artistic dancing of Nora Kaye, Hugh Laing, Diana Adams, in the classical field; Richard and Flora Stewart in a series of modern dances and Hadassah and company in a repertory of Israeli and Eastern dances.

Tanglewood, the Berkshire Music center in the Berkshires, officially opened Sunday afternoon, with the rain preventing the scheduled tea in the gardens. The exercises were held in the theatre-music hall and were devoted to a memorial to the late Dr. Serge Koussevitsky, founder of the school and late director of the Boston Symphony orchestra.

SPEAKERS included Dr. Lewis Perry, trustee of the Boston Symphony orchestra; Dr. Theodore Ferris, rector of Trinity church, Boston, also a trustee; Aaron Copland, composer and chairman of the faculty and Leonard Bernstein, former protege of Dr. Koussevitzky. The festival chorus of the center, directed by Hugh Ross sang Randall Thompson's "Alleluia," written especially for the opening of the music shed in 1940.

BOSTON, MASS.
Christian Science Monitor
JUN 29 1951

Koussevitzky Project

TO THE CHRISTIAN SCIENCE MONITOR:

Serge Koussevitzky, a conductor of unique talents, is no longer present to further the cause of American music. In addition to his many outstanding qualities he was also the greatest champion of American composers—a group to which the writer belongs by profession.

The question has been raised as to the future of the famous Berkshire Music Center, now that it lacks the personal enthusiasm of its dynamic founder, Serge Koussevitzky. It is heartening to learn that it will continue this year, at least, under the able administration of Leonard Bernstein and Aaron Copland.

However, maintenance of the Center is known to be very costly to the Boston Symphony Orchestra. In view of this state of affairs, might it not be fitting to have the composers who benefited so much by Koussevitzky's efforts come, in some way, to the aid of this most valuable, indispensable institution? In view of its past achievements, its role in the future of American music could be of incalculable importance.

Now is the time for all those who believe in the necessity for such a school to do something about it. This is a great opportunity for American music—a moment not only for the continuation and development of a great idea, but for expansion. We must not let it pass by. We must build on the foundations laid by this great, generous, foreign-born American. FREDERIC VONN

New York

SPRINGFIELD, MASS.
REPUBLICAN
JUL 1 - 1951

Season Opens Next Week End At Tanglewood

Lenox, June 30—Charles Munch is to arrive by plane tomorrow at Boston from a series of concerts in France and Italy and will drive to Lenox to open the Berkshire Festival of the Boston Symphony Orchestra with two Bach concerts next Saturday evening and Sunday afternoon. The French conductor, who has completed his second season as the music director of this orchestra, is taking the concerts which the late Serge Koussevitzky had intended to lead. The programs, slightly different from those originally announced, will be as follows:

Saturday, July 7—Bach: Brandenburg Concerto No. 3; Concerto for three pianos in C major (soloists, Irving Fine, Bernard Zighera, Ralph Berkowitz); Brandenburg Concerto No. 2; final chorus from the "St. Matthew Passion" (in memory of Serge Koussevitzky); Brandenburg Concerto No. 6; Brandenburg Concerto No. 4.

Sunday, Juy 8—Bach: Cantata "Der Zufriedengestellte Aeolus" (Hugh Ross conducting); Concerto for three pianos in D minor (soloists, Irving Fine, Bernard Zighera, Ralph Berkowitz); Magnificat in D.

The opening exercises of the Berkshire Music Center will take place at Tanglewood tomorrow afternoon at 3.30 and will be followed by a reception in the garden.

Leonard Bernstein, who this year assumes Dr. Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity Church in Boston, and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work Monday in each of the five departments.

WATERBURY, CONN.
AMERICAN
JUL 2 - 1951

Munch Plans Memorial Concerts

Boston, July 2 —(UP)— Charles Munch, conductor of the Boston Symphony Orchestra, arrived home from a European vacation cut short by the death of Dr. Serge Koussevitzky and announced plans for two memorial concerts for his predecessor.

The concerts will be played during the Berkshire Music Festival at Tanglewood in Lenox, Munch said as he arrived here by plane yesterday. They will include the last chorus of the St. Matthew Passion and the funeral music of Mozart.

Leonard Bernstein, one of Koussevitzky's most brilliant proteges, will conduct the orchestra in a third memorial Aug. 9 when Beethoven's Missa Solemnis will be played.

Munch also announced on his return that he had brought back a new piano concerto by Lukas Foss, a former Bostonian, and that it would be performed for the first time during the orchestra's regular season. Foss, one-time pianist with the Boston Orchestra, now is studying in Rome.

TIFFIN, OHIO
ADVERTISER-TRIBUNE
JUN 29 1951

Berkshire Festival Expected To Follow Koussevitzky Plans

NEW YORK, June 29 — Despite the death of Dr. Serge Koussevitzky, the Berkshire Music Festival which he fostered at Tanglewood in Massachusetts is expected to go forward much as originally planned.

Charles Munch, who succeeded Dr. Koussevitzky when the latter retired as music director of the Boston Symphony, has cut short his European engagements and is returning the first week in July to open the festival on July 7.

Eleazar de Carvalho will lead the concert on Aug. 5 as planned and Munch has invited Leonard Bernstein to conduct Beethoven's Missa Solemnis on Aug. 9 in memory of Dr. Koussevitzky.

Bernstein, once Dr. Koussevitzky's pupil and later his associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. Aaron Copland will join him at the school.

The Philadelphia Orchestra is being urged to visit Europe this summer for concerts to be conducted by Eugene Ormandy, its leader. Bordeaux, Paris and Helsinki are mentioned for appearances if the tour materializes. Harl McDonald, manager of the orchestra, has pointed out, however, that a European tour can be undertaken only if the entire costs are guaranteed by booking agents abroad.

An ambitious season has been planned by the New Orleans Opera Association for next fall. It will open on Oct. 11 with "Traviata," featuring Della Rigal, Robert Merrill and Brian Sullivan.

Other performances will be: Oct. 25, 26, 27—"Fledermaus" — Regina Resnik Lois Hunt, Brian Sullivan, Thomas Hayward, John Brownlee, Clifford Hasvourt. Nov. 29 and Dec. 1 — "Tosca" — Dorothy Kirsten, David Poleri. March 20, 22—"Mignon" — Blanche Thebom, Marilyn Cotlow, Leopold Simoneau. April 3, 5 — "Rigoletto"—Leonard Warren, Patrice Munsel, Eugene Conley. April 17, 19 — "Manon" — Bidu Sayao, Anton Dermota, Martial Singher. May 1, 3 — "Marriage of Figaro" — Frances Yeend, Adelaide Bishop, Frances Bible, James Pease, Walter Cassel.

America will contribute 500,000 marks to support the Festival of the Arts, held in Berlin from July 6 to 30. It will include performances by the leading orchestras, opera and theatrical companies of Europe and is expected to be the chief musical event of the year.

DAYTON, OHIO
NEWS
JUL 1 - 1951

Continue Chamber Music Concerts At Tanglewood

For the sixth consecutive year, three chamber music concerts will be presented at Tanglewood, Lenox, during the Berkshire music festival season under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

The foundation was established by Mrs. Elizabeth Sprague Coolidge, creator of the South Mountain Music temple in Pittsfield and patroness of the long series of summer chamber music concerts held there.

The first of the three concerts at Tanglewood will be given Wednesday evening, July 11, by the New Music string quartet. The other two will follow on successive Wednesday evenings, that on July 18 to be presented by the Berkshire trio, and that on July 25 by the Moyse trio.

The New Music quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violoncello, and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C major by Beethoven.

The Berkshire trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music center faculty, and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (M. P. Rameau).

The Moyse trio, whose players are Marcel Moyse, flute; his son, Louis, piano and flute, and his daughter-in-law, Blanche Monegger-Moyse, violin and viola, have selected Trio-sonate en sol majeur (Bach); Duo pour 2 flutes (Haendel); Trio en ut (Haydn-Moyse); Musique en trio (Andre Thiriet); Trois Interludes (Ibert); Trois Petites Pieces en trio (Arthur Honegger); La Chanson pour 2 flutes et violon (Marcel Gennaro); Serenade pour 2 flutes et viola (Louis Moyse) and Trio-Sonate (Martinu).

The concerts will be open to students, Friends of the Berkshire Music Center and the interested public. As have other chamber music programs given through the generosity of Mrs. Coolidge and the Foundation each summer since 1946.

Berkshire Festival Begins Today; Bach Programmed

TANGLEWOOD, LENOX, Mass., June 30.—The first eventful week of the 1951 Tanglewood season begins Sunday as the ninth session of the Berkshire Music Center opens and as Charles Munch and members of the Boston Symphony orchestra arrive to prepare for their initial concerts Saturday and Sunday of music by Johann Sebastian Bach.

Leonard Bernstein, who this year assumes Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity church in Boston, and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work Monday in each of the five departments. The first of more than 30 musical events performed by the students will take place on Friday evening with a concert by the student symphony orchestra, performing in the Music Shed. The popular Sunday morning student chamber music recitals, and the weekly Composers' Forums will also begin next week. These concerts, and the others, will be attended by Friends of the Berkshire Music Center, and by other students. Last year the total attendance at such student events exceeded 50,000.

As the music school gets under way, the Boston Symphony orchestra arrives at its summer home too. Charles Munch arrives in Boston Sunday, from France, having cancelled his European engagements in order to conduct at the Berkshire Festival concerts. His rehearsals for the first series of weekend concerts of music by Bach, Haydn, and Mozart will begin this week. Tickets for these concerts, and for concerts in the Music Shed, are still available at the ticket office, Tanglewood, Lenox, Mass.

NORTHAMPTON, MASS.
GAZETTE
JUN 30 1951

Chamber Music At Tanglewood

The Berkshire Music Center announces three concerts of chamber music through the generosity of the Elizabeth Sprague Coolidge foundation in the library of congress. The New Music String quartet will open the series the evening of July 11, to be followed on succeeding Wednesday evenings at 8.15 by the Berkshire Trio on July 18 and the Trio Noyse July 25.

The New Quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violoncello; and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C major by Beethoven.

The Berkshire Trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme concert (M. R. Rameau).

WORCESTER, MASS.
GAZETTE & POST
JUL 23 1951

TO STAGE TCHAIKOVSKY'S OPERA

LENOX, July 23 (UP)—Students at Tanglewood's Berkshire Music Center here will give performances of Tchaikovsky's Opera "Pique Dame" next Monday and Tuesday nights under the direction of Boris Goldovsky, head of the opera department, it was announced today.

NORTH ADAMS, MASS.
TRANSCRIPT
JUN 30 1951

Tanglewood To Open Its Gates Tomorrow; Music Center Starts

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[184]

New Haven R.R.
Meriden
Summer 1951

Music

Fills The Air . . .

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But Nathaniel Hawthorne never imagined the wonderful story of Tanglewood today. On this 200-acre estate sloping down to the shores of Lake Makeenac is the summer home of the Boston Symphony Orchestra. Since 1936 music has filled the air for ever-increasing numbers of summer visitors and vacationers in the Berkshires.

Located between Lenox and Stockbridge, Massachusetts, against a background of picturesque mountains, sparkling lakes, and lovely townsites that have never lost any of the charm of their Colonial simplicity, is a sports, vacation and musical paradise.

The Tanglewood Season for 1951 runs from July 2nd to August 12th. The first three weekends, of two concerts each, feature the works of Bach, Haydn and Mozart. The following weekends will be devoted to the music of a great number of old masters plus some modern composers, presented on Thursday and Saturday evenings and Sunday afternoons.

The Bach, Haydn and Mozart series will take place in the Theatre-Concert Hall; the others in the Music Shed. This last is a unique, semi-open, pie-shaped building, seating over 6,000 with accommodations for many more on the lawns. It was designed by Saarinen, the Finnish architect. The acoustics, whose remarkable quality is enhanced by the sound reflector at the rear of the curvilinear structure, were devised by Professor Richard D. Fay, of the Massachusetts Institute of Technology.

The Berkshire Music Center is another major feature of Tanglewood activity. This is a school conducted by the Boston Symphony for talented students. Here the future bright lights of the concert and operatic world are coached by some of the world's foremost musicians. Instrumental, choral and symphonic recitals are given almost daily throughout the season. They are open to members of the Society of Friends of the Berkshire Music Center. Just a voluntary contribution to the support of the Center constitutes membership in this Society. This school is an attraction whose rich reward should not be overlooked by any music lover. But America's greatest summer musical event will sorely miss Dr. Serge Koussevitsky, who directed the Boston Symphony and the Berkshire Music Center for so many years. His death late this Spring brought sorrow to everyone interested in music. His place on the podium will be taken by Charles Munch, the present director of the Orchestra, who had been scheduled previously for two of the series. Conductors Eleazar de Carvalho and Leonard Bernstein will assume some of the other assignments.

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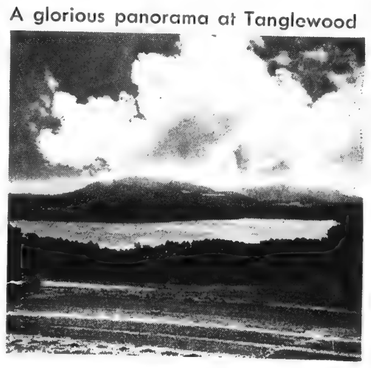

A popular Berkshire sport

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EAGLE
JUL 51

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SAUGERTIES, N. Y.
DAILY POST
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Post Classifieds Pay.

HARTFORD, CONN.
TIMES
JUL 3 - 1951

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 2 - 51

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WOONSOCKET, R. I.
CALL
JUL 2 - 1951

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[185]

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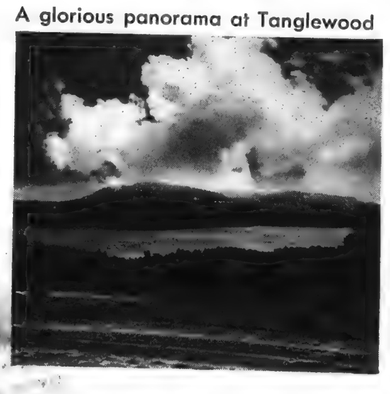

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The concerts will be played during the Berkshire Music Festival at Tanglewood in Lenox, Mass., Munch said as he arrived here by plane yesterday. They will include the Last Chorus of the St. Matthew Passion and the Funeral Music of Mozart.

Leonard Bernstein, one of Koussevitsky's most brilliant proteges, will conduct the orchestra in a third memorial Aug. 9 when Beethoven's Missa Solemnis will be played.

Munch also announced on his return that he had brought back a new piano concerto by Lukas Foss, a former Bostonian, and that it would be performed for the first time during the orchestra's regular season. Foss, one-time pianist with the Boston orchestra, now is studying in Rom

HOLYOKE, MASS. TRANSCRIPT-TELEGRAM
JUL 2 - 1951

MUNCH BACK FROM EUROPE

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WOONSOCKET, R. I. CALL
JUL 2 - 1951

Conductor Munch Ready For Berkshire Concerts

BOSTON —(AP)— Charles Munch, successor to the late Serge Koussevitsky as conductor of the Boston Symphony Orchestra, plans to go to Tanglewood in Lenox to conduct Berkshire Festival concerts. He arrived yesterday from France.

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ASHEVILLE, N. C.
TIMES
JUN 30 1951

Berkshire Luxury Place Era Fades With Years

BARRINGTON HOUSE—Fabulous mansion will house insurance company employes on their vacations.

By JOHN B. KNOX

GREAT BARRINGTON, Mass. — (AP)— A fantastic and fabulous era which sprinkled Massachusetts' famous Berkshire Hills with dream-like palaces is fading into history.

Sale of Barrington House, a great blue-stone mansion of French chateau style, to a New York Insurance Company is a symbol of a chapter's end.

This is the story of Barrington House, of Shadowbrook, of Ashintully, of Tanglewood, of Brookside, of Erskine Park, of many other estates and huge homes — still standing monuments to vanished men and another way of life. The families who lived in them bore names to conjure with—Carnegie, Vanderbilt, Field and Biddle, Hopkins, Tytus, Adams and Stokes, Stuyvesant, Harriman, Crocker, Aspinwall and Sloane.

Barrington House was built 65 years ago. Into it and its surrounding meadows, the widow of railroad builder Mark Hopkins and her new husband poured part of Hopkins' Union Pacific millions. Older residents of this town can still remember the building of the enormous red-slate-turrented castle.

It was part and parcel of a golden age which filled the beauty spots of Newport, R. I., and Lenox, Stockbridge, and other Berkshire towns, with romantic villas, unbelievable gardens, and stately mansions. Mark Hopkins' widow lived but four years after her grand house was built. Then it passed to her amateur-architect, decorator husband, Edward E. Searles.

Eventually, Barrington House—after a period of dust-gathering disuse—became a private school for girls. And now the basement will become a storage for the microfilm records of the H. Insurance Company of New York. The remainder of the property from which common folk were long barred will become a recreation center for the firm's employes.

A special quarry on a mile-distant mountainside provided stone for the big house and its thousands of yards of dressed stone walls. A specially-built railroad hauled the stone. En route, the trains crossed the Houstonic River on a bridge specially built for the railroad.

While millions of Americans in cities and towns still were strangers to the electric light, a private steam-electricity generating plant lighted the buildings on the estate.

But a private power plant was not unique, even then. Northward, in villa-dotted Lenox, George Westinghouse built his spreading "Erskine Park" (one day also to become a school for girls). Not pleased with the glare of 1,500 electric bulbs, Mrs. Westinghouse suggested a special molding where ceilings joined walls. Thus originated domestic indirect lighting.

Taglewood—at the Stockbridge and Leox town border— where Nathaniel Hawthorne wrote his Tanglewood Tales—now is the home of the famous Berkshire Music Festival of the Boston Symphony Orchestra.

Thousand-acre Shadowbrook, where Anson Phelps Stokes built a hundred-room grey-stone house with scarlet roof, later was the home of Mrs. Cornelius Vanderbilt, and afterwards of Andrew Carnegie. A four-horse coach could have clattered up its main staircase. Now Shadowbrook is a Jesuit novitiate.

Stories handed down from Shadowbrook's hey-day shed light on that era of vast house parties. A son Yale with some friends of the class of 1896 wired: "Coming home bringing some '96 men." Maybe the operator mis-cued. Perhaps his mother read too hastily. But she telegraphed this reply: "House full—room for only 40."

Outmatching even Shadowbrook was "Ashintully"—the estate of Robb de Peyster Tytus, Egyptologist. Some said the family had incurred the displeasure of Egypt's dead kings by disturbing their sleep.

Lenox was home to the Biddles, the Adamses, the Crockers, the Aspinwalls, the Stuyvesants, the Harrimans, and many other family of famous name. Neighboring Stockbridge, like Lenox, was filled with names and homes of the once-great as were other towns up and down the country.

Gardens sprang up that rivaled the centuries old gardens of Europe. Owners and agents combed Italy, France, the world, for ironwork, statuary, fountains. Imported foreign experts cunningly exploited every vista of mountain and lake and added man-made charm to the already-lovely landscape.

Beyond wall and hedge armies of gardeners spread an ever-changing prospect of flowers. There were swans, peacocks, and conservatories with tropical and semi-tropical flowers and fruits.

Gone today are the troops of immigrant servants who once made it possible for others to be gay in the many-roomed mansions. Hard-to-get (and pay for) are butlers, gardeners, and other workers needed to keep up the grand air. So houses and gates have been closed. Dust gathers in rooms once bright with finery and laughter. Prospective dairy farmers and hotel operators have shopped among the "for sale" signs.

Some properties have been cut up for the more streamlined, and simpler estate of today. In these, unexpected luxury hides behind outward simplicity.

For Berkshire still is Berkshire and illustrious names sparkle in Berkshire directories. These are hailed as worthy successors to Bryant, to Longfellow, to Melville, to Hawthorne, to Edith Wharton, to the Sedgwicks and others—even to George Francis Root.

You don't know Root? Oh yes, you do. He wrote sentimental war songs that shook folks' hearts long years ago: "The Battle Cry of Freedom"; "Tramp, Tramp, Tramp, the Boys Are Marching"; "Just Before the Battle, Mother"; "The Vacant Chair."

Berkshire This Year

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* * *

SPRINGFIELD, MASS.
REPUBLICAN
JUL 1 - 1951

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Rev. Theodore Ferris Will Speak, Leonard Bernstein To Laud Dr. Koussevitzky

Special to The Sunday Republican

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The exercises will have traditional closing established at the opening of the first session, the singing by the students the "Alleluia Chorus" by Randall Thompson. Tea will follow in the Tanglewood garden. Dr. Lewis Perry a trustee of the Boston Symphony orchestra, and chairman of the Society of the Berkshire Music Center, will preside.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 2 - 1951

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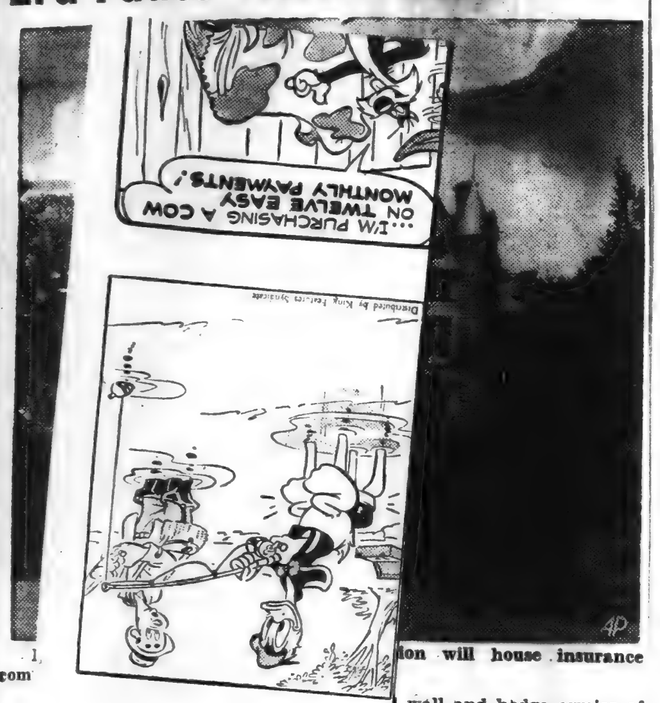
ASHEVILLE, N. C.
TIMES
JUN 30 1951

Berkshire Luxury Place Era Fades With Years



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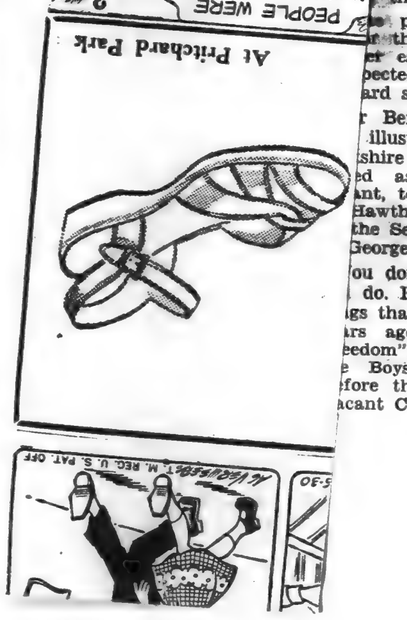

ASHEVILLE, N. C.
CITIZEN
JUL 1 - 1951

World Of Music

Munch Will Lead Berkshire Music Festival This Year

NEW YORK, June 30. (UP)—Despite the death of Dr. Serge Koussevitzky, the Berkshire Music Festival which he fostered at Tanglewood in Massachusetts is expected to go forward much as originally planned.

Charles Munch, who succeeded Dr. Koussevitzky when the latter retired as music director of the Boston Symphony, has cut short his European engagements and is returning the first week in July to open the festival on July 7.

Eleazar de Carvalho will lead the concert on August 5 as planned and Munch has invited Leonard Bernstein to conduct Beethoven's Missa Solemnis on August 9 in memory of Dr. Koussevitzky.

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REPUBLICAN
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SCHENECTADY, N. Y.
GAZETTE
JUL 3 - 1951

Music Notes

By D. E. RITZ

Two area students and two Schenectady public school music teachers are at the New York State Music Camp at Otter Lake this summer. The students are Ann H. Wheeler of 208 First street, Scotia, who is majoring in oboe, and Richard Schuyler of 21 Steers avenue, who is majoring in violin. Both attended the camp last summer.

Faculty members include Willard I. Musser of 126 Vley road, Scotia, and Anthony Pezzano of this city. Musser, who is director of instrumental music at Mont Pleasant high school, directs the camp symphony orchestra, teaches a course in college preparatory music, instructs the brass instruments class and is a member of the camp's board of directors. Pezzano, director of instrumental music at Nott Terrace high school, teaches harmony and directs the string program.

The Schenectady Light Opera auditions, held June 16 at the Schenectady Museum, will be of value to all who participated. Not only did the 11 contestants have the opportunity to sing before competent judges but they are being offered the individual constructive criticisms which the judges made. Contestants wishing to receive the criticism should apply to the chairman of the judges, Edward J. Hatfield Jr. Other judges were Dr. Elmer Tidmarsh, Mrs. F. A. Hamilton and George Pickering.

Winners of the auditions were Miss Edith Struglia, first place; and Edward Currie, second place.

Miss Struglia is a fourth grade teacher at Horace Mann school. She has directed the school choir, been a member of the Schenectady Choral Society for three years and sings in St. Luke's Church choir. Her voice study was done at Cortland State Teachers' College and Ithaca College.

Mr. Currie, who studies voice with John Lloyd, has had leading roles in the "Wizard of the Nile," "The Mikado" and "The Chocolate Soldier." He is soloist at the Christian Science Church here.

The Berkshire Festival at Tanglewood, Lenox, Mass., will open this Saturday evening with an all-Bach program presented by members of the Boston Symphony Orchestra led by Charles Munch. The program will start at 8:15 o'clock and be presented in the Theatre-Concert Hall. The final chorus from the "St. Matthew Passion" will be presented in memory of Serge Koussevitzky.

Other numbers on the program will be the "Brandenburg Concerto number 3," "Concerto for Three Pianos in C major" with Irving Fine, Bernard Zighera and Ralph Berkowitz as soloists; and the "Brandenburg Concertos numbers 2, 6 and 4."

A Sunday afternoon program, also all-Bach, will open at 3 o'clock. Included in the program will be the Cantata, "Der Zufriedengestellte Aeolus" with Hugh Ross conducting; the "Concerto for Three Pianos in D minor" with the Saturday evening soloists featured and the "Magnificat in D."

Tickets for the concerts are still available at the ticket office at Tanglewood.

Three concerts of chamber music will be presented at the Berkshire Music Center through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The series will open on the evening of July 11 with a program by the New Music Quartet. It will be followed on July 18 with a program by the Berkshire Trio and on July 25 with a program by the Trio Moyse.

Members of the New Quartet are Broadus Earle and Matthew Raimondi, violins; Claus Adam, violoncello; and Walter Trampler, viola. They will play quartets in F minor by Hindemith, E minor by Verdi and C major by Beethoven.

The Berkshire Trio includes Georges Laurent, flute; Alfred Zighera, viola da gamba; and Sylvia Marlow, harpsichord. The trio program will be devoted to early French music including a "Sonata in G" by Antonio Lotti "Sonata in F" by Benedetto Marcello; "Sonata in C," Haendel; "Sonata a troi" by J. M. Leclair; "Les Fastes de la grande et ancienne Menestrandise" by Couperin and "Troisieme Concert," M. P Rameau.

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SYRACUSE, N. Y.
HERALD-JOURNAL
JUL 2 - 1951

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By EMMA VAN WORMER

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NORRISTOWN, PA.
TIMES HERALD
JUN 23 1951

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This Clipping From
WASHINGTON, D. C.
TIMES-HERALD
JUN 24 1951

MAJOR & MINOR

Koussevitzky's Great Personality Will Long Be Alive

By GLENN DILLARD GUNN

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The Boston Symphony was not the creation of his hand and mind; but the ideals of orchestral tone, and technical capacity formed by the several great artists who had preceded him as its conductor became fixed in the image of his art and personality. It rose to an uncontested first place among this country's symphony orchestras. Tanglewood, the second living memorial to Koussevitzky was his brain-child. He brought the multitudes to this beautiful Berkshire home of the muse. His prestige gathered the funds necessary to make it permanent, adequate, and an adornment of nature's beautiful setting. He made the Berkshire Music Center something more important and enduring than just another distinguished festival of summer concerts played at the highest artistic level.

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Koussevitzky admitted [illegible]

[187]

SCHENECTADY, N. Y.
GAZETTE
JUL 3 - 1951

Music Notes

By D. E. RITZ

Main Floor
Smetics

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MEDFORD, MASS.
MERCURY
JUN 25 1951

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TIMES HERALD
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Eagle July 13

Berkshire Eagle Local News

WBEC AM FM

(Monday through Saturday)

7.30 AM 10.30 AM 12.30 PM
6.00 PM 10.30 PM

Second Section

Memorial Service in New York For Dr. Koussevitzky Tonight

LENOX—To commemorate the 40th day of his death, a memorial service will be held tonight in a Russian Orthodox church in New York for Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. The service will be held at the Russian Orthodox church at 59 East Second Street.

Attending the service at which Bishop John of Brooklyn, N.Y., will officiate will be the late conductor's widow, Mrs. Olga Koussevitzky, and her sister, Duchess Anna de Leuchtenberg, who is now living at Seranak, the Koussevitzky home, for the summer. Duchess de Leuchtenberg arrived recently from Nice, France, with her three daughters, Anna, Olga and Natalie, who are now members of the Festival chorus at the Berkshire Music Center. They plan to live permanently in the United States.

Before leaving for New York this afternoon Mrs. Koussevitzky, her sister and family attended a brief memorial service for Dr. Koussevitzky at his grave in the Lenox Cemetery-on-the-Hill. Rev. J. Herbert Owen, pastor of the Congregational Church, officiated.

Mrs. Koussevitzky will return to her Lenox home late tomorrow afternoon. She plans to attend several concerts at Tanglewood in the next few weeks. She was present at the opening exercises of the Berkshire Music Center and last Saturday evening attended the concert in memory of her late husband in the theatre-concert hall when the Boston Symphony Orchestra, with Charles Munch conducting, and the Festival chorus presented the final chorus from the St. Matthew Passion. Following last Sunday afternoon's concert Mrs. Koussevitzky entertained at her home near Tanglewood, Mr. Munch and several trustees of the Boston Symphony Orchestra.

More than 300 musical associates, friends and guests crowded into the Church-on-the-Hill, Congregational, Sunday evening to hear a brief memorial musical tribute to the late Dr. Koussevitzky. Noted artists, associated with Koussevitzky at Tanglewood and in the music world, presented a program devoted to the late conductor's favorite selections. Artists participating included Ruth Posselt, Richard Burgin, George Moleux, Jean Bedetti, Joseph de Pasquale and Alfred Patterson.

Present in the audience which filled the ground floor of the historic church were students and teachers from Tanglewood, members of the Boston Symphony Orchestra and townspeople of Lenox. Faculty members at the Music Center attending the service who had worked with Koussevitzky were Leonard Bernstein and Gregor Piatigorsky.

Rev. J. Herbert Owen, pastor of the church, read the 103d Psalm, Koussevitzky's favorite, and gave the benediction.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 26 1951

Music Center Opens Sunday

The ninth session of the Berkshire Music Center will open Sunday afternoon at 3.30 with exercises in the theatre-concert hall at Tanglewood. Dr. Lewis Perry, a trustee of the Boston Symphony Orchestra and chairman of the Society of Friends of the Berkshire Music Center, will preside.

Rev. Theodore Ferris, rector of Trinity Church, Boston, an orchestra trustee, will give the address and Leonard Bernstein will speak in tribute to the late Dr. Serge Koussevitzky, founder and director of the school and former music director of the Boston orchestra. Aaron Copland, assistant director of the Center, will introduce the faculty.

The exercises will close, according to tradition established at the opening of the first session in 1940 by the singing of the students of the "Alleluia Chorus," composed for the occasion by Randall Thompson. Tea will follow in the Tanglewood garden.

NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 1 - 1951

MUSIC

By Miles Kastendieck

SO far as the general public is concerned, Koussevitzky's death will not change the character of this year's Berkshire Festival a great deal. Charles Munch, the regular conductor of the Boston Symphony, was originally scheduled to conduct in the Shed for two weekends. He will now conduct the third except that the performance of Beethoven's "Missa Solemnis" has been entrusted to Leonard Bernstein and will be given in memory of Koussevitzky.

Quite different will be the story of the Bach, Haydn and Mozart weekends catering to the smaller audiences. Koussevitzky always suffused these with an intimacy all his own. That they will be different in character under Munch is altogether probable, but he has made no significant shifts in the programming.

The great change will undoubtedly be in the atmosphere of the Berkshire Music Center created by Koussevitzky as the major activity at Tanglewood.

* * *

WITH Aaron Copland back from the American Academy at Rome, Leonard Bernstein returning from Mexico especially to take over Koussevitsky's work, and Boris Goldovsky returning to head the opera department, the general picture of the functioning of the school will be similar to that of other years.

The show must go on as Koussevitsky would have had it.

The fact that one hundred more students have enrolled to date indicates the vitality of the Center.

The spirit of Koussevitzky will undoubtedly dominate everything that happens in Tanglewood this Summer. Besides the Beethoven Mass, his memory will be evoked by the final chorus from the St. Matthew Passion at the first concert on Saturday and by the Mozart Funeral Music at the opening of the Shed concerts on July 26.

What other years may bring forth no one can know. Koussevitzky fashioned the Center for study "on an advanced level through experience in actual music performance."

In nine sessions the seed has been well planted. The fruit should be good.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 23,684)
This Clipping From
UTICA, N. Y.
PRESS
JUL 4 - 1951

At Music Center

Robert Renton, 1436 Herkimer Rd., left last week to spend the Summer at the Berkshire Music Center, Tanglewood, Lenox, Mass.

The Utican will study orchestral conducting. Renton graduated from Utica Free Academy in 1949 and in his senior year was student conductor of the UFA Orchestra.

NEWPORT, VT.
EXPRESS
JUL 2 - 1951

BOSTON, July 2, (AP) — Charles Munch, successor to the late Serge Koussevitsky as conductor of the Boston Symphony Orchestra, plans to [illegible] today to conduct Berkshire festival concerts. He arrived yesterday from France. Munch will dedicate three concerts in memory of Koussevitsky. The first will be Saturday, the second, July 26, and the third, August 9.

DENVER, COLO.
POST
JUN 28 1951

Music Festival Set Despite Death Of Koussevitzky

NEW YORK, June 28.—(UP)—Despite the death of Dr. Serge Koussevitzky, the Berkshire Music festival which he fostered at Tanglewood in Massachusetts is expected to go forward much as originally planned.

Charles Munch, who succeeded Dr. Koussevitzky when the latter retired as music director of the Boston Symphony, has cut short his European engagements and is returning the first week in July to open the festival on July 7.

Eleazar de Carvalho will lead the concert on Aug. 5 as planned and Munch has invited Leonard Bernstein to conduct Beethoven's Missa Solemnis on Aug. 9 in memory of Dr. Koussevitzky.

Bernstein, once Dr. Koussevitzky's pupil and later his associate on the faculty of the Berkshire Music center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. Aaron Copland will join him at the school.

OKLAHOMA CITY, OKLA.
OKLAHOMAN
JUL 1 1951

Music

"TRIAL BY JURY," Gilbert and Sullivan's hilarious tale of a breach of promise case, will make a return engagement to Twilight Time Friday night. In response to numerous requests, the tuneful comedy will be presented in concert style by the Twilight Time chorale and orchestra as the feature of the fourth show in the amphitheater at N Walker and NW 37.

The story of the operetta stems from the cruel overthrow of a girl by a lawyer who used her father to scale the heights of the English courts as a barrister. After suing the defendant for breaking his marriage proposal, the girl finds herself attracted to the judge, and the climax of the case comes when the judge finally decides to marry the plaintiff. It becomes quite involved, but as in all Gilbert and Sullivan music, right triumphs and the final chorus finds everyone completely happy and satisfied.

Jack Laws, tenor, will sing the role of the defendant. Jack Lash, bass, will take the important role of judge. Margaret Haslam, soprano, will sing the role of the jilted maid; Frank Bottome will handle the role of the attorney for the plaintiff and Don Webb will sing the usher.

Julia Louise Herrmann will make a return appearance on Twilight Time in the first half of the show. Her harp solos will have chorus and orchestra accompaniments. Miss Herrmann will feature a composition in the modern idiom, "Shangri La" as her main number. The young harpist will leave immediately after the show for concert appearances in New York and other points in the east. She has become widely known through her television and radio work in Oklahoma City.

The remainder of the first half of the show will feature the regular members of the cast in their specialties. Bobbie Jene Simmons (Miss Oklahoma) will again sing, as will Shirley Conrad and the Twilighters quartette.

A BROCHURE from the United States Steel Co., sponsors of the NBC Symphony Summer concerts, announces Victor Alessandro's guest appearance as conductor of the orchestra on Sunday, July 15, at 8:30 p. m. Dr. Alessandro is one of 13 top flight directors who will appear on this summer series in which the lighter music will be featured.

Other conductors who will appear include: Alfred Wallenstein, Sigmund Romberg, Arthur Fiedler, Percy Faith, Maurice Abravenal, Atnal Dorati, Milton Katims, Vladimir Bakaleinikoff, Fritz Reinder, Hans Schwieger, Arthur Bennett Lipkin and Harold Levey. The concerts will be heard locally over station WKY by transcription at a different time from the original programs. Consult your daily radio page for time schedule.

KAREN KEYS, 252 NW 36, has been enrolled as a pianist for the Berkshire Festival. Thirty-three states and 11 countries are represented in the list of students for the ninth session of this great music festival. The 364 students have been accepted for six weeks study of advanced music. The school is held in connection with the annual festival which Charles Munch will open July 7 with the first of three weekend programs of two concerts each of the music of Bach, Haydn, and Mozart.

Students will study conducting, composition, chamber music, opera, solfege, and analysis of classical and modern works under some of the greatest musicians of our time.

THE ORIGINAL
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This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 4 - 1951

Soprano to Sing At Tanglewood

Miss Jacqueline C. Bazinet, daughter of Mr. and Mrs. H. P. Bazinet of 552 County Street, has been awarded a scholarship in the operatic department at Tanglewood, Berkshire music center. She received the award from the Boston Symphony Orchestra Scholarship Fund.

A well-known teacher of singing and dancing here and acclaimed by critics as a promising young operatic and concert performer, Miss Bazinet will sing leading roles in five operas during the six-week period at the music center.

Miss Bazinet, a dramatic coloratura, will continue study, along with teaching duties, in September.

JACQUELINE C. BAZINET

PORTLAND, ORE.
OREGON JOURNAL
JUL 1 - 1951

Portland Pianist Plans Trip East

Ella Connell Jesse, well known Portland pianist and teacher, is leaving today for a trip East that will take her to New York and on to the Berkshire Music festival at Tanglewood, Mass.

Mrs. Jesse will spend the Fourth with friends in Colorado and later will visit relatives and friends in Florida. Then she'll go up the Atlantic coast to Portland, Me., where she will meet Amelia Vincent, Portland violist. They plan to spend a week at the festival. Mrs. Jesse will fly back to Portland in time to attend the Western division music teachers convention which opens August 15.

The quick-growing banana plant produces its fruit within 15 months after the root-stock is planted.

[188]

PHOENIX, ARIZ.
ARIZ REPUBLIC
JUL 8 1951

Berkshire Festival Tops Past Attendance Record

LENOX, Mass., June 30—Talented students thronging to attend the Berkshire Music Center at Tanglewood, between Lenox and Stockbridge, so far have broken last year's reservation record.

The center, the Boston Symphony Orchestra's summer school, will have students from 33 states, including Arizona, and 11 countries.

The school opens Monday, with an advance list of 364 students on the roster.

ARIZONANS attending the school include Neil Shafer, 310 E. Cambridge, viola; James E. Mooney, 1909 W. Monte Vista, clarinet; and Fred Bradford, Yuma, French horn. All three won scholarships to the school after auditions before the late Dr. Serge Koussevitzky, founder of the famed school and its attendant Berkshire Music Festival. Music-minded Phoenicians raised funds to aid the three during their New England stay.

The annual Berkshire Festival will open next Sunday, when Charles Munch, director of the Boston Symphony, conducts the first of three weekend concert programs.

Nine musicians of varying ages and interests will attend the school from Canada. Four come from Israel, two each from the Netherlands and Cuba, and one each from Norway, Italy, Egypt, Brazil, Mexico, and Switzerland.

New York students are most numerous, with an expected 88 at the school. Massachusetts ranks second with 49 students, while Pennsylvania is third with 40 students.

YOUNG MUSICIANS will study orchestral playing and conducting under Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Seymour Lipkin, and Howard Shanet. Composition will be taught by Aaron Copland and Luigi Dallapiccola, and chamber music will be supervised by Gregor Piatigorsky, William Kroll, Jean Bedetti, Ralph Berkowitz, Fernand Gillet, and Ruth Posselt.

Hugh Ross will teach choral conducting and singing, and all phases of opera will be studied under the direction of Boris Goldovsky. Lipkin will direct the analysis of classical and modern works and Augustus D. Zanzig will teach a new subject, music for the educator. Katharine Wolff will teach solfege.

First three weekend programs will be devoted to the music of Bach, Haydn, and Mozart, each performed at two concerts.

Nine concerts in Tanglewood's music shed will take place during three weekends opening July 26. Distinguished members of the Boston orchestra form half the school's faculty at the music center.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 24 1951

Eight W. Mass. Students To Study at Tanglewood

Lenox, June 23—Thirty-three states and 11 countries are represented in the preliminary list of students for the ninth session of the Berkshire Music Center summer school at Tanglewood. With the opening scheduled for July 2, 364 students have been accepted for six weeks of study "on an advanced level through experience in actual music performance," exceeding by more than 100 the enrollment of even date in 1950.

Part of Festival

The school is held in connection with the annual Berkshire Festival, which Charles Munch, music director of the Boston orchestra, will open July 7 with the first of three weekend programs of two concerts each of the music of Bach, Haydn and Mozart, by members of the orchestra, to be followed on three weekends beginning July 26 with nine concerts in Tanglewood's music shed by the full orchestra.

Nine musicians of varied ages and special interests will come from Canada, four from Israel, two each from Holland and Cuba and one each from Norway, Italy, Egypt, Brazil, Mexico and Switzerland. New York leads the states, with 88, including 50 from New York City; Massachusetts is second with 46; Pennsylvania is third with 40, Illinois fourth with 29, Ohio fifth with 15.

They will study orchestral conducting and playing under Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Seymour Lipkin and Howard Shanet; composition under Aaron Copland and Luigi Dallapiccola; chamber music with Gregor Piatigorsky, William Kroll, Jean Bedetti, Ralph Berkowitz, Fernand Gillet and Ruth Posselt.

Also choral conducting and singing with Hugh Ross; all phases of opera with a faculty headed by Boris Goldovsky; solfege with Katharine Wolff; analysis of classical and modern works under Seymour Lipkin and "music for the educator," a subject added to the curriculum this season, under Augustus D. Zanzig. Distinguished members of the Boston orchestra form half the school faculty.

Students from Western Massachusetts are Sara S. Hoff, 47 Herman St., Springfield, contralto in the opera department; Stephen Podgorski, Jr., 67 Fairview Ave., West Springfield, bass trombone to play in the opera orchestra; Henry Wegiel, 46 Primrose St., Indian Orchard, studying choral conducting; Richard E. Cormier, 11½ North Main St., Orange, trombone; Joseph Pizzonia, 8 Lyric St., bassoon, and Robert Coleman, viola, both of Pittsfield; Fred W. Lord, 75 Lewis St., Great Barrington, tenor, who will sing in the festival chorus and Christiana Cardillo, 149 Pleasant St., to study opera.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 7 1951

Tanglewood Festival to Open Tonight

The Berkshire Music Festival at Tanglewood will open at 8:15 p. m. today with the first of the Bach-Haydn-Mozart programs in the Concert Theater-Hall, preliminary to the main festival concerts by the entire Boston Symphony Orchestra.

Charles Munch, new director of the orchestra, will be on the podium to conduct Bach's Brandenberg Concertos No. 2, 3, 4 and 6; the Concerto in C Major for Three Pianos, with Irving Fine, Bernard Zighera and Ralph Berkowitz and in memory of Dr. Serge Koussevitzky, founder and until his death director of the Berkshire Music Center and Festival, the final chorus from the "St. Matthew Passion."

There will be another Bach concert at 3 p. m. tomorrow, the program consisting of the Concerto in D Minor for Three Pianos, with the same pianists; the Magnificat in D and, with Hugh Ross conducting, the Cantata "Der zufriedengestellte Aeolus."

BIRMINGHAM, ALA.
NEWS
JUL 1 - 1951

Selene Smith accepted for special Tanglewood school

Birmingham's Selene Smith is one of 364 students from 33 states and 11 countries accepted for study in the opera and song repertoire sections of the school at Tanglewood this Summer.

The titian-haired soprano, daughter of Mrs. Sumpter Smith, 2815 Highland Avenue, is enrolled in the ninth session of the Berkshire Music Center, at Tanglewood, the Boston Symphony Orchestra's Summer school, that opens tomorrow.

* * *

THE SCHOOL is held in connection with the annual Berkshire

At Tanglewood—Selene Smith.

Festival, which Charles Munch, music director of the Boston Orchestra, will open next Saturday with the first of three weekend programs of concerts by members of the orchestra. They will be followed by concerts in Tanglewood's music shed by the full orchestra.

Musicians are coming from as far off as Israel, Italy, Norway, Egypt, Brazil, Switzerland, and the four corners of this country to study at the Berkshires. Among the instructors will be Goldovsky, Bernstein, Copland, Piatigorsky, Anzzig and others.

HARTFORD, CONN.
TIMES
JUL 6 - 1951

Berkshire Festival Starts Tomorrow

Special to The Hartford Times

Lenox Mass., —Charles Munch, conductor of the Boston Symphony Orchestra, will open the Berkshire Festival tomorrow night with the first of six weekend programs on three successive weekends by members of the Boston Symphony Orchestra.

Tomorrow evening's program which will be devoted exclusively to Johann Sebastien Bach, will feature the Brandenburg Concerti Nos. 2, 3, 4, and 6 and the Concerto for Three Harpsichords in C Major, performed by pianos.

On Sunday's program, also devoted to Bach, will be heard the secular cantata, "Der zufriedengestellte Aeolus," with Hugh Ross conducting the Festival Chorus, the Magnificat in D and the Concerto for Three Harpsichords in D Minor, again performed on pianos.

The final chorus from the St. Matthew Passion, sung in memory of the late Dr. Serge Koussevitsky, will also be heard.

The Saturday evening concert starts at 8:15 p. m., the Sunday concert at 3 p. m.

CHICAGO, ILL.
DEFENDER
JUL 7 - 1951

Scholarship To Tenn. Girl

CHATTANOOGA, Tenn.—A young and promising Negro soprano has been awarded a scholarship to the Berkshire Festival at Tanglewood this summer, it was reported last week by the lucky singer's teacher. She is Miss Mary Robbs, 25.

The teacher, J. Oscar Miller, said she was auditioned by Hugh Ross, director of the Schola Cantorum of New York City, and the scholarship was made by him.

Ross explained that a special scholarship was created so Miss Robbs could go to Tanglewood. She is "quite extraordinary," the director said. Tanglewood is an art center near Pittsfield, Mass.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 26 1951

French Envoy Will Attend Tonight's Tanglewood Concert

French Ambassador Henri Bonnet and Madame Bonnet will be guests tonight at Tanglewood when their countryman, Charles Munch, conductor of the Boston Symphony Orchestra, opens the three main series of concerts at the Berkshire Music Festival.

The French diplomat is making the Tanglewood stop en route back to Washington after speaking in Detroit at the 250th anniversary of the founding of the city.

Boston Sunday Herald July 15

Music Makers

ARTHUR FIEDLER (left), conductor and founder of the Esplanade Concerts, talks things over at the start of the 23d season with Charles Munch, conductor of the Boston Symphony Orchestra, in the dressing rooms of the Hatch Memorial Shell on the Charles River Embankment. Munch was an unexpected visitor at the opening concert on July 1, thoroughly enjoyed himself.

ALL EARS—Elizbeth Thornton, 2, and her brother, John 4, were part of the audience of 7,000 on opening night. A threat of rain which never arrived kept the attendance to about half the expected throng. The concerts continue nightly until July 21, except on Mondays.

[189]

Cir. (D 33,964) (S 34,300)

This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT
JUN 28 1951

The World of Music

By William J. Swank

Because of the lateness in reactivating the Detroit Symhony orchestra for 1952, backers of the orchestra have been unable to obtain a permanent conductor for the season. Instead they have signed six conductors to wield the baton for the 18 concerts.

Dimitri Mitropoulos, music director of the New York Philharmonic Symphony orchestra will conduct one concert as will Dr. Bruno Walter. Jonel Perlea, Romanian conductor of the National Broadcasting Co. Symphony orchestra will conduct six concerts; Paul Paray, of the Pittsburgh Symhony will conduct five, and four will be under the leadership of Victor de Sabata, leading conductor of the La Scala Opera Co., in Milan, Italy.

Walter Poole of Detroit, recently named associate conductor and educational director of the new symphony, will conduct one concert.

Howard Harrington, manager of the Detroit Symphony Orchestra, Inc., said violinist Jascha Heifetz would head a list of 11 soloists for next season. He will appear Nov. 1. Other soloists will be announced later, Mr. Harrington said.

Thirty-three states and 11 countries are represented in the preliminary list of students for the ninth session of the Berksire Music center at Tanglewood, the Boston Symphony orchestra's summer school near Lenox, Mass. Three hundred sixty-four students have been accepted for six weeks of study on an advanced level through experience in actual music performance, exceeding by more than 100 the enrollment of the 1950 session, officials said.

The school is held in connection with the annual Berkshire festival which Charles Munch, music director of the Boston Symphony orchestra, will open July 7 with the first of three week-end programs of two concerts each of the music of Bach, Haydn and Mozart, by members of the orchestra, to be followed on three weekends beginning July 26 with nine concerts in Tanglewood's music shed by the full orchestra.

The Philadelphia orchestra has been urged to visit Europe this summer for concerts to be conducted by Eugene Ormandy, its permanent conductor. Cities seeking appearances of the orchestra are Paris, Bordeaux and Helsinki. Harl McDonald, orchestra manager, says that a European tour would be possible only if the entire cost were guaranteed by foreign booking agents.

The United States will contribute 500,000 marks to support the Festival of the Arts to be held in Berlin from July 6 to July 30. It will include performances by the leading orchestras, opera and theatrical companies of Europe and is expected to be the chief musical event of the year.

"Music in the Air," the third production of the 1951 season of the St. Louis Municipal opera, is reported drawing large audiences at the theater in Forest park. This is the fourth time the musical has been given at the St. Louis Opera and, because of the fine tunes by Jerome Kern, such as "I've Told Every Little Star," and "The Song Is You," it has become a favorite in St. Louis. It previously was given at the opera in 1933, 1937 and 1944.

An experiment in unwanted large estates is being tried in Ipswich, Mass. with Castle Hill, the former estate of Mrs. Richard T. Crane. Mrs. Crane willed Castle Hill to the trustees of public reservations for use as a music festival center. Six programs will be given on the estate this year, the first of which will be presented July 21 in the Italian garden which will accommodate 1,000 persons.

The New Orleans Opera Assn. has outlined an ambitious program for the 1951-52 season with many top names from the operatic field who will perform many of the favorite operas. The season will open Oct. 11 with "Traviata," with Della Rigal, Brian Sullivan and Robert Merrill.

Other operas booked and their dates are: Oct 25, 26 and 27, "Fledermus" with Regina Resnik, Louis Hunt, Brian Sullivan, Thomas Hayward, John Brownlee, Clifford Harvuot. Nov. 29 and Dec. 1, "Tosca" with Dorothy Kirsten, David Poleri, March 20, 22, "Mignon" with Blaunche Thebom, Marilyn Cotlow, Leopold Simoneau. April 3, 5, "Rigoletto" with Leonard Warren,, Patrice Munsel, Eugene Conley. April 17, 19, "Manon" with Bidu Sayao Anton Dermota, Martial Singher. May 1, 3, "Marriage of Figaro" with Frances Yeend, Adelaide Bishop, Frances Bible, James Pease and Walter Cassel.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
1951

Music Center Staff Named

13 From County Among 51 Workers At Tanglewood

Thirteen Berkshire County residents are included on the staff of the Berkshire Music Center and box office at Tanglewood for the current season, which by the opening of the school on July 1 will reach 51. Under the direction of George E. Judd, manager of the Boston Symphony Orchestra, and Thomas D. Perry, executive secretary of the Center, with 18 members of the Symphony Hall staff, they will carry on the business of the school, of which Ralph Berkowitz is dean and executive assistant to the office of the director.

The local staff includes Rodman Henry of 48 Pomeroy Avenue, a graduate student of art at Boston University, who is attached to the administrative office; Mr. and Mrs. Warren U. Sears of 37 Noblehurst Avenue, member of the Berkshire County Red Cross first aid corps, who will officiate in the first-aid tent during the festival concerts; Sanford Sistaire of 97 East Housatonic Street, a gatekeeper; Miss Josephine Testa, a permanent Symphony Hall employee, in the ticket office, where Miss Elizabeth ...is of 20 Crofut Street and Mrs. ...riscilla Edwards Fitch of 26 ...isley Terrace in succession will ...rve for the last three weeks of ...e season.

The office of the Friends of the ...rkshire Musical Center is manned ... Robert Potter and Spencer Ken...rd of the Lenox School faculty ...d Silas Edman of 584 South ...reet, an Amherst College stu...nt.

Ticket sellers, guides, life guards, ...usic store clerks and administra...ve office employees are arriving ...r work under the direction of Mr. ...and Mrs. Frank Patterson of Win...etka, Ill., for the corps and guides ...d the waterfront; Allan Smith ... Symphony Hall of the ticket of...e; Miss Edith Bossler, registrar; ...harles Heard, a Yale student of ...onquitt of gate keepers, Joseph ...aPlante of the music store; Leon...rd Burkat of the Library. Ross ...dman, Hotchkiss School student, ...ill be attached to the school of...ce and Daniel Deykin of Great ...arrington will be a lifeguard.

BOISE, IDAHO
IDAHO STATESMAN
JUL 1 1951

on Music and Drama

By BILL A. WHEELER

Nezperce people pursed their lips for a long, low whistle when Phyllis Ralstin glided out on the Miss Lewis County pageant stage. They pursed them again in Boise Friday after making a 250-mile cloud of dust to kiss her for winning the Miss Idaho contest with her poise, charm, personality, face, figure, beauty and talent. The folks from the Lewis county seat were pretty hopped up about what the Bert Ralstins' kid had done. "Only happens once in a lifetime in a little burg like ours," one of the townsfolk said. Fact is, any Boisean could add, it happens pretty darn seldom in a slightly bigger burg like this.

Bill Wheeler

The Boise Lions club and each of the communities which sponsored girls in the Miss Idaho pageant could be proud of their efforts, too. Aside from the satisfaction of importance they have given to the naming of a Miss Idaho and entering her in national competition at Atlantic City, the local and state pageants have done much more than select a single talented beauty. Through these pageants, a lot of people have had their eyes opened to some talent they didn't know existed. Besides that, the addition of talent to what once was a feastboard for the eyes of purists in bathing suit epicure has now encouraged some strictly luscious girls to hunt for latent talent.

What Idahoans have seen and heard in the last two months of talent and beauty pageants has been worth while to the extent that both music and drama groups have discovered new possibilities for their programs. In Boise, Bobbie Albertson with her almost absolute poise, not to mention her other charms, and her eagerness to perform, had won her the favor and interest of the Boise Little Theater as a possible talent recruit for the upcoming season. Nampans were gratified with the opportunity to show off one of Boise valley's finest young student musicians in Barbara White. And Caldwell again favored the pageant crowds with a young lady who wins our nomination as Miss Resourcefulness. Eleanor McCluskey combined her ability to inflate a bathing suit without a wrinkle and her resourceful imagination to produce a classic dance routine last year. This year she turned a baton routine into a sabre dance and the product was good entertainment. Likewise, Miss Albertson had called upon her own imagination for a Hilo Hattie clowning episode that wowed the crowd.

Entrants in the Idaho pageant from southeastern communities gave some excellent accounting. Bettie Carter donned a Pocatello Cardinals baseball outfit ("because no Pilot uniform would fit") and came up with a knockout of a reading of "Casey at the Bat." Maxine Baggett, Miss Burley, came here "not to win but just to have a swell time," and produced a monumental bit of stage presence in her reading of a cutting from "All the King's Men." Beverly Wilson, who as Miss Golden Girl represented Idaho State college, displayed the pageant's outstanding voice. Gloris Stoddard of Montpelier, Miss Bear Lake, performed on the keyboard with finesse in her "Rigoletto's Fantasy."

Barbara Moulton as Miss Emmett worked her way right into the finals with a fascinating combination of eye-appeal and talent at the piano.

There is seldom a variety show picked from fields of the home grown that warrants a standing line at the box office as much as the Miss Idaho pageant.

* * * *

SALVAGE FROM THE WEEK'S POSTALS

Walter L. McKibben of 1905 State street, Boise, will sing tenor in the Berkshire Music center's festival chorus while studying choral conducting at Tanglewood this summer. Thirty-three states and 11 countries are represented in the preliminary list of students for the ninth session of the Berkshire center . . . From coast-to-coast, millions of neighborhood fans are cheering the willing tries of the knee-high guys who play little league baseball. So, says Sol Handwerger, MGM records have announced release of the first recording of "Little League," the official march of little league baseball with Leroy Holmes and his orchestra and the Holmes vocal quartet. On the reverse is "Take Me Out to the Ballgame" . . . Richard Elsasser, who became the youngest musician on record to memorize the complete 219 organ works of Bach, is available for a recital in Boise during two transcontinental tours—November-December 1951, and January-March 1952. He recently assisted Heifetz in Victor recordings, "The Lost Chord" and "Of Men and Music." His agent will receive communications at 711 South Plymouth boulevard, Los Angeles 5, Cal.

Meriden Record June 30

Cadenza

BY MARJORIE C. TOWER

NO ITURBI

"I dont aim to be another Iturbi," confessed the owner of the store doing up my purchase, "but I do think I can learn how to play the piano well enough so that I can get a lot of fun making my own music." The store-keeper, a jot or so over the 69 mark continued, "All my life I've worked to build up my business, with no time for things like music. But last spring, I decided I'd get a good teacher and learn how to play the piano. And do you know, Mrs. Tower, I think I'm doing pretty well!"

As the enthusiast described how much he enjoyed his lessons and how much pleasure he got out of practicing, my mind jumped to other adults I have known who have taken the same plunge. The engineer and the organist of my acquaintance studying the viola, and the doctor the clarinet, beginning long after school days, are learning music only because they have a strong urge. Their attitude of mind is a joy to their teachers, for they are really interested. In my experience, their rate of progress is faster than that of a child beginner. And why not?

SUMMER FOR STUDY

But whether a child or an adult, it is my opinion that barring a short concentrated vacation, summer is a wonderful time to peg away at an instrument. Both teachers and pupils stop watching the clock; the pressure is off. One isn't jumping from engagement to engagement, with no time to savor what is on the tongue.

No matter how hot it is, regular daily practice executed with interest and care will yield surprising dividends.

* * *

MUSIC STUDY AT TANGLEWOOD

Thirty-three states and 11 countries are represented in the 364 students to begin their summer music study on Monday at the Berkshire Music Center at Tanglewood, at Lenox, Mass. The school is held in connection with the annual Berkshire Festival, which Charles Munch, music director of the Boston orchestra, will open on July 7.

The students will study orchestra conducting under Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Seymour Lipkin and Howard Shanet; composition under Aaron Copland and Luigi Dallapiccola; chamber music with Gregor Piatagorski, William Kroll, Jean Bedetti, Ralph Berkowitz, Fernand Gillet and Ruth Posselt; choral conducting with Hugh Ross; all phases of opera with a faculty headed by Boris Goldovsky, solfege with Katharine Wolff; analysis of classical and modern works under Seymour Lipkin; and "music for the educator," a subject added to the curriculum this season, under Augustus D. Zanzig.

Programs of the festival and student concerts, information on festival tickets and details of membership in the Friends of the Berkshire Music Center will be sent on request to Tanglewood, Lenox, Mass.

JACOB'S PILLOW DANCE FESTIVAL

The dance is an art form so closely allied to music, that music-lovers are almost bound to respect it and enjoy it. Two visits on consecutive summers to Jacob's Pillow Dance Festival prod me to place the enticing facts before the readers of this column.

Ted Shawn has created, at Jacob's Pillow, a dance festival from June 29 until September 1, with public performances by the leading dancers of our day. Friday and Saturday afternoons at 4 o'clock, and Friday and Saturday evenings at 9 o'clock the ample, rustic barn of a theatre takes on vigorous life.

Always the performance includes three types of dancing: ballet, modern interpretive, and ethnic or native dances. This afternoon and evening, the brilliant young stars of the N. Y. City Center Ballet, Nora Kaye, Hung Lang and Diana Adams will be seen in Act 2 of "Giselle," the pastoral scene from "The Lady of the Camelias," with music by Verdi and solo variations to Tschaikowski's music. Richard and Flora Stuart will appear in dances of French, Spanish and popular American styles. Also on the same bill, Hadassah and Co. will offer dances of Israeli and the east.

The week of July 6 and 7, La Meri and ensemble will be the outstanding dancers, in dances of India and Spain. On July 20 and 21, Ted Shawn will himself appear in new solo dances. Also on the program are Josefina Garcia in Latin American dances, and Tanaquil Le Clerc. Also, what a pleasure it would be to see Maria Tallchief, Iva Kitchell and La Meri on Thursday, Friday or Saturday afternoons or Wednesday, Friday and Saturday nights from July 25-28.

If one drives by way of Springfield, stay on route 20, until near the top of Jacob's Ladder, one sees the conspicuous sign, "Jacob's Pillow."

* * *

SIGNING OFF

It will seem pleasant to play music, instead of going to concerts, and to read, instead of writing, until September.

JUN 30 1951

Chattanooga Soprano Awarded Scholarship

CHATTANOOGA — Soprano Mary Robbs, 25, has been awarded a scholarship to the Berkshire Festival at Tanglewood, Mass. J. Oscar Miller, her voice teacher, said she was auditioned by Hugh Ross, director of Schola Cantorum, New York, and that scholarship was made by him.

WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
JUN 30 1951

TANGLEWOOD OPENS SUNDAY

Tanglewood, Lenox, Mass. — The first eventful week of the 1951 Tanglewood season opens Sunday, July 1, as the ninth session of the Berkshire Music Center opens, and as Charles Munch and members of the Boston Symphony Orchestra arrive to prepare for their initial concerts, Saturday and Sunday, July 7 and 8, of music by Johann Sebastian Bach.

Leonard Bernstein, who this year assumes Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity Church in Boston, Mass., and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work this Monday, July 2, in each of the five departments. The first of more than 30 musical events performed by the students will take place on Friday evening, July 6, with a concert by the students symphony orchestra, performing in the Music Shed. The popular Sunday morning student chamber music recitals, and the weekly Composers' Forums will also begin next week. These concerts and the others will be attended by Friends of the Berkshire Music Center, and by other students. Last year the total attendance at such student events exceeded 50,000.

ATLANTA, GA.
DAILY WORLD
JUL 1 - 1951

Chattanooga Girl Wins Scholarship

CHATTANOOGA, Tenn—(ANP)—A young and promising Negro soprano has been awarded a scholarship to the Berkshire Festival at Tanglewood this summer, it was reported last week by the lucky singer's teacher. She is Miss Mary Robbs, 25.

The teacher J. Oscar Miller, said she was auditioned by Hugh Ross director of the Schola Cantorum of New York City, and the scholarship was made by him.

Ross explained that a special scholarship was created so Miss Robbs could go to Tanglewood. She is "quite extraordinary," the director said.

Tanglewood is an art center near Pittsburgh, Mass.

PORTLAND, ORE.
OREGON JOURNAL
JUL 8 1951

Berkshire Music Festival Opens Ninth Session

The ninth session of the Berkshire Music festival at Tanglewood, Lenox, Mass., opened officially July 1. The music school has 400 students enrolled in five departments for the six-week session.

The opening concerts July 7 and today are by Charles Munch and the Boston symphony. Leonard Bernstein is assuming the duties of the late Serge Koussevitsky in the music school. There will be more than 30 music events during the festival.

Thirty-three states and 11 countries are represented in the list of students in the music school. The Boston symphony members arrived early last week to occupy their summer home and Monsieur Munch came from France especially to conduct at the festival.

Among Portland musicians who plan to attend some of the sessions are Ella Connell Jesse, pianist, and Amelia Vincent, violist.

LEWISTON, ME.
SUN
JUL 2 - 1951

CHARLES MUNCH ARRIVES IN HUB

BOSTON, July 1-Æ-Charles Munch, successor to the late Dr. Serge Koussevitzky as conductor of the Boston Symphony Orchestra, arrived here today from France.

The 60-year old maestro leaves tomorrow for Tanglewood in Lenox to conduct the Berkshire Festival concerts made famous by Koussevitzky.

CONCORD, N. H.
MONITOR & N. H. PATRIOT
JUL 2 - 1951

Will Succeed Koussevitsky

BOSTON, July 2 (AP)—Charles Munch, successor to the late Serge Koussevitsky as conductor of the Boston Symphony orchestra, plans to [illegible] Lenox today to conduct Berkshire Festival concerts. He arrived yesterday from France.

[190]

Boston Herald July 13

Tanglewood Features Haydn This Week-end

A weekend of music by Haydn is scheduled for Tanglewood tomorrow and Sunday. Members of the Boston Symphony Orchestra under the direction of Charles Munch will present this second of three concerts in the Theater-Concert Hall, tomorrow at 8:15 P. M. and Sunday at 3 P. M. General admission to these concerts is two dollars and is available on the day of each concert at the Tanglewood ticket office.

Saturday evening's concert will present Seymour Lipkin as soloist in Haydn's D Major Piano Concerto and the Symphonie Concertante for violin, cello, oboe and bassoon. Also on the program will be the G Major Symphony (No. 88) and the London Symphony (No. 104).

Sunday afternoon's concert consists of Haydn's violincello concerto, Gregor Piatagorsky as soloist; and the "Clock" (No. 101), "Drum Roll" (No. 103) and "Oxford" (No. 92) Symphonies.

Munch Will Lead Student Orchestra In Concert Tonight

Lenox, July 12—Charles Munch, music director of the Boston Symphony Orchestra and conductor of the Berkshire Festival, will lead the student orchestra of the Berkshire Music Center at Tanglewood Friday night at 8:15 in two Debussy Nocturnes, "Clouds" and "Feasts." Eleazar de Carvalho, Brazilian conductor will take the baton for the second half of the program, when three movements of Berlioz' "Harold in Italy" symphony will be played.

Other numbers on the program of French music will be Ravel's "Ma Mere l'Oye," Piero Bellugi, student from Florence, Italy, conducting and Chausson's Poeme for Violin and Orchestra, with Jeanne Sandbank of Boston as soloist and Russell Stanger of Westboro on the podium. Raymond Montoni, student from Bridgeport, will play the viola solo in the Berlioz.

Mr. deCarvalho, one of three guest conductors who have appeared at Tanglewood, is one of the teachers of conducting at the school. He will take the podium for the Aug. 5 concert at the Berkshire Festival.

The concert will be open to the members of the Society of Friends of the Berkshire Music Center, whose voluntary contributions are made at the Tanglewood office for membership support of the school.

Plouffe

CARVALHO APPLAUDS SOLOIST: Eleazar de Carvalho, Brazilian guest conductor and teacher at Berkshire Music Center, joins audience in appreciation of viola solo by Raymond Montoni in Berlioz' "Harold in Italy" Symphony at conclusion of second student concert at Tanglewood, attended by 2200 Friends of Berkshire Music Center and guests last evening.

Hibbard; Dorothy M. Fleischer, Bartlett; Elizabeth L. Clark, ta

Tanglewood

TONIGHT—8.15

Berkshire Festival Concert — All-Haydn program by members of the Boston Symphony Orchestra, in theatre-concert hall.

Charles Munch, conducting.

Symphony in G major.
Piano Concerto in D major.

Seymour Lipkin, soloist.

Symphonie Concertante.
(For violin, cello, oboe and bassoon.)
Symphony No. 104, London.

TOMORROW MORNING—*10.30

Chamber music concert by students Berkshire Music Center

TOMORROW AFTERNOON—3.00

Berkshire Festival Concert — All-Haydn program by members of the Boston Symphony Orchestra.

Charles Munch, conducting.

Drum Roll Symphony.
Violoncello Concerto.

Gregor Piatigorsky, soloist.

Clock Symphony.

TOMORROW EVENING—*8.15

Composers' Forum in chamber music hall.

*Open to Friends of the Berkshire Music Center.

Tonight

8.15 Berkshire Festival Concert. All Hadyn program by members of the Boston Symphony Orchestra, Charles Munch conducting, in theatre-concert hall.

Tomorrow Morning

*10:30 Chamber music concert at Berkshire Music Center.

Tomorrow Afternoon

3.00 Berkshire Festival Concert.

Former Local Man Gets an Island In Kansas Flood

Kingsley W. Given, who resigned from GE's public relations department here last year, has become part owner of an island in Kansas as a result of the floods that have engulfed portions of that state.

In a letter received here yesterday by his son, Bruce, Mr. Given said that the only access to the family dwelling in Manhattan, Kan., is by helicopter. He explained, however, that the family is safely out of the flooded area.

Bruce is spending the summer at 560 South Street and is employed as an usher at Tanglewood. His father is professor of speech at Kansas State College, where he served on the faculty before joining the GE chemical department news bureau in 1945.

While in Pittsfield, Mr. Given was in charge of the chemical department's lecture program. The family lived at 20 South Mountain Road.

Summer Symphonic Events

By FRANCIS D. PERKINS

Three conductors will share the direction of this week's concerts at adium, where the s second half on imir Golschmann adium assignment rts of tomorrow, ednesday night, in Milstein, violinist; list, and Stell Anwill be the respecsoloists. Michael is the Philharry's assistant conhe regular season ter of this sumSymphony Orday the violin solo sakoff's "Schehesday.

night, with Alex-, Jeanette Macke her first New e with orchestra. t recital here last o Antonini will tadium's annual ogram on Saturday Herva Nelli, so-e Turner, contucker, tenor, and horale as the as-Both Mr. Tucker will make their Stadium.

Charles Munch will conduct a chamber orchestra of Boston Symphony musicians in a Haydn program this afternoon in the Theater-Concert Hall at Tanglewood, Lenox, Mass. The concerts of next Saturday night and Sunday afternoon, July 21 and 22, will be devoted to Mozart. The programs announced are:

Today, 3: Haydn: Symphony No. 103 (Drum Roll), Cello Concerto (Gregor Piatigorsky), Symphonies Nos. 101 (Clock) and 92 (Oxford).

Saturday, 8:15: Mozart: Symphony No. 35 (Haffner), Missa Brevis, K. 192 (Hugh Ross conducting); Eine kleine Nachtmusik; Adagio and Fugue for Strings; Symphony No. 39, in E flat.

Next Sunday, 3: Mozart: Divertimento for strings and horns, K. 287; Violin Concerto in A major (William Kroll); Symphony No. 38 (Prague).

Haydn, Mozart Music At Berkshire Festival

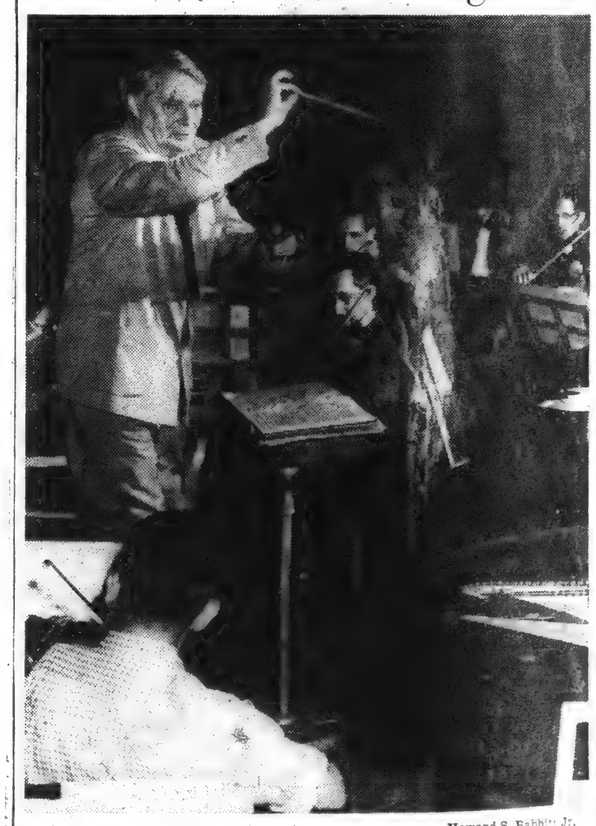
This afternoon, Saturday evening and Sunday afternoon, July 21 and 22, the final three programs of the Theater-Concert Hall series of concerts by members of the Boston-Symphony Orchestra conducted by Charles Munch will take place. With certain changes, the programs are now as follows:

This afternoon at 3:00 P. M.: Haydn's Symphony No. 103, "Drum Roll;" Violin cello Concerto with Gregor Piatigorsky as soloist; and Symphony No. 101.

Saturday evening at 8:15: Mozart's Symphony No. 35, "Haffner;" "Missa Brevis," K 192, Hugh Ross conducting; Adagio and Fugue for Strings and Symphony in E-flat, No. 39.

NEW YORK HERALD TRIBUN

Charles Munch at Tanglewood



Howard S. Babbitt Jr.

The Boston Symphony Orchestra's conductor rehearses for an eighteenth-century program at Lenox, Mass. Next week end's concerts will be devoted to Mozart

Tanglewood Salutes Bastille Day For Monsieur Munch

Bastille Day was celebrated in miniature Saturday at Tanglewood for the benefit of Charles Munch, French conductor of the Boston Symphony Orchestra. Mr. Munch was greeted at rehearsal in the morning with the playing of the "Marseillaise," and after the Festival concert that night sparklers were set off by members of the orchestra in the conductor's room back stage.

Eagle July 16

It's a long lane, etc. For years the Lenox fire department has stationed a truck at Tanglewood's gate, just in case. At last, Saturday night, it was called into action for the first time. A defective fuel line in a parked car was pouring gasoline onto the gravel. The firemen moved the vehicle, and shoveled sand over the gas. Then they chugged back to their old spot, well content that there has still been no fire at Tanglewood.

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Special Concert By Sinfonietta

Leonard Bernstein, composer, conductor and pianist, will appear as soloist with the Zimbler Sinfonietta at a special concert in the South Mountain Concert Hall, Pittsfield, Aug. 6, Josef Zimbler, artistic director of the Sinfonietta, announced yesterday.

The concert will be a benefit performance on behalf of the United Cerebral Palsy Associations of Massachusetts, and the composer will be making his only appearance of the summer season as a soloist. All artists participating are donating their talent.

The concert is being given in co-operation with Mrs. Elizabeth Sprague Coolidge. Also co-operating are a group of social leaders, including Mrs. Francis J. Flagg, lecturer and author; Mrs. Alvan T. Fuller, Sr., Mrs. Albert C. Titcomb and Mrs. Robert S. Hoffman.

HUDSON, N. Y.
DAILY STAR

ENROLLED AT TANGLEWOOD

Gertrude S. Mapes of Chatham, ... enrolled as a student in the opera department of The Berkshire Music Center at Tanglewood, Lenox, Mass. Mrs. Mapes is also in the Festival Chorus and Small Choir which will sing with the Boston Symphony Orchestra Saturday evening of this week in part, of St. Matthew's Passion, by J. S. Bach. The performance will be under the direction of Charles Munch and is being presented as a memorial to Serge Koussevitsky, recently deceased conductor of the Boston Symphony Orchestra.

Berkshire County Is a Fashion Setting As Hundred Editors Make Week-End Visit

By GERALDINE SHEEHAN

Women all over the United States began learning today about top designers' coming fall and winter fashions as shown against a Berkshire background.

Western Union's teletype machines at Lenox yesterday tapped out 10,000 words of news copy to papers from Boston to Seattle—the first of the reports on some of the new style trends to American and Canadian women by 100 fashion editors who attended Saturday night's showing at Eastover in Lenox.

Under spotlights on the terrace at the Lenox recreation center, New York models displayed the newest dress designs by Tina Leser, Vardin, Carolyn Schnurer and others, hats by John Frederics and Sally Victor, coats by Bellciano and shoes by Palter DeLiso, among other fashions.

Present also were representatives of some of the dress, jewelry and fabric houses which sponsored the week-end visit of the editors. The Berkshire trip was the close of the National Press Week showings in New York. It was intended to relax the newspaper and radio women who were left fagged out after style shows which lasted almost 15 hours each day and their work till early morning hours filing stories about the fashions they had seen.

Strangely enough, New York was probably the only major city not represented among the 100 women editors. Last week's New York showings and the Berkshire trip were limited to "out-of-town" newspapers.

At Tanglewood yesterday afternoon, as guests of the Boston Symphony Orchestra, they viewed the more informal fashions of concert-goers on the sunny lawns.

With the co-operation of the Tanglewood organization, a dozen of the writers interviewed and photographed Berkshire Music Center students from areas covered by their papers—students from Memphis, Akron, San Antonio and other cities. They heard enthusiastic reports from the students, one of whom expressed the opinion that he had learned more at the Tanglewood school in two weeks than he could have learned elsewhere in months of study.

The Berkshire Music Center packed box lunches for the women editors to enjoy before the Haydn concert. Later, they are to receive records of the Haydn Symphony No. 104, the gift of RCA Victor.

Before the fashion show began outdoors under lights, Eastover served a lavish buffet, including an all-New England table, for the visitors. Later, a bar was set up near the swimming pool, and dancing on flagstones there brought the evening to a close. Busses took the editors to the Red Lion Inn at Stockbridge where they spent the night.

Hair Dye Demonstrated

One of the models changed from hair of a sun bronze hue to flame red in a 22-minute Clairol hair dye treatment. Jack Shor, Clairol's public relations director, explained that because of improvements made in 1950, hair can now be bleached, colored and shampooed in a single operation.

In clothes, a trend to elegance, though with simplicity of line, was forecast by Mrs. Edith Gilman of the Skinner fabric firm, and was borne out by the daytime and evening clothes shown by models. It wan noticeable principally in the rich fabrics — heavy satins and velvets — in the textures of wools; and in big, glittering, showy jewelry in rhinestones and pearls accenting suits and dresses and used on the belt or the cuff of a costume, as well as in necklaces and earrings.

Jewel-tone colors—ruby, amethyst and turquoise in festive satins and wools—studded the show. Silk and wool suits were shown in smoky and charcoal shades, in grays, browns and blues. They still have only softly padded shoulders; hips in many are slightly rounded; and skirts, for the most part, are slim and straight, reaching not far below the kneecap. Fuller, longer skirts appeared in dressier, afternoon costumes. The dark suits were highlighted by pastel velour hats, small, brimless and square-sitting. None had veils.

Separates were made up of combinations of velvet and jersey, tulle and jersey and taffeta and satin. With them, models wore classic pumps or sandals with narrow, intricate ankle straps.

Also on view at Eastover was a new Florentine lace silver pattern of Reed & Barton, who presented the editors with a sample of it in a jelly spoon.

Eagle July 16

Fashion Editors Get Style Tips At Tanglewood Fete

Mon. Ev. Post July 16

By the Associated Press

Lenox, Mass.

Some 100 fashion editors, representing newspapers from as far as California, Florida and Toronto, had a chance yesterday to see what music lovers are wearing this season at Tanglewood, the site of the Berkshire Music Festival.

Some 1,200 concert-goers filled every available seat in the theater concert hall during the afternoon all-Haydn program by the Boston Symphony Orchestra and the overflow crowd of 2,600 listened from the well groomed surrounding lawns.

It was an ideal day for a concert at Tanglewood, with Charles Munch conducting. The cloudless blue sky and hot sun forced most of the listeners outside of the concert hall to find shady spots beneath the tall pines and maples. Scores of others, however, stretched out on blankets, or sat in beach chairs and camp stools to absorb the sun.

Brilliant colors dotted the lawns as the majority of the women displayed a variety of summer dresses, mostly backless and sleeveless.

Tanglewood officials have discouraged women from wearing shorts and halters to afternoon concerts and Sunday's crowd failed to produce even one that wasn't dressed to suit the management.

At intermission, the fashion editors interviewed and photographed students from their home cities attending the music center for six weeks. Last night a special train carried the editors to New York before they report back to their home city news offices.

Yesterday's gathering of 3,800 and last night's crowd brought the week end total to 7,600 an increase of 1,200 over the previous week end.

Republican
SPRINGFIELD, MASS., JULY 15, 1951

Boston Orchestra Will Present Haydn Program at Tanglewood

Piatigorsky Will Be Soloist Today; Berkshire Events Include Lakeville Horse Show

(Special to The Republican)

Berkshire Hills, July 14—Activities have hit their full stride in the Berkshires, with concerts at Tanglewood, dancing at Jacob's Pillow, golf tournaments, and a horse show scheduled for this next week end, plus teas and other club activities.

Tomorrow afternoon at the theater-concert hall at Tanglewood, Director Charles Munch of the Boston Symphony Orchestra will present a Hadyn program. Gregor Piatigorsky will play the violincello concerto. The music will include the "Drum Roll," "Clock," and "Oxford." Director Munch received an enthusiastic ovation at his initial appearance last week, giving indications that the Boston orchestra will enjoy its tremendous popularity under its new director as it did while playing under the late Dr. Serge Koussevitsky.

Bernstein Soloist at Sinfonietta Benefit

Leonard Bernstein, noted American born composer, conductor and pianist, will be the featured soloist with the Zimbler Sinfonietta at a special Berkshire concert in the Concert Hall atop South Mountain, Pittsfield, Aug. 6 at 4 P. M., it was announced today by Josef Zimbler, artistic director of the Sinfonietta.

Making his only appearance of the summer season as a soloist, Mr. Bernstein is appearing in a benefit performance with the Zimbler ensemble on behalf of the United Cerebral Palsy Associations of Massachusetts.

With all participating artists and individuals donating their talent, the event is being presented in co-operation with Mrs. Elizabeth Sprague Coolidge under whose patronage the South Mountain Concert Hall has become widely known for its performances of excellence.

New Lebanon N Y Echo July 17

Symphony Opens At Tanglewood

Following the Berkshire Festival concerts in the theatre-concert hall this week end, Charles Munch will open series A of the nine concerts by the entire Boston Symphony Orchestra next Thursday evening, July 26, in the music shed. Meantime performances will be given daily by students at the Berkshire Music Center for members of its Friends Society.

This Saturday evening, July 21, Mr. Munch will conduct members of the Boston Orchestra in Mozart's Haffner" Symphony, the Adagio and Fugue for Strings and Symphony in E-flat, while Hugh Ross will take the baton for the "Missa Brevis" with the Festival chorus and Gladys Spector, soprano; Eunice Alberta, contralto; David Lloyd, tenor; and James Pease, bass. Sunday afternoon, Mr. Munch will conclude the Mozart series with the Divertimento for Strings and Two Horns, the "Prague" Symphony and the Violin Concerto in A-major, with William Kroll as soloist.

This Friday evening, July 20, Leonard Bernstein, conductor, who heads the school's orchestra department, will conduct the second half of the concert by the student's symphony orchestra and students of conducting will occupy the podium for the first half. Students of chamber music will present programs each Sunday morning at 10:30 and E. Power Biggs, Boston Orchestra organist, will give a recital every Saturday at 3. There will be a composers' forum Sunday evening at 8:15 and Friday afternoon (July 27) at 4:30.

Membership cards of Friends of the Berkshire Music Center will admit holders to all of the above performances excepting those by the Boston Orchestra, for which tickets may be purchased at the box office, Tanglewood, Lenox, or England, Brothers, Pittsfield.

Springfield July 16

MUSIC OF HAYDN HEARD BY 3800 AT TANGLEWOOD

Crowd Is 200 More Than Last Week's Record; Conductor Munch Lauded

By VICTOR PRAHL

Lenox, July 14—The concert by the members of the Boston Symphony under Charles Munch at Tanglewood tonight was devoted entirely to the music of Haydn, an innovation in this series heretofore devoted to Bach and Mozart. Attracting an audience of 3800, 200 more than the record attendance of last week, the music of Haydn apparently carries as much of an appeal as that of the other two masters.

Munch Adds Zest

As conducted by Charles Munch there can be no doubt that it did. He gave it the lightness, zest, and spirit of eternal youth that is inherent in these gay tunes and native rhythms. This was abundantly evident in the opening allagro of the Symphony No. 88 in G Major. And how wonderful it was to hear the familiar largo really taken at that tempo and sustained consistently.

Naturally, the sturdy minuet which followed stood out in stimulating contrast. The spirited finale was a gem in the real Haydn style. It was all fresh, vital and arresting.

Seymour Lipkin, who came to Tanglewood as a student in 1942 and is now a member of the faculty, was soloist in the piano Concerto in D Major. His fleet, facile finger technic gave a crisp clarity to the Haydnesque figuration and his sure sense of rhythm gave it plenty of life. The delightful gypsy rando which closed the piece was a tour de force in this respect.

Lipkin Is Success

Both he and the orchestra did well, too, in the adagio, but this can hardly be called one of the [illegible] great slow movements. Mr. Lipkin was a tremendous success and was still taking bows when we left the hall.

The second half of the program

(Continued On Page 4A)

toward its new home on Berkshire [illegible] . . . The Tanglewood management reportedly was a little worried that the troupe of visiting fashion editors might run into some startling fashion notes at yesterday afternoon's concert. But everything turned out all right, the atmosphere being more Schiaparelli than Abercrombie & Fitch . . .

Eagle July 16

Springfield July 17

MUSIC OF HAYDN

(Continued From Page 1)

included the Sinfonie Concertante for violin, cello, and bassoon and oboe with Richard Burgin, Samuel Mayes, Raymond Allard and Ralph Gomberg respectively as soloists, and the London Symphony, No. 104.

There has been a change in the program announced originally for Sunday afternoon. After intermission there will be but one symphony instead of two, "The Clock" No. 101 in D Major.

Gregor Piatigorsky At Festival Today

Lenox, July 14—The Berkshire Music Festival at Tanglewood appears tobe headed for a record breaking season. Tonight's Haydn program in the th ater-concert hall set another attendance record, the third in as many programs by the Boston Symphony Orchestra under the baton of Charles Munch.

Final tabulations showed a total of 3800 present as compared to 3600 a year ago. The overflow crowd was far stretched on the spacious lawn and the 1200 seats within the hall were all occupied by music lovers who took advantage of the balmy weather to enjoy the festival.

This attendance tonight is also a record for any one program of the Bach-Haydn-Mozart series since they were inaugurated. A week ago the previous opening night figure was shattered and from all indications drawn from ticket reservations the crowd will swell with each succeeding performance. Too, reservations for the main concerts which open in the shed in Thursday, July 26 are already well ahead of any previous season.

And with Gregor Piatigorsky to be the featured soloist on tomorrow afternoon's program which includes Haydn's violoncello concerto in D Major it may be expected that the general admission to the lawns will reach record proportions.

[192]

Springfield Republican
July 15

16A

MOZART CONCERTS TO CONCLUDE FIRST PART OF FESTIVAL

Eight Works on Programs Next Week End at Tanglewood

Lenox, July [illegible]—The Boston Symphony Orchestra, under the direction of Charles Munch, [illegible] Tanglewood [illegible] Friday, July 27, [illegible] Saturday, July 28, when the soloists will be Gladys Swarthout, mezzo-soprano; Richard Burgin, violin; Georges Laurent, flute; Ralph Gomberg, oboe; Roger Voisin, trumpet; and James Pease, bass. This week will be [illegible] In the featured works [illegible] Saturday [illegible] July 22, Wednesday, July 25, and Saturday, July 28, William Kroll will be soloist in Mozart's violin concerto in A major.

First Performance

In addition to the Mozart, Saturday's concert will include the Harbison Symphony No. [illegible] the [illegible] opus in B flat, No. 39; Le Astuzie and Palme for strings, K. [illegible] and the [illegible] for string orchestra, "Eine Kleine Nachtmusik" K. [illegible] This performance of the "Eine Kleine" will be the first at the Berkshire Festival concerts.

Next week's program consists of the Brandenburg concerti No. [illegible] for strings and two flutes, No. [illegible] the violin concerto in A major, William Kroll soloist, and the "Jupiter" Symphony, No. [illegible] These concerts will be given in the [illegible] opening night of the festival, [illegible] the soloist was Artur Rubinstein. The concerts in Tanglewood Theater-Concert Hall.

The Tanglewood Festival concerts, held in the Koussevitzky Shed, will begin on Tuesday evening, July 24, and will continue for the six weeks, with concerts on Tuesday evenings, Saturday evenings and Sunday afternoons. Mr. Munch, who has been making his first appearances with the Orchestra at Tanglewood this summer, conducted the first concert of the season on July 8. The soloist in the Brandenburg concerti will be announced later.

Information concerning tickets should be addressed to the box office at Tanglewood or to Major General Alexander D. Surles, manager of each concert, at Symphony Hall, Boston.

The [illegible] season of the Boston Symphony Orchestra at Tanglewood will conclude on Sunday, August 26, with Beethoven's "Missa Solemnis" sung by the Berkshire Festival Chorus, Hugh Ross, director, and the Boston Symphony Orchestra, Charles Munch, conductor. The soloists will be Eleanor Steber, soprano; Jean Madeira, contralto; Jan Peerce, tenor, and Jerome Hines, bass. This will be the first performance of the "Missa Solemnis" at Tanglewood.

BERNSTEIN SOLOIST IN BENEFIT CONCERT

With Zimbler Sinfonietta at South Mountain

Pittsfield, July 14—The Zimbler Sinfonietta, known as the Budapest Quartet of String Orchestras, and famous internationally through its Decca Gold Label recordings, will present a special concert at the South Mountain Inn, Pittsfield, Monday, Aug. 6 at 4 p.m. on behalf of the United Cerebral Palsy Associations of Massachusetts, in co-operation with Mrs. Elizabeth Sprague Coolidge and the South Mountain Association, the Zimbler ensemble will appear, with an outstanding soloist to be announced, in the Temple of Music.

JOSEF ZIMBLER

Leonard Bernstein, noted American-born composer, conductor and pianist, will be the featured soloist, making his only appearance of the summer season as a soloist.

The Zimbler Sinfonietta is composed of 17 members of the Boston Symphony Orchestra under the artistic direction of Josef Zimbler. One of the unusual features of the group is that it plays without conductor. For this concert a special program is being arranged by Mr. Zimbler which will be announced later. In announcing the event, Mr. Zimbler declared, "I feel I reflect the views of all our members when I say we are happy to do our part on behalf of this worthwhile and needy cause on behalf of children afflicted by cerebral palsy."

CONCERT TODAY

TOLEDO, OHIO
BLADE
JUL 1 - 1951

Students From Toledo Area Are Enrolled At Tanglewood

TANGLEWOOD — The ninth season of the Berkshire Music Center opens here Monday. Among students from 33 states and 11 countries represented are two from Toledo.

The Toledo students enrolled for the full course are James Reichert, 3960 Bancroft St., bass, and Kathlee W. Henry, 3738 Haughton Dr., flute.

In all, 364 students have been accepted for six weeks of study "on an advanced level through experience in actual musical performance," exceeding by more than 100 the enrollment for 1950.

The school is operated in connection with the annual Berkshire Festival, which Charles Munch and the Boston Symphony Orchestra will open July 7, with the first of three week-end programs of two concerts each, composed of music by Bach, Haydn and Mozart.

STAMFORD, CONN.
ADVOCATE
JUL 26 1951

Receive Crofts Award.

Raymond Wilding-White of Boston, Mass., and Henry Bryan Dority of Clarksville, Tenn., have won the Crofts Award at the Berkshire Music Center this year. On [illegible] several special scholarships given students at the center, the Crofts Award is made by Mrs. F. S. Crofts of Hunting Ridge Rd.

BURLINGTON, VT.
FREE PRESS
JUL 2 - 1951

BOSTON, July 1 (AP)—Charles Munch, successor to the late Dr. Serge Koussevitzky as conductor of the Boston Symphony Orchestra, arrived here today from France.

NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 2 - 1951

Munch to Conduct 2 Memorial Concerts

BOSTON, July 2 (UP)—Charles Munch, conductor of the Boston Symphony Orchestra, arrived home from a European vacation cut short by the death of Dr. Serge Koussevitzky, and announced plans for two memorial concerts for his predecessor.

The concerts will be played during the Berkshire Music Festival at Tanglewood in Lenox, Munch said as he arrived here by plane yesterday. They will include the last chorus of the "St. Matthew Passion" and the funeral music of Mozart.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 9 - 1951

Berkshire Festival

Ovation Accorded Munch at Second Bach Concert

LENOX, Mass., July 8.—The ovation given Charles Munch this afternoon at Tanglewood at the end of the second Bach concert was far different from the reception he received when he made his first entrance last night on the stage of the theater-concert hall for his Tanglewood debut. Although he has completed two full seasons with the orchestra in Symphony Hall in Boston, he had not yet appeared at Tanglewood. This afternoon there was generous applause and many recalls; last night he was greeted with formal courtesy.

As the program proceeded it was possible to notice the increase of cordiality and accumulation of enthusiasm. He had reason, therefore, to be deeply pleased with the response of the huge audiences which attended both concerts. Last night there was an audience of 3,600, the largest Tanglewood opening concert in the theater-concert hall, and this afternoon the audience slightly exceeded the record of last year's first Sunday.

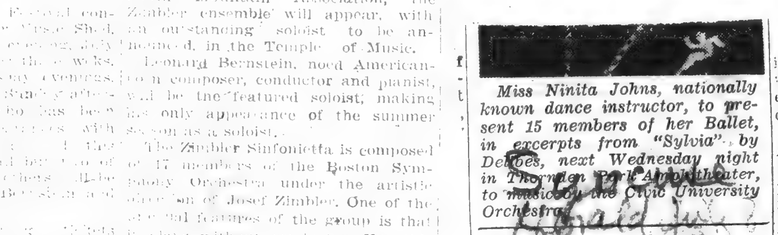
Mr. Munch paid tribute to the memory of his late predecessor, Serge Koussevitzky, with the final chorus from the "St. Matthew Passion." The chorus was chosen from the student body of the Berkshire Music Center, the school Mr. Koussevitzky founded to complement the Tanglewood Festival. Mr. Munch made a few gracious and impressive remarks and asked that there be no applause following the chorus out of reverence for "the great leader, the great master."

This afternoon Hugh Ross conducted the secular cantata "Aeolus Pacified," and Mr. Munch the "Magnificat." Mr. Munch led the ensemble of thirty men in all the other numbers, including the accompaniments to the concerti for three pianos, one of which, in D minor, was played this afternoon and the other, in C major, last night. The soloists were Irving Fine, Ralph Berkowitz and Bernard Zighera. The D minor was much more effective. The soloists were not so restricted as they were on the opening night and the orchestra played with better balance.

Yesterday four of the Brandenburg concerti were played with varying effect. Munch's Bach is steady and sturdy, tending to be vehement where power is required and excessively restrained where quiet was desired. The nature of the auditorium demands certain adjustments with which Mr. Munch may not yet be familiar, but the spirit he injected into the two programs was reflected in the response of the audiences, and he may be said to have passed his initial ordeal triumphantly.

The next two week ends will be devoted to Haydn and Mozart respectively, and then the remainder of the Boston Orchestra moves in to join their colleagues for three weeks of concerts.

J. R.



Miss Ninita Johns, nationally known dance instructor, to present 15 members of her Ballet, in excerpts from "Sylvia" by Delibes, next Wednesday night in Thornton Park Amphitheater, to music of the Civic University Orchestra.

Charles Munch Will Conduct Bach Today In 'Tanglewood'

THIS AFTERNOON at 3 o'clock in the Theater-Concert Hall in "Tanglewood," Lenox, Mass., Charles Munch, music director of the Boston Symphony Orchestra 1951 season in Tanglewood, will conduct a concert by members of the Boston Symphony. This marks the second Festival concert, the first having taken place last night, opening the Bach-Haydn-Mozart Series of six Programs. Today, Hugh Ross, Choral director, will conduct the Bach Cantata "Der zufriedengestellte Aeolus." The Bach Concerto for Three Pianos in D Minor will be played by Irving Fine, Ralph Berkowitz and Bernard Zighera. The Bach "Magnificat" will close the program. In the Chamber Music Hall there will be morning and night programs today. Festival rehearsals are set for July 28, Aug. 4 and Aug. 11 at 10 A.M., open to the public at a small fee. Proceeds are for the benefit of the Boston Symphony Orchestra's Pension Fund.

THE BERKSHIRE Music Center, initiated in 1940 by the late Dr. Serge Koussevitzky and founded by the Boston Symphony Orchestra, is in session until Aug. 12, with Aaron Copland, director; Ralph Berkowitz, executive assistant, and Leonard Bernstein in charge of the conducting and orchestral department. The Bach-Haydn-Mozart Concert Series extends through July 22. Concerts in The Shed, Series A, B and C, are Thursday and Saturday nights at 8:15 o'clock and Sunday afternoons at 3 o'clock, July 26-Aug. 12.

At the opening concert July 26, the Mozart Funeral Music K477 will be played in memory of Dr. Koussevitzky. The program and those of July 28-29, Aug 2, 4, 11, 12, will be conducted by Charles Munch. Eleazar De Carvalho will conduct Aug. 5, when Jorge Bolet will play the Prokofieff Piano Concerto No. 2. Leonard Bernstein will conduct Aug. 9, when Beethoven's "Missa Solemnis" will be sung in memory of Dr. Koussevitzky. Claudio Arrau, pianist, will play the Brahms Second Piano Concerto July 28.

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Boston Herald July 15

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AUGUSTA, ME.
KENNEBEC JOURNAL
JUL 2 - 1951

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Munch brought back a new composition by Lukas Foss, official pianist for the Boston Symphony. Foss is in Italy on a fellowship at the American Academy in Rome. The composition will be played for the first time at the next symphony season in the fall.

NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 9 - 1951

Tanglewood Debut Hailed

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 8.—Charles Munch assumed the leadership of the Berkshire Festival making his Tanglewood debut here this past weekend. That event could well have accounted for the largest crowd ever to attend an opening concert. Ideal weather and the traditional Bach programs may have contributed.

What Munch gave these 3,600 people, two-thirds of whom sat outside the theatre-concert hall, was some of the finest playing yet heard in Tanglewood. Its Bachish character emerged from the intense virility of his interpretations and the rightness of his rhythmic accent and phrasing. The members of the Boston Symphony participating responded with infectious spirit.

The Saturday evening program included the Brandenburg Concertos No. 3, 2, 6, and 4, the Concerto in C for Three Pianos, and a tribute to the late conductor, Serge Koussevitzky, in the final chorus from the St. Matthew Passion. The genius of Bach and of Munch created enough variety to sustain interest for two hours of music. The experience was both stirring and exciting, especially in the performances of the Second and Sixth concertos, the latter notable for the viola playing.

Soloists in the Brandenburg concertos included Richard Burgin, violin, Georges Laurent and James Pappoutsakis, flutes, Ralph Gomberg, oboe, and Roger Voisin, trumpet. Each soloist functioned as a soloist in his own right, thus highlighting the contrapuntal texture of the scores. The audience cheered Mr. Voisin for an exceptionally mellow performance on the "Bach" trumpet of the second Brandenburg.

The piano soloists included Irving Fine, Ralph Berkowitz, and Bernard Zighera. Their matter-of-fact style presented some contrast to Munch's more dynamic conception of Bach. When they appeared in the Concerto in D Minor in yesterday's program they had tempered their inflexibility with more satisfying results.

Choral music dominated the Sunday afternoon program featuring the secular cantata "Der Zufriedengestellte Aeolus" and the "Magnificat." Phillip Curtin, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass, sang in both while Edith Evans, mezzo-soprano sang in the "Magnificat." Hugh Ross conducted the former; Munch the latter. A chorus of Berkshire Music Center students trained by Mr. Ross did especially well with only a week to assemble and train.

Some 2,800 people attended the Sunday program, possibly indicating a more discriminating taste in electing to listen to the choral numbers. They were rewarded by quite musical performances.

TRIBUNE
PHILADELPHIA
JUL 8 - 19[illegible]

Chattanooga Girl Wins Scholarship

CHATTANOOGA, Tenn. (ANP)—[illegible] Negro [illegible] been awarded a [illegible] to the Berkshire Festival at Tanglewood this summer, [illegible] announced last week by the [illegible] teacher. She is Miss [illegible], 25.

Her teacher, J. Oscar Miller, [illegible] was auditioned by Hugh Ross, director of the Schola Cantorum of New York City, and the scholarship was made by him.

Ross explained that a special scholarship was created to Miss [illegible] to Tanglewood. She [illegible] the di-

[193]

Sprfld Republican
July 15

16A

MOZART CONCERTS TO CONCLUDE FIRST PART OF FESTIVAL

Eight Works on Programs Next Week End at Tanglewood

Lenox, July 14—Members of the Boston Symphony Orchestra under the direction of Charles Munch, music director, will perform eight works by Mozart next week end at Tanglewood, in two programs of unusual variety. With a chorus from the Berkshire Music Center, the group on Saturday evening, July 21, will present a rare Mass, the "Missa Brevis," K. 192. Soloists will be Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. This work will be led by Hugh Ross. In the featured work on Sunday afternoon, July 22, William Kroll will be soloist in Mozart's violin concerto in A major.

First Performance

In addition to the Mass, Saturday's concert will include the Haffner Symphony No. 35; the Symphony in E flat, No. 39; the Adagio and Fugue for strings, K. 546; and the Serenade for string orchestra, "Eine Kleine Nachtmusik," K. 525. This performance of the "Missa Brevis" will be the first at the Berkshire Festival concerts.

Next Sunday afternoon's program consists of the Divertimento for strings and two horns, K. 287; the violin concerto in A major, William Kroll, soloist; and the "Prague" Symphony, No. 38. These programs of music by the incomparable 18th-century master, Mozart, will conclude the series of six chamber orchestra concerts in Tanglewood's Theater-Concert Hall.

The major Berkshire Festival concerts, held in the larger Music Shed, will begin on Thursday evening, July 26, and will continue for three weks, with concerts on Thursday evenings, Saturday evenings, and Sunday afternoons. Mr. Munch, who has been making his first appearances with his Orchestra at Tanglewood this summer, will conduct all but two of the Shed concerts; the others will be conducted by Leonard Bernstein and Eleazar de Carvalho.

Information concerning tickets should be addressed to the box office at Tanglewood, Lenox, Mass. General admission is on sale on the day of each concert, at Tanglewood.

The opera season will open under Boris Goldovsky Tuesday with Mozart's "Impresario," Stravinsky's "Mavra" and Martinu's "Comedy on the Bridge." The Berkshire Trio will play early and modern French chamber music Wednesday evening, as a gift of the Elizabeth Sprague Coolidge Foundation, and student conductors and Howard Shanet, one of their teachers, will lead the school orchestra Friday evening in its third program of the season.

BERNSTEIN SOLOIST IN BENEFIT CONCERT

With Zimbler Sinfonietta at South Mountain

Pittsfield, July 14—The Zimbler Sinfonietta, known as the Budapest Quartet of String Orchestras, and famous internationally through its Decca Gold Label recordings, will present a special concert atop South Mountain in Pittsfield, Monday, Aug. 6 at 4 p.m. on behalf of the United Cerebral Palsy Associations of Massachusetts, in co-operation with Mrs. Elizabeth Sprague Coolidge and the South Mountain Association, the Zimbler ensemble will appear, with an outstanding soloist to be announced, in the Temple of Music.

JOSEF ZIMBLER

Leonard Bernstein, noted American-born composer, conductor, and pianist, will be the featured soloist, making his only appearance of the summer season as a soloist.

The Zimbler Sinfonietta is composed of 17 members of the Boston Symphony Orchestra under the artistic direction of Josef Zimbler. One of the unusual features of the group is that it plays without conductor. For this engagement a special program is being arranged by Mr. Zimbler which will be announced later. In announcing the event, Mr. Zimbler declared, "I feel I reflect the views of all our members when I say we are happy to do our part on behalf of this worthwhile and needy cause on behalf of children afflicted by cerebral palsy."

CONCERT TODAY

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 9 - 1951

Berkshire Festival

Ovation Accorded Munch at Second Bach Concert

LENOX, Mass., July 8.—The ovation given Charles Munch this afternoon at Tanglewood at the end of the second Bach concert was far different from the reception he received when he made his first entrance last night on the stage of the theater-concert hall for his Tanglewood debut. Although he has completed two full seasons with the orchestra in Symphony Hall in Boston, he had not yet appeared at Tanglewood. This afternoon there was generous applause and many recalls; last night he was greeted with formal courtesy.

As the program proceeded it was possible to notice the increase of cordiality and accumulation of enthusiasm. He had reason, therefore, to be deeply pleased with the response of the huge audiences which attended both concerts. Last night there was an audience of 3,600, the largest Tanglewood opening concert in the theater-concert hall, and this afternoon the audience slightly exceeded the record of last year's first Sunday.

Mr. Munch paid tribute to the memory of his late predecessor, Serge Koussevitzky, with the final chorus from the "St. Matthew Passion." The chorus was chosen from the student body of the Berkshire Music Center, the school Mr. Koussevitzky founded to complement the Tanglewood Festival. Mr. Munch made a few gracious and impressive remarks and asked that there be no applause following the chorus out of reverence for "the great leader, the great master."

This afternoon Hugh Ross conducted the secular cantata "Aeolus Pacified," and Mr. Munch the "Magnificat." Mr. Munch led the ensemble of thirty men in all the other numbers, including the accompaniments to the concerti for three pianos, one of which, in D minor, was played this afternoon and the other, in C major, last night. The soloists were Irving Fine, Ralph Berkowitz and Bernard Zighera. The D minor was much more effective. The soloists were not so restricted as they were on the opening night and the orchestra played with better balance.

Yesterday four of the Brandenburg concerti were played with varying effect. Munch's Bach is steady and sturdy, tending to be vehement where power is required and excessively restrained where quiet was desired. The nature of the auditorium demands certain adjustments with which Mr. Munch may not yet be familiar, but the spirit he injected into the two programs was reflected in the response of the audiences, and he may be said to have passed his initial ordeal triumphantly.

The next two week ends will be devoted to Haydn and Mozart respectively, and then the remainder of the Boston Orchestra moves in to join their colleagues for three weeks of concerts.

J. B.

NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 9 - 1951

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By MILES KASTENDIECK

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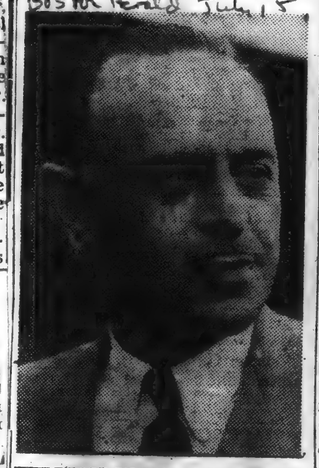
Boston Herald July 15



WILLIAM KROLL, violinist, who will be soloist at Tanglewood on July 22 in Mozart's Concerto in A-major, with a group of Boston Symphony musicians conducted by Charles Munch.

Miss Ninita Johns, nationally known dance instructor, to present 15 members of her Ballet, in excerpts from "Sylvia" by Delibes, next Wednesday night in Thornton W. Allyn Theater, to musical of the Ohio University Orchestra.

Herald Tribune

Charles Munch Will Conduct Bach Today In 'Tanglewood'

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AUGUSTA, ME.
KENNEBEC JOURNAL
JUL 2 - 1951

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TOLEDO, OHIO
BLADE
JUL 1 - 1951

Students From Toledo Area Are Enrolled At Tanglewood

TANGLEWOOD — The ninth season of the Berkshire Music Center opens here Monday. Among students from 33 states and 11 countries represented are two from Toledo.

The Toledo students enrolled for the full course are James Reichert, 3960 Bancroft St., bass, and Kathlee W. Henry, 3738 Haughton Dr., flute.

In all, 364 students have been accepted for six weeks of study "on an advanced level through experience in actual musical performance," exceeding by more than 100 the enrollment for 1950.

The school is operated in connection with the annual Berkshire Festival, which Charles Munch and the Boston Symphony Orchestra will open July 7, with the first of three week-end programs of two concerts each, composed of music by Bach, Haydn and Mozart.

STAMFORD, CONN.
ADVOCATE
JUL 26 19[illegible]

Receive Crofts Award.

Raymond Wilding-White of Boston, Mass., and Henry Bryan Dority of Clarksville, Tenn., have won the Crofts Award at the Berkshire Music Center this year. On [illegible] several special scholarships given students at the center, the Crofts Award is made by Mrs. F. S. Crofts of Hunting Ridge Rd.

BURLINGTON, VT.
FREE PRESS
JUL 2 - 1951

BOSTON, July 1 (AP)—Charles Munch, successor to the late Dr. Serge Koussevitzky as conductor of the Boston Symphony Orchestra, arrived here today from France.

NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 2 - 1951

Munch to Conduct 2 Memorial Concerts

BOSTON, July 2 (UP)—Charles Munch, conductor of the Boston Symphony Orchestra, arrived home from a European vacation cut short by the death of Dr. Serge Koussevitzky, and announced plans for two memorial concerts for his predecessor.

The concerts will be played during the Berkshire Music Festival at Tanglewood in Lenox, Munch said as he arrived here by plane yesterday. They will include the last chorus of the "St. Matthew Passion" and the funeral music of Mozart.

TRIBUNE
PHILADELPHIA
JUL 3 [illegible]

Chattanooga Girl Wins Scholarship

CHATTANOOGA, Tenn. (ANP)—A [illegible] and promising Negro soprano has been awarded a scholarship to the Berkshire Festival at Tanglewood this summer, it was reported last week by Miss [illegible] singer's teacher. She is Miss Mary Robbs, 25.

The teacher, J. Oscar Miller, said she was auditioned by Hugh Ross, director of the Schola Cantorum of New York City, and the scholarship was made by him.

Ross explained that a special scholarship was created so Miss [illegible] could go to Tanglewood. She [illegible] coordinator," the si-

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FASHION EDITORS FIND BERKSHIRE SHOW ENJOYABLE

50 From All Parts of Nation See Models Parade at Lenox Resort

Lenox, July 15 — These Berkshire Hills were paid a whirlwind visit over the week end by 50 fashion editors. Boarding tally ho's which are heavily laden with the romantic history of old society which once reigned supreme here, the editors were given a real country ride to Eastover.

Excellent Meal

The guests were treated to a sumptuous supper. Once settled down the fashion editors reclined in easy lawn chairs, doffed hats and shoes and watched the fashions as exhibited by New York models.

Practically every section of the country was represented by the fashion editors and one wondered if they did not leave the Eastover wonderland with more thoughts of the variety and quality of the meal laid before them than they did of the clothing that adorned the models.

One editor who has covered fashion shows in all the fashion centers of

Continued On Page 4

Fashion Editors

Continued From Page 1

Europe and the United States was heard to remark that "this is it." She never thought that she would be seated barefooted, wiggling her toes in the cool of the evening amidst flaming flambeaux and a galaxy of colors topped by a brilliant moon that danced on the blue waters of Eastover's pool to cover a fashion show.

Visit Tanglewood

The group motored to Tanglewood where it joined the record throng to enjoy the Haydn program played by the Boston Symphony Orchestra.

During intermission the editors interviewed students from their particular sectors of the country who are enrolled in the Berkshire Music School.

It is unlikely that the visiting writers gleaned much from the fashion attire of the overflow crowd on the lawn unless they were looking strictly for informal wear.

Haydn, Ideal Weather Draw 3850 to Lenox

Conductor Munch Impresses Tanglewood Music Lovers With Gracious and Relaxed Directing

By WILLARD M. CLARK

Lenox, July 15—Ideal weather and the promise of fine music, superbly performed, drew an estimated 3850 people to the all-Haydn chamber music concert at Tanglewood this afternoon. Thousands of people were seated outside the small theater-shed and the crowds resembled a crowded beach.

Conducts Easily

Mr. Munch confirmed the splendid impression he made upon us at the Bach concerts. He conducts easily. His manner is unassuming and gracious, and he appears to enjoy the music. While the Boston Symphony may not be the perfect technical ensemble it has been, there is in the playing a sense of relaxation, instead of the relentless drive which was a trait of its playing during the past few seasons.

Gregor Piatigorsky, cellist, was the bright, particular star of the performance this afternoon. Piatigorsky is both a fine cellist and consumate showman and this afternoon he had, in the Haydn "Cello Concerto in D Major," a vehicle which needed both attributes. He received a deserved ovation and at least five recalls after the performance. Surely this concerto is one of the most effective in the repertory. Conductor Munch provided finely integrated collaboration. Both conductor and cellist probed the music for its fine points with the result that it emerged in all its red-blooded beauty.

The program opened with a spacious performance of Haydn's "Symphony No. 103, in E Flat Major," known familiarly as the "drum roll" symphony. The roll occurs at the very opening of the first movement and it has been suggested that Haydn placed it there to alert the audience.

Melodic Gifts

Haydn says what he has to say with a forthrightness which makes his message immediately apparent. The fertility of his ideas never cease to astonish nor do his melodic gifts ever falter. The few somber measures following the drum roll are enormously impressive as prologue to the vivacious dance-like theme which follows. Richard Burgin played the ornamental violin solo in the slow movement beautifully.

The closing symphony was the "Symphony No. 101 in D major," known as "The Clock." It received a performance that almost had the audience on its feet, for the final movement is quite as thrilling as any Haydn ever produced. Conductor Munch seems in absolute sympathy with this music. He keeps it within the required framework and misses not a nuance, however delicate.

Next week end concerts will be devoted to the music of Mozart. The Chorus will be featured in the rarely-heard "Missa Brevis in F Major" Saturday night.

Continued On Page 4

Haydn, Ideal

Continued From Page 1

Tanglewood

TONIGHT—8.15

Program of French Music by Berkshire Music Center Symphony Orchestra.

Ma mere l'oye (Mother Goose) .... Ravel
Five Children's Pieces.
Pavane of Sleeping Beauty.
Hop o' My Thumb.
Laideronette, Empress of the Pagodas.
Beauty and the Beast Converse.
The Fairy Garden.

Conductor, Piero Bellugi.

Poems for violin and orchestra. Op. 25, Chausson

Soloist, Joanne Sandbank.
Conductor, Russell Stanger.

Two Nocturnes for orchestra .... Debussy
Clouds.
Festivals.

Conductor, Charles Munch.

Harold in Italy. Symphony with viola solo, Op. 16 ..... Berlioz
Harold in the Mountains, scenes of melancholy, happiness and joy.
March of the Pilgrims singing their evening hymn.
Orgy of Brigands; recollections of the preceding scenes.

Soloist, Raymond Montoni.
Conductor, Eleazar deCarvalho.

TOMORROW AFTERNOON—8.00

Recital by E. Power Biggs, organist of Boston Symphony Orchestra.

Concerto No. 2 in B flat major .. Handel
Fantasia and Fugue in G minor .. Bach
Third Movement of Largo e Staccato in B minor after Vivaldi.
Toccata and Fugue in D minor.

TOMORROW EVENING—8.15

All-Haydn concert by members of Boston Symphony Orchestra, in theatre-concert hall.

Charles Munch, conducting

Bach at Tanglewood

'Magnificat' Climaxes Theater-Concert Hall Program, Following 'Aeolus Pacified' and Three-Piano Concerto

By VICTOR PRAHL

Bach's seldom heard secular cantata "Aeolus Pacified," performed at Tanglewood on Sunday afternoon, was a sheer delight from start to finish. Here we have the master in one of his lighter moods, depicting musically the rushing winds, rollicking laughter, the melancholy of autumn, the falling leaves, and the returning sunshine. Here we see what genius can accomplish with the colo voice and the delicate accompaniment of a solo oboe, flute or violin, not to mention the descriptive realism of the mighty winds achieved with the full chorus and orchestra. We hope that Dr. A. F. Muller (1684-1761), for whose name day this delightful work was written, appreciated its many musical subtleties.

Resident Soloists

In this performance they were beautifully realized on the part of all concerned. The soloists in residence are all developing into fine artists. Eunice Alberts' firm contralto voice sounded richer and fuller than ever, one admired anew David Lloyd's impeccable musicianship, and the virile bass voice of James Pease has never been heard to better advantage. Phyllis Curtin, a newcomer, has a lyric soprano voice under admirable control, and she sang all her airs with fine style.

After one of her solos there was an enthusiastic "bravo" from a member of the audience. If the audience in general had been a little more demonstrative in the course of the performance and punctuated the numerous solos with applause the whole cantata would have taken on more of the festive air which is an essential part of such a work. Hugh Ross has accomplished wonders with his newly organized chorus in a short time. He conducted the whole cantata with a loving and expert hand.

Irving Fine, Ralph Berkowitz and Bernard Zighera, pianists, duplicated their success of the previous evening in another of Bach's concertos for three pianos and strings, the one in D minor. Musical restraint, delicacy of style, and a happy balance of ensemble were evident throughout the piece. Especially fetching was the fugue of the last movement with its crystalline passages of bright running notes.

Stamp of Authority

The highlight of the afternoon, however, was the superb performance of the "Magnificat." What a marvelous work this is for such a concert, with its choruses and solos of moderate length, in vivid contrast of mood and content! Charles Munch infused it with his warmth and understanding, giving each number the stamp of authority, resulting in a performance that surpassed by far any previous rendition we had ever heard.

How wonderful it was to hear the chorus "Sicut Locutus Est" taken at such a deliberate tempo, and how rewarding to hear the final "Gloria Patri," usually a mad scramble for notes, taken slowly with rhythmical solidity, so the five parts could be heard clearly! Mr. Munch reveals Bach as the poet as well as the architect. Also, he brought out the best in all of the soloists, who were the same as in the cantata. The large audience sensed that they had heard something exceptional and gave the conductor and his forces a rousing ovation. It is readily evident that Charles Munch is already a favorite in his new setting.

This week end Haydn makes his debut on this series which in previous years has been devoted exclusively to Bach and Mozart. This afternoon's concert will include three of the "London" symphonies Nos. 103, 101, and 92, with Gregor Piatigorsky playing the Cello Concerto in D major.

33 Events Scheduled At Tanglewood

Thirty-three musical events are planned at Tanglewood for the ninth season of the summer school of the Boston Symphony Orchestra between Lenox and Stockbridge, Mass. Beginning Friday evening, July 6 with a symphony orchestra by the students or orchestral music, performances will be open to members of the Society of Friends of the Berkshire Music Center, whose contributions support the school.

Leonard Bernstein has cancelled plans for a summer in Mexico in order to assume Dr. Serge Koussevitzky's work as head of the department of orchestral conducting and orchestra, and to conduct Beethoven's "Missa Solemnis" on Aug. 9.

Student programs will include orchestral concerts on Friday evenings at 8:15 in the music shed; three chamber music concerts on Wednesday evenings, beginning July 18, the gift of Mrs. Elizabeth Sprague Coolidge; chamber music on Sunday mornings at 10:30; organ recitals by E. Power Biggs, organist for the Boston orchestra; and opera performances.

A few seats are available for the Bach, Haydn and Nozart week ends, when Charles Munch, Boston orchestra music director, will conduct a chamber orchestra composed of its members on three Saturday evenings and Sunday afternoons, beginning July 7. Tickets are on sale at the box office, Tanglewood and England Brothers, Pittsfield, for the concerts in the shed by the full orchestra on Thursday and Saturday evenings and Sunday afternoons beginning July 26. Details of programs and admission to all events will be mailed by application to Tanglewood, Lenox, Mass.

Music in the Berkshires-

Eight Mozart Works Scheduled For Next Week at Tanglewood

Members of the Boston Symphony Orchestra under the direction of Charles Munch will play eight works by Mozart next week end at Tanglewood, in two programs of unusual variety. With a chorus from the Berkshire Music Center, the group on Saturday evening, July 21, will present the rare Missa Brevis, K. 192. Soloists will be Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. This work will be led by Hugh Ross. In the featured work on Sunday afternoon, July 22, William Kroll will be soloist in Mozart's Violin Concerto in A major.

Saturday's concert will include the Haffner Symphony, No. 35; the Symphony in E-flat, No. 39; the Adagio and Fugue for Strings, K. 546; and the Serenade for String Orchestra, "Eine Kleine Nachtmusik," K. 525. The performance of the Missa Brevis will be the first at the Berkshire Festival concerts.

The Sunday afternoon program for July 22 consists of the Divertimento for Strings and Two Horns, K. 287; the Violin Concerto in A major, William Kroll, soloist; and the Prague Symphony, No. 38.

These programs will conclude the series of six chamber orchestra concerts in the Theater-Concert Hall. The major Berkshire Festival concerts, held in the larger Music Shed, will begin on Thursday evening, July 26, and will continue for three weeks, with concerts on Thursday and Saturday evenings and Sunday afternoons.

Mr. Munch, music director of the Boston Symphony Orchestra, who has been making his first appearances with his orchestra at Tanglewood this summer, will conduct all but two of the shed concerts. The others will be conducted by Leonard Bernstein and Eleazar de Carvalho.

Information concerning tickets should be addressed to the box office at Tanglewood, Lenox, Mass. General admission is on sale on the day of each concert at Tanglewood.

Bernstein as Soloist

Leonard Bernstein, composer, conductor, and pianist, will be the featured soloist with the Zimbler Sinfonietta at a special Berkshire concert in the concert hall at South Mountain, Pittsfield, Monday, Aug. 6 at 4 p.m. Making his only appearance of the summer season as a soloist, Mr. Bernstein is taking part in a benefit performance with the ensemble.

With all participating artists donating their services, the event is being presented in cooperation with Mrs. Elizabeth Sprague Coolidge, under whose patronage the South Mountain Concert Hall has become widely known.

Munch Conducts at Berkshire

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Berkshire Music Center's student orchestra for the first time tonight at 8:15 in Tanglewood, Lenox, Mass.

DALLAS, TEX.
TIMES HERALD
JUL 1 1951

Sunday Opening For Tanglewood

Special to The Times Herald

Tanglewood, Lenox, Mass., June 30.—The first eventful week of the 1951 Tanglewood season opens Sunday as the ninth session of the Berkshire Music Center opens, and as Charles Munch and members of the Boston Symphony Orchestra arrive [illegible] for their initial concerts, Saturday and Sunday, July 7 and 8, of music by Johann Sebastian Bach.

Leonard Bernstein, who this year assumes the late Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity Church in Boston, Massachusetts, and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

DAVENPORT, IOWA
DEMOCRAT
JUL 1 1951

THIRTY THREE STATES

. . and eleven countries are represented in the list of students for the ninth session of the Berkshire Music Center at Tanglewood, Mass. the Boston Symphony orchestra's summer school which opens Saturday July 7. More than 364 students have been accepted for six weeks of study on "an advanced level thru experience in actual music performance." This exceeds by more than 100 the enrollment in 1950. Nine musicians of various ages and interests will come from Canada, four from Israel, two each from Holland and Cuba and one each from Norway, Italy, Egypt, Brazil, Mexico and Switzerland.

BIDDEFORD, ME.
JOURNAL
JUL 2 - 1951

CONDUCTOR ARRIVES

Boston, July 2— (AP) —Charles Munch, successor to the late Serge Koussevitsky as conductor of the Boston Symphony orchestra, plans to go to Tanglewood in Lenox today to conduct Berkshire Festival concerts. He arrived yesterday from France.

Munch will dedicate three concerts in memory of Koussevitsky. The first will be Saturday, the second, July 26, and the third, August 9.

SAN JOSE, CALIF.
MERCURY HERALD
JUL 1

Annual Festival At Tanglewood Opens on July 7

Despite death of Dr. Serge Koussevitzky, the Berkshire Music Festival which he fostered at Tanglewood in Massachusetts is expected to go forward much as originally planned.

Charles Munch, who succeeded Koussevitzky when the latter retired as music director of the Boston Symphony, has cut short his European engagements and is returning this week to open the festival July 7.

Eleazar de Carvalho will lead the concert Aug. 5 as planned and Munch has invited Leonard Bernstein, a protegee of the late conductor, to direct Beethoven's "Missa Solemnis" Aug. 9 in memory of Dr. Koussevitzky.

Bernstein, once Koussevitzky's pupil and later his associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over his late teacher's work in the school, where he will be joined by Aaron Copland, well-known American composer.

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THE HARTFORD TIMES. MONDAY, JULY

Bach Music Opens Berkshire Season

JUL 9 1951

"The great leader, the great master and founder of the Berkshire Music Center," as Charles Munch termed him, was not there to open Tanglewood last weekend.

But despite Mr. Munch's pretty words and the moment of standing silence which the audience observed after the final chorus of Bach's majestic "St. Matthew Passion" had been sung in his honor, Serge Koussevitzky could have had no more fitting homage paid him than the two days of Bach that he made possible by creating Tanglewood.

* * *

AND IT IS perhaps ironic to report that while Dr. Koussevitzky's memory will remain forever enshirned in the shimmering perfection of the Boston Symphony itself, Dr. Munch's Bach is the finer expression of this great composer.

True, some of the blinding polish and finesse have been from the tonal surface of the orchestra. But if this is so, then it allows more of the true Bachian verve and spirit to pour forth from the depths below.

Of the two full, varied programs the primarily choral one on Sunday afternoon was the poorer. It included the secular cantata "Der Zufriedengestellte Aeolus" ("Aeolus Pacified") conducted by Hugh Ross, head of the choral department, and the Concerto in D Minor for Three Harpsichords and the Magnificat, both conducted by Dr. Munch.

To speak of the cantata and the Magnificat in the same paragraph is blasphemy, for while the latter is magnificent music and was magnificently performed, the secular music drama is German baroque choral writing at its most ponderous and dull.

* * *

IN BOTH WORKS, Phyllis Curtin, soprano, Eunice Alberts, contralto, and David Lloyd, tenor, were most capable soloists. The bass, James Pease, displayed a fine technique but simply has no voice.

* * *

THE TRIPLE harpsichord concerto and its companion piece, the lovely and contemplative triple concerto in C Major performed Saturday night, were both done, unfortunately but necessarily, on three pianos expertly played by Irving Fine, Ralph Berkowitz and Bernard Zighera. They are both rip-ping, harmonically complex and rewarding works, and they both received compassionate performances.

But it was Saturday evening and its four Brandenburg Concerti (Nos. 2, 3, 4 and 6) that carried Dr. Munch, the orchestra and the entire weekend to overpowering heights.

* * *

STARTING OFF with No. 3, the craggy Frenchman stopped this heart in the middle of a beat by presenting a heavy rhythmically unvaried and tonally cloudy performance of this, the gayest of them all (it does not even own an andante movement).

But by the time the Second rollicked into view, it became apparent that that first coronary palpitation, though real, was unwarranted. For here the Boston's old unfailing precision returned. The orchestra opened up, the strands of the design became clean and distinct, and Dr. Munch infused the minutest pinpoints of the tapestry with verve and joy. The incomparable Richard Burgin on the violin, George Laurent on the flute, and Ralph Gomberg on the oboe all contributed superb solo work.

* * *

ROGER VOISIN, however, performing the fantastically difficult trumpet solos on an obviously unfamiliar high-key trumpet, was excrutiatingly poor.

Strangely, the top work of the evening which deserved a celebration at least double the one the Second received did not get it at all. This was the 12-man version of the Sixth with Joseph De Pasquale and Jean Cauhape on the solo viola parts.

* * *

FOR HERE the performance was utterly big and lucid, every note cleanly and brightly polished and set like a jewel in the grand sweep of an incandescent interpretation. Mr. De Pasquade and Mr. Cauhape were simply tonal perfection itself, and Dr. Munch propelled the grand design along with a breath-taking balance of fire and grace.

After this peak, the Fourth, although glowing with the same inner spirit as the Sixth, seemed inevitably a bit anticlimacteric. Even so, its final presto movement was fiery gem, and again Mr. Burgin and Mr. Laurent were superb.

All honor and a peaceful and satisfied heart should belong to Dr. Munch. The Boston Symphony is in good hands, for who else could keep Bach joyous and glowing in spite of three double bases?—E. C.

Christian Science Monitor July 13 '51
Art—Music—Theater

ner Music Prospects

Programs for the Esplanade: Concerts in the Berkshires

Arthur Fiedler is departing for an engagement in San Francisco and the remaining concerts of the season on the Esplanade will be directed by guest conductors. The series ends on July 21.

Frederick Fennell who wields the baton tonight and Saturday is a member of the faculty at the Eastman School of Music in Rochester, N.Y. Carlos Pinfield will conduct Sunday evening.

Mr. Fiedler next week will conduct an orchestra in a concert to be broadcast from the San Francisco Opera House. This will be the first concert in a series. At the same time, Mr. Fiedler will conduct the San Francisco Art Commission concerts in the San Francisco Civic Auditorium. He will be in San Francisco until Sept. 16.

Programs starting tonight are as follows:

Tonight at 8:30 p.m.
Frederick Fennell, conducting

"Pomp and Circumstance" ..... Elgar
Overture to "Semiramide" ..... Rossini
March of the Little Lead Soldiers ..... Pierné
Finale from the Symphony in D minor ..... Franck
"Emperor" Waltzes ..... Strauss
Walk to the Paradise Garden ..... Delius
Roumanian Rhapsody No. 1 ..... Enesco

Saturday Evening, July 14, at 8:30 p.m.
Frederick Fennell conducting

Triumphal March from "Aida" ..... Verdi
Overture to "Roman Carnival" ..... Berlioz
Danse Macabre ..... Saint-Saëns
Finale from the "New World" Symphony ..... Dvořák
On the Steppes of Central Asia ..... Borodin
"Tales from the Vienna Woods" Waltzes ..... Strauss
Victor Herbert Favorites ..... Arranged by Sanford

Sunday Evening, July 15, at 8:30 p.m.
Carlos Pinfield, conducting

March, "High School Cadets" ..... Sousa
Overture to "Poet and Peasant" ..... Suppé
Valse Triste ..... Sibelius
Three Dances from "Nell Gwyn" ..... German
Suite from the Ballet, "Sylvia" ..... Delibes
Kamennoi Ostrow (Rêve Angélique) ..... Rubinstein
George M. Cohan Medley...arr. by Bodge
Give My Regards to Broadway—Mary's a Grand Old Name—Nelly Kelly, I Love You—You're a Grand Old Flag—You Remind Me of My Mother—Harrigan—Yankee Doodle Dandy.
Yankee Doodle Went to Town ..... Gould

* * *

Munch to Conduct Tonight

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the student orchestra of the Berkshire Music Center at Tanglewood for the first time this evening at 8:15. The concert, the second in the weekly series of performances by the student orchestra at Tanglewood, will present a program of French music. Mr. Munch will conduct two nocturnes by Debussy, "Clouds" and "Festivals."

Eleazar de Carvalho, who is on the faculty at the Music Center, will also conduct tonight. He will lead the orchestra and a student soloist in three movements from Berlioz' symphony, "Harold in Italy." Raymond Montoni will be soloist in the viola part.

On the program will be Ravel's Five Children's Pieces, "Ma mère l'Oye," Piero Bellugi conducting; and Chausson's Poems for Violin and Orchestra, with Jeanne Sandbank, soloist, and Russell Stanger, conductor.

The Friday evening concerts are perhaps the most popular of the student performances. The audience is composed of members of the Friends of the Berkshire Music Center, whose voluntary contributions help support the work of the summer school for young musicians founded in 1940 by Dr. Koussevitzky.

The office of the Friends is located at the entrance to Tanglewood, and membership at each event is limited only by seating capacity.

In the festival concert Saturday afternoon Mr. Munch will conduct the Haydn Symphony in G major; the same composer's Symphonie Concertante for violin, cello, oboe, and bassoon; the "London" Symphony, and the Haydn Piano Concerto in D major. The Sunday afternoon program, also of Haydn works, will include the Violoncello Concerto with Gregor Piatigorsky as soloist, and the "Drum Roll," "Clock," and "Oxford" symphonies.

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NORTH ADAMS, MASS. TRANSCRIPT
JUL 2 - 1951

Laud Koussevitzky As Music Center Opens at Tanglewood

The Berkshire Music center will carry on, not without Dr. Serge Koussevitzky, the late founder-director, but because of him. Rev. Dr. Theodore P. Ferris, a trustee of the Boston Symphony orchestra, told 280 students at the opening of the center at Tanglewood yesterday.

Celebrities who were on hand for the opening of the summer school of music included music educators from several countries. The school will be directed by Leonard Bernstein of Boston, a protege of the late Dr. Koussevitzky, and a faculty board.

Tanglewood's ninth season was opened with a student concert in the concert theater hall, with attendance by invitation.

Charles Munch, who succeeded Dr. Koussevitzky as conductor of the Boston Symphony, arrived in Boston by plane from France Saturday and went to Tanglewood today to prepare for the orchestra's Tanglewood concerts which begin next Saturday. He will direct the first of three concerts in memory of Koussevitzky, the first on Saturday and the others July 26 and August 9.

"I hope to carry on in the same spirit as Dr. Koussevitzky," he said.

...share starring roles in "Francis Goes to the Races," Strand comedy starting Tuesday at 5 p. m.

Brilliant Piatigorsky Outshines Festal Haydn

By CARL E. LINDSTROM

Lenox, Mass. — Judging modern presentations of musical classics has always posed more than a problem or two.

In the first place they weren't written for our idea of a concert hall. Secondly, some of the instruments, especially the keyboard family, are greatly changed. Most important of all, art works which were composed for the culturally elect are today enjoyed by the masses. All the differences are refreshing and progressive. Then there is the matter of style, of which more later.

Tanglewood even further complicates the problem. The beauty of the place is so powerful an attraction that you wonder just where music fits into the equation.

* * *

FOR INSTANCE, two all-Haydn programs filled the theater-concert hall Saturday evening and Sunday afternoon. That means 1,200 people, each time, heard Charles Munch conduct a suitably reduced Boston Symphony Orchestra under ideal conditions. But more than twice that many more bivouacked on the lawns outside and beyond, paying good money for the privilege. You wonder what they heard. Obviously, they heard only vestigial outlines of Haydn. But that is Tanglewood for you, and a music critic's place is inside.

A girl student—it is the student contingent which gives vitality and an eager tension to the place—sat conning a pocket score as Munch played the "G" Major Symphony." One felt like saying: Put away the book. This man plays the notes right onto the page.

* * *

IN CONTRAST with conductors who turn notes into tones, handling the raw material with great freedom and plasticity, Munch produces a beautifully etched copper-plate design. One is tempted to say, before your eyes because he leaves you with visual rather than aural images. That is good, for with most people, the eye is more receptive than the ear.

But verbal reductions of music are always dangerous and I do not want to leave the impression that Munch is a score reader. Far from it. He is a sensitive and fastidious artist. He is utterly lacking in the loosely-defined and popular quality known as showmanship, but you feel that he is above it. Certainly it was not missed by his weekend audiences, for he drew thumping, typically Tanglewood ovations.

* * *

MUNCH has given the Boston Orchestra new freedom. Always at razor-edge precision and superlatively regimented, it has been articulate by sections and choirs. Instruments were playing rather than men. I feel now that there is a warmth and humanity that did not previously exist.

For elegance and speaking quality, Richard Burgin's tone in the concertino of the "Sinfonie Concertante Op. 84" were so different from any of his previous concert master's solos that you felt you had never heard him play the violin before. Same goes for Samuel Mayes' cello, Ralph Gomberg's oboe and Raymond Allard's bassoon.

But similar refinements are to be noted over the entire ensemble. The "D Major London Symphony" had a wonderful heartiness and esprit. The G Major, which is almost a theme-piece with the Bostonians, has lost nothing under the new baton. Incidentally, Munch knows how to play slowly and keep the music buoyant. That is the kind of texture he is producing.

* * *

AS TO STYLE. Everything was proceeding with a sort of festal decorum, until mid-concert Sunday when Gregor Piatigorsky showed up with the "D Major Cello Concerto." Virtuosity was on stage, initially, with the cadenza of the first movement, which up to that time had been sentimental and cloudy with not a few pitch faults. From that point on to the end Piatigorsky decked out his music with all the theatricalism of 20th century concert hall style This bought on a whooping demonstration. It was un-Haydnesque, but they loved it. It was unlike Seymour Lipkin's sparkling Saturday night performance of the "Piano Concerto in D," which they liked a great deal.

Of course, Haydn never heard of a festival and it may be questioned just how clamorous you can get and still be authentic.

JULY 18, 1951

Bernstein Will Lead Tanglewood Program Friday

Tanglewood, July 17—Leonard Bernstein, conductor who is heading the orchestra and orchestral conducting department at the Berkshire Music Center, will lead the student orchestra Friday evening in the music shed at Tanglewood in Shostakovitch's Fifth Symphony.

The second half of an all-Russian program, it will be preceded by three numbers to be led by students of conducting. Bernardo Federowski of Rio de Janeiro, Brazil, will conduct Moussorgsky's "Prelude to 'Khovanstchina' ". Tchaikovsky's "Concerto for Violin in D major will be conducted by Robert Mandell, with Armin Steiner playing the solo. Lorin Maazel will take the baton for Stravinsky's "Symphonie de Psaumes" for orchestra with chorus. The chorus will be prepared by Alfred Nash Patterson.

The chamber music group, directed by William Kroll, will give a concert Sunday morning at 10.30, playing Brahms' Quintet in B minor for clarinet and string quartet; Aaron Copland's Vitebsk (Study on a Jewish Theme) for violin, violincello and piano; and Debussy's Quartet in G Minor.

Both performances are open to Friends of the Berkshire Music Center. Information will be mailed on request to Tanglewood, Lenox.

14—The Berkshire Evening Eagle, Thursday, July 19, 1951

The Lively Arts

By MILTON R. BASS

PAWTUCKET, R. I.
JUL TIMES 2 1951

Memorial Concert Listed For Maestro

BOSTON (UP)—Charles Munch, conductor of the Boston Symphony Orchestra, arrived here from a European vacation cut short by the death of Dr. Serge Koussevitzky and announced plans for two memorial concerts for his predecessor.

The concerts will be played during the Berkshire music festival at Tanglewood in Lenox, Munch said as he arrived here by plane yesterday.

Leonard Bernstein, one of Koussevitzky's most brilliant proteges, will conduct the orchestra in a third memorial Aug. 9.

TV set within comparative reach of the common borrower, along comes color broadcasting. Only the bars will be able to afford conversion at first and everybody will soon be out of the homes and back in the bars to goggle at the new wonder.

Now a fellow from Chicago informs me that this theatre televising of the fights is undermining all the good work of the Kefauver committee. Fight fans are not only coming to cheer on their favorites; they are coming to bet on them. One place looked like Bank Nite at the Monte Carlo casino during the Murphy-LaMotta fight and theatre managers are worrying themselves sick over it. How are you going to collect a house percentage in the balcony?

* * *

Charles Munch gave such a piercing shush noise while asking his orchestra for *pianissimo* Sunday that the lady behind me stopped talking to her friend and listened to the music. The man is a musical genuis.

* * *

[195]

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 5 - 1951

00 U.N. Visitors Coming Here Next Month

One hundred United Nations visitors—almost double the number who spent a week end here last summer—are expected to arrive in Pittsfield next month, to be quartered in local homes.

The secretariat workers will come Friday evening, Aug. 3, and remain with their Berkshire hosts till Sunday, attending two Tanglewood concerts as guests of the Boston Symphony Orchestra.

The Rotary Club, which was named by the Workshop for World Understanding to sponsor this year's visit, is preparing lists of volunteer hosts. Twenty have been secured thus far, including both Rotary members and non-Rotarians, and have promised accommodations for approximately 40 of the U.N. guests.

Hosts for the remaining 60 must still be found. Anyone interested in taking one or more of the visitors for the week end may call John T. Parsons, James E. Stevens or Gerald Gardner, who are in charge of arrangements for the Rotary Club.

By scheduling different hosts and different visitors this year, it is hoped to broaden the contact between the United Nations workers and Berkshire residents. The secretariat employees are being selected in New York by the U.N. Volunteer Services.

Judd, Rosenfeld, Kaplan, Spalding Forum Speakers

LENOX—Speakers at the forum to be held Monday night in Sedgwick Hall for the students and friends of the Berkshire Music Center were announced today.

The group, who will discuss the question: "What Are the Economic and Artistic Prospects for Our American Symphony Orchestras?" will include George E. Judd, manager of the Boston Symphony Orchestra; Judge Jacob Kaplan, a trustee of the BSO; Jay C. Rosenfeld, music critic of The Eagle; and Albert Spalding of Great Barrington, noted violinist. Howard Hanmet, who is on the faculty of the Berkshire Music Center, will be the moderator.

The forum, another in the series of Monday evening events at Sedgwick Hall, will start at 8.15.

150 Writers To Arrive Tonight To Visit Resorts, Tanglewood

One hundred fifty fashion writers from 35 states and Canada, who have spent the past week in New York City previewing fall fashions, will lunch at Tanglewood tomorrow and hear the all-Haydn concert by members of the Boston Symphony Orchestra, Charles Munch conducting. Many of them are women's page or radio editors.

Coming from as far as California, Florida and Toronto, and as near as Albany, they represent leading American newspapers, such as the Chicago Sun Times, the Minneapolis Star, the Montreal Gazette, the Post-Intelligencer of Seattle, Wash., and papers in Dallas, Houston and San Antonio, Texas, Knoxville, Nashville and Chatanooga, Tenn., Spokane and Seattle, Wash. The state having the largest representation is Ohio, with 10; the city, Hartford, Conn., with five.

Arriving in two busses at 12.30, they will be presented by the management of the Berkshire Music Center with box lunches, which they will eat in picnic fashion on the grounds. Before the concert they will go on a guided tour of the estate, and will be given an opportunity to meet, if they wish, and to interview music students from the communities they represent. A photographer will take pictures to use in connection with coverage of the trip.

For background material they have received a copy of the illustrated booklet on Tanglewood. They will take home with them, the gift of RCA Victor, an album of the Haydn Symphony No. 104 "London," the closing number of tomorrow's program ,recorded by the Boston Symphony Orchestra at Tanglewood, the late Serge Koussevitzky conducting.

The group wil arrive at the Lenox railroad station tonight at 7.30 and will be transported in cars, horses and wagons to Eastover where a fashion show will be held.

The New Haven Railroad will have two of its travel department representatives on hand for the week end. The fashion writers will stay at the Red Lion Inn and tomorrow will be shown Berkshire hotels, inns and resort centers.

Also here representing the New Haven Railroad will be Dwight W. Norris, assistant publicity director; R. D. Johnson, passenger representative; and Edward D. Coakley, formerly of Pittsfield, passenger sales representative.

Haydn Concert Series Opens At Tanglewood This Week End

With a sell-out days in advance for the second week-end of Berkshire Festival concerts, Charles Munch will conduct the Boston Symphony Orchestra in the Haydn series tonight and tomorrow afternoon for an audience that promises to be larger than that of the opening Bach programs.

Under the direction of Gregor Piatigorsky, director of the chamber music department, and William Kroll, his associate, students of the Berkshire Music Center will give the following concert tomorrow morning with a program that will include a Sextet by Martinu, dedicated to Mrs. Elizabeth Sprague Coolidge.

Quartet in E flat major ..... Schumann
Ralph Einstein, piano; Teruko Akagi, violin; Raymond Montoni, viola; Moshe Amitay, violoncello.

Quintet in G minor ..... Mozart
Jeanne Sandbank and Regina Doshay, violin; Maxine Johnson and Neil Shafer, viola; Dorothy Lundgren, violoncello.

Sextet ..... Martinu
(To Elizabeth Sprague Coolidge.)
Betty Barney, Gaylord Browne, violins; Maxine Johnson and Rudy Blitzer, viola; Robert Sayre and Leonard Feldman, violoncello.

The composers will hold their second forum tomorrow evening with the following works, performed by their fellow-students:

Sonatina for Winds .... F. James Brown
Robert Parris, piano.

Sonata in F sharp minor .. Darius Thieme
Adagio Molto for violin and piano, Noel Sarrand
Donald Caldwell, violin.
F. James Brown, piano.

Piano pieces ..... Robert Pitton
Joyce Paull, piano.

Second Trio for Strings (1950) (Lament for Joseph) ..... Robert Parris
Bernard Muller, violin; Raymond Montoni, viola; Moshe Amitay, violoncello.

Madrigal for Chorus (From, We Were Very Young, by A. A. Milne). Raymond Wilding White
Alfred Nash Patterson, conductor.

General admission to the Festival concerts is on sale at the box office.

Student programs are opened to Friends of the Berkshire Music Center, to which voluntary contributions for the support of the school may be made at the Friends office at Tanglewood. The grounds will be open at 6 tonight and 12 tomorrow for concertgoers, who are welcome to picnic or buy meals or snacks at the cafeteria.

Obituary

New Lebanon Echo July 10

Busy Season On At Tanglewood

At least one musical event, and sometimes three, is scheduled for nearly every day of the coming week at Tanglewood, summer home of the Boston Symphony Orchestra. On Wednesday evening a chamber music concert by the New Music String Quartet, through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, will be heard.

The concert will be the first of a series of three on succeeding Wednesday evenings open to Friends of the Berkshire Music Center and by invitation to friends of Mrs. Coolidge, who has made possible a similar series each season since 1946.

Eleazar deCarvalho, Brazilian conductor will conduct the student orchestra in its second concert of the season Friday evening (July 13). Sunday morning the students will play chamber music and hold a "composers' forum" in the evening.

The two Festival concerts by members of the Boston Symphony Orchestra Saturday night and Sunday afternoon, will be devoted to the music of Haydn. Saturday night's program will include the Symphonie Concertante for violin, cello, oboe and bassoon, the "London" and B major symphonies and the Piano Concerto in D major, with Seymour Lipkin, piano soloist. Gregor Piatigorsky will play the cello part in the Violoncello Concerto Sunday, when the program will include the "Drum Roll", "Clock" and "Oxford" Symphonies.

The first opera program, to be given under Boris Goldovsky next Tuesday evening, will be Mozart's "The Impresario", Stravinsky's "Mavra" and Martinu's "Comedy on the Bridge", all having their first Tanglewood performance.

The Berkshire Trio, whose chamber music performance met Wednesday evening, is one of the series of three, sponsored by the Coolidge Foundation, will feature early French music. The program was chosen to celebrate the founding of Paris 2000 years ago.

Evening performances start at 8:15, afternoon at 3. Voluntary contributions to the Music Center, which constitutes membership in the Friends society, are received at the Tanglewood office. Information will be mailed on request.

Music Notes

Original band music will be played by the Goldman Band in tonight's Guggenheim Memorial Concert at 8:30 in Central Park. The program includes two little known Beethoven works, an Ecossaise and a Polonaise, and works of Mennin, Cowell, Persichetti, Goldman, Bennett and others.

Jazz concerts will be given at 8:30 tonight at the Central Plaza, 111 Second Ave., and the Stuyvesant Casino, 140 Second Ave.

Leonard Bernstein will conduct the Berkshire Music Center's student orchestra in Shostakovitch's fifth symphony tonight at Tanglewood, Lenox, Mass. Student conductors will direct the rest of the program, which is devoted to Russian music.

Tribune July 20

Tanglewood

Tomorrow Night at 8.30

Program of Russian music by Berkshire Music Center Orchestra, Leonard Bernstein and students conducting in Shed. Open to Friends of the Berkshire Music Center.

an additional $100. Eagle July 18

Tanglewood

Tonight at 8.15

Chamber music concert by Berkshire Trio, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Open to Friends of the Berkshire Music Center and guests of Mrs. Coolidge by invitation. Artists: Sylvia Marlowe, harpsichord; Alfred Zighera, viola da gamba; George Laurent, flute.

Mr. and Mrs. Francis Klein of St. Louis have left after a five-day visit to observe the Berkshire Festival and the Music Center. Mr. Klein is music critic for the St. Louis Globe-Democrat.

JUL 16 1951

CONGRATULATIONS for Raymond Montoni, young Hartford Symphony and Hartt School of Music violist, are extended by Eleazhar De Carvalho, noted Brazilian conductor, at Tanglewood in Lenox, Mass., for his performance of the viola solos in Berlioz' symphonic work "Harold in Italy." Mr. Montoni, a full scholarship student at the Berkshire Music Center, performed the work under De Carvalho's direction Friday evening with the advanced student orchestra.

Munch To Direct Students In Concert Tomorrow Night

TANGLEWOOD — Charles Munch, music director of the Boston Symphony Orchestra and conductor of the Berkshire Festival, will lead the student orchestra of the Berkshire Music Center at Tanglewood tomorrow evening in two Debussy nocturnes, "Clouds" and "Fetes." Eleagor deCarvalho, Brazilian conductor, will take the baton for the second half of the program, when three movements of Berlioz's "Harold in Italy" symphony will be played.

Other numbers on the program of French music will be Ravel's "Ma Mere l'Oye," Piero Bellugi, student from Florence, Italy, conducting, and Chausson's poeme for violin and orchestra, with Jeanne Sandbank of Boston as soloist and Russell Stanger of Westboro on the podium. Raymond Montoni, student from Bridgeport, Conn. will play the viola solo in the Berlioz.

Mr. deCarvalho, one of three guest conductors who have appeared at Tanglewood, is a teacher of conducting at the school. He will take the podium for the Aug. 5 concert of the Berkshire Festival.

The concert will be open to members of the Society of Friends of the Berkshire Music Center, whose voluntary contributions made at the Tanglewood office for membership, support the school.

MIDDLETOWN, CONN. PRESS

JUL - 3 1951

PLAN MEMORIAL CONCERTS

BOSTON, July 3.—(UP)—Charles Munch, conductor of the Boston Symphony Orchestra, arrived home from a European vacation cut short by the death of Dr. Serge Koussevitzky and announced plans for two memorial concerts for his predecessor.

The concerts will be played during the Berkshire music festival at Tanglewood in Lenox, Munch said as he arrived here by plane Sunday. They will include the last chorus of the St. Matthew passion and the funeral music of Mozart.

WINSTED, CONN. CITIZEN

JUL 6 - 1951

Conducts Concerts for Predecessor

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Bernstein To Conduct Students

Shed Concert Open to Friends Of Music Center

TANGLEWOOD—Leonard Bernstein will conduct the student orchestra of the Berkshire Music Center in the Shostakovitch fifth symphony Friday evening at 8.15 in the Music Shed. Conductors for the first half of the program of Russian music will be Bernardo Federowski of Rio de Janeiro, Robert Mandell of the Bronx, and Lorin Maazel of Pittsburgh, Pa., all students in the conducting class.

Mr. Federowski will lead his colleagues in Moussorgsky's prelude to "Knovanstchina," Tchaikovsky's concerto for violin in D major, with Armin Steiner of Los Angeles as soloist; and Stravinsky's "Symphonie de Psaumes" for orchestra with chorus. The chorus will be prepared by Alfred Nash Patterson.

A former student at Tanglewood, Mr. Patterson is organist of the Advent Church in Boston, where he is conductor of the Pro Music Chorus and the Apollo Club.

The concert will be open to the Friends of the Berkshire Music Center.

[196]

Week-End Soloists at Festival Score Hit With Large Audience

Piatigorsky's 'Thrilling' Performance Highlights Series—Crowd of 7600 Turns Out for Haydn Program at Tanglewood

By JAY C. ROSENFELD

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JOURNAL-COURIER
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Mr. Goldovsky is assisted by Miss Sarah Caldwell for music and stage direction; Jan Meyerowitz, Paul Ulanowsky and Felix Wolfes, repertoire; G. Philippe deRosier, scenic design Leo VanWitsen, costume design and make-up, and Robert Collington Ackart, technical direction.

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NEW HAVEN, CONN.
REGISTER
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RICHARD V. HAPPEL.

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GAZETTE & POST
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GAZETTE & POST
JUL 6 - 51

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INDIANAPOLIS, IND.
STAR

JUL 1 - 1951

Berkshire Festival To Continue

New York (UP)

DESPITE the death of Dr. Serge Koussevitzky, the Berkshire Music Festival which he fostered at Tanglewood in Massachusetts is expected to go forward much as originally planned.

Charles Muench, who succeeded Dr. Koussevitzky when the latter retired as music director of the Boston Symphony, has cut short his European engagements and is returning to open the festival July 7.

ELEAZAR DE CARVALHO will lead the concert on Aug. 5 as planned and Muench has invited Leonard Bernstein to conduct Beethoven's Missa Solemnis Aug. 9 in memory of Dr. Koussevitzky.

Bernstein, once Dr. Koussevitzky's pupil and later his associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. Aaron Copland will join him at the school.

THE PHILADELPHIA Orchestra is being urged to visit Europe this summer for concerts to be conducted by Eugene Ormandy, its leader. Bordeaux, Paris and Helsinki are mentioned for appearances if the tour materializes. Harl McDonald, manager of the orchestra, has pointed out, however, that a European tour can be undertaken only if the entire costs are guaranteed by booking agents abroad.

AN AMBITIOUS SEASON has been planned by the New Orleans Opera Association for next fall. It will open Oct. 11 with "La Traviata," featuring Della Rigal, Robert Merrill and Brian Sullivan.

Other performances will be: Oct. 25, 26, 27—"Fledermaus"—Regina Resnik, Lois Hunt, Sullivan, Thomas Hayward, John Brownlee, Clifford Hasvourt. Nov. 29 and Dec. 1—"Tosca"—Dorothy Kirsten, David Poleri. March 20, 22—"Mignon"—Blanche Thebom, Marilyn Cotlow, Leopold Simoneau. April 3, 5—"Rigoletto"—Leonard Warren, Patrice Munsel, Eugene Conley. April 17, 19—"Manon"—Bidu Savao, Anton Dermota, Martial Singher. May 1, 3—"Marriage of Figaro"—Frances Yeend, Adelaide Bishop, Frances Bible, James Pease, Walter Cassel.

AMERICA WILL contribute 500,000 marks to support the Festival of the Arts in Berlin July 6 to 30. It will include perfomances by the leading orchestras, opera and theatrical companies of Europe and is expected to be the chief musical event of the year.

YOUR BOX AT THE OPERA
WTIC - HARTFORD
SUNDAY, JULY 15, 1951
1:30 - 2:00 PM

8.

SMITH: Tschaikowsky's opera, THE QUEEN OF SPADES, is one of my favorites - especially the aria sung by LISA which begins..IT IS NEAR MIDNIGHT. LISA waits to meet her lover, HERMANN, but she is filled with misgivings - wondering whether she's been dazzled by the prospect of a great love, and whether she could be deceived by this man. A brand new recording of this aria has already found its place among my favorites - for it's sung by none other than LJUBA WELLITCH. This is is!

MUSIC: PIQUE DAME - Es geht auf mitternacht (4:47)

SMITH: TSCHAIKOWSY'S PIQUE DAME, THE QUEEN OF SPADES, is one of the operas they're giving this summer at TANGLEWOOD. I shall be there and very glad to hear again this wonderful music. Well, that's the first edition of MY FAVORITE RECORDINGS -- if you like, we'll have others.

This is ROBERT B. SMITH saying Good Afternoon!

THEME: IN FULL - FADE AND HOLD UNDER ANNOUNCER TO END:

Eagle July 17

Things are certainly relative. Every time we see a picture of six-foot-three Gregor Piatigorsky we can't figure out whether that's a cello he's holding or a violin . . . Judging from post-tournament comment . . .

Eagle July 20

The Weather

Temperature 8.30 AM	58	Sun rises at	5.38
Temperature 12 noon	64	Sun sets at	8.25
High 24 hours, at 1 PM,	66	New moon	
Low 24 hours, 5.30 AM,	52	Full moon	Aug. 2
Range year ago	61-48	Lamps lighted	Aug. 16
Precipitation 24 hours,	1.20		8.55

OHIO STATE NEWS
COLUMBUS, OHIO

JUL 7 - 1951

Girl Wins Music Scholarship

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Ross explained that a special scholarship was created so Miss Robbs could go to Tanglewood She is "quite extraordinady", the director said.

Tanglewood is an art center near Pittsfield, Mass.

WORCESTER, MASS.
TELEGRAM

JUL 8 - 1951

Koussevitzky Honored At Berkshire Festival

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Charles Munch, successor to the founder of the Berkshire Music Center, was given an enthusiastic reception by the crowd of 3600 as he conducted the "Passion According to St. Matthew," as a tribute to Dr. Koussevitzky.

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[198]

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The performance will open with the Symphony in D major ("Haffner"), named for a Salzburg merchant who commissioned Mozart to write a serenade to celebrate his daughter's marriage. This serenade was the basis of the symphony that the composer wrote five months later for a concert to be given in Vienna.

The second number will be the Missa Brevis in F major, which Hugh Ross, director of choral work at the Berkshire Music Center, will conduct with the Festival chorus; Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. Miss Spector is a student in the opera department who is at Tanglewood this season for the first time. She has sung with the New York City Opera, the New England Opera Theatre and in concert.

Omitting, because of its length, "Eine Kleine Nachmusik," which was originally scheduled for the second half of the program, Mr. Munch will conduct the adagio and fugue for string orchestra and the Symphony in E-flat major. The latter was one of three symphonies composed in a single summer, the others being the G minor and "Jupiter," and probably not performed in his life-time.

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INDIANAPOLIS, IND.
STAR

JUL 1 - 1951

Berkshire Festival To Continue

New York (UP)

DESPITE the death of Dr. Serge Koussevitzky, the Berkshire Music Festival which he fostered at Tanglewood in Massachusetts is expected to go forward much as originally planned.

Charles Muench, who succeeded Dr. Koussevitzky when the latter retired as music director of the Boston Symphony, has cut short his European engagements and is returning to open the festival July 7.

ELEAZAR DE CARVALHO will lead the concert on Aug. 5 as planned and Muench has invited Leonard Bernstein to conduct Beethoven's Missa Solemnis Aug. 9 in memory of Dr. Koussevitzky.

Bernstein, once Dr. Koussevitzky's pupil and later his associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. Aaron Copland will join him at the school.

THE PHILADELPHIA Orchestra is being urged to visit Europe this summer for concerts to be conducted by Eugene Ormandy, its leader. Bordeaux, Paris and Helsinki are mentioned for appearances if the tour materializes. Harl McDonald, manager of the orchestra, has pointed out, however, that a European tour can be undertaken only if the entire costs are guaranteed by booking agents abroad.

AN AMBITIOUS SEASON has been planned by the New Orleans Opera Association for next fall. It will open Oct. 11 with "La Traviata," featuring Della Rigal, Robert Merrill and Brian Sullivan.

Other performances will be: Oct. 25, 26, 27—"Fledermaus"—Regina Resnik, Lois Hunt, Sullivan, Thomas Hayward, John Brownlee, Clifford Hasvourt. Nov. 29 and Dec. 1—"Tosca"—Dorothy Kirsten, David Poleri. March 20, 22—"Mignon"—Blanche Thebom, Marilyn Cotlow, Leopold Simoneau. April 3, 5—"Rigoletto"—Leonard Warren, Patrice Munsel, Eugene Conley. April 17, 19—"Manon"—Bidu Sayao, Anton Dermota, Martial Singher. May 1, 3—"Marriage of Figaro"—Frances Yeend, Adelaide Bishop, Frances Bible, James Pease, Walter Cassel.

AMERICA WILL contribute 500,000 marks to support the Festival of the Arts in Berlin July 6 to 30. It will include perfomances by the leading orchestras, opera and theatrical companies of Europe and is expected to be the chief musical event of the year.

YOUR BOX AT THE OPERA
WTIC - HARTFORD
SUNDAY, JULY 15, 1951
1:30 - 2:00 PM

4.

SMITH: Tschaikowsky's opera, THE QUEEN OF SPADES, is one of my favorites - especially the aria sung by LISA which begins..IT IS NEAR MIDNIGHT. LISA waits to meet her lover, HERMANN, but she is filled with misgivings - wondering whether she's been dazzled by the prospect of a great love, and whether she could be deceived by this man. A brand new recording of this aria has already found its place among my favorites - for it's sung by none other than LJUBA WELLITCH. This is is!

MUSIC: PIQUE DAME - Es geht auf mitternacht (4:47)

SMITH: TSCHAIKOWSY'S PIQUE DAME, THE QUEEN OF SPADES, is one of the operas they're giving this summer at TANGLEWOOD. I shall be there and very glad to hear again this wonderful music. Well, that's the first edition of MY FAVORITE RECORDINGS -- if you like, we'll have others.

This is ROBERT H. SMITH saying Good Afternoon!

THEME: IN FULL - FADE AND HOLD UNDER ANNOUNCER TO END:

Eagle July 17

... supposed to be an unusual club ...

Things are certainly relative. Every time we see a picture of six-foot-three Gregor Piatigorsky we can't figure out whether that's a cello he's holding or a violin . . . Judging from post-tournament comment, Zsuzsa Gabor ...

Eagle July 20

The Weather

Temperature 8.30 AM	72
Temperature 12 noon	84
High 24 hours, at 1 PM.	86
Low 24 hours, 5.30 AM.	68
Range year ago	61-82
Precipitation 24 hours,	1.20
Sun rises at	5.20
Sun sets at	7.35
New moon	Aug. 3
Full moon	Aug. 18
Lamps lighted	8.35

OHIO STATE NEWS
COLUMBUS, OHIO

JUL 7 - 1951

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Tanglewood Creates New Music Department

Blau

Augustus D. Zanzig, left, who heads the new department of music at the Berkshire Music Center, goes over plans for his course with Ralph Berkowitz, dean of the school at Tanglewood.

Augustus Zanzig, Harvard Lecturer, Explains Purpose

TANGLEWOOD—A new department has been created at the Berkshire Music Center this season. Called the department of music for the music educator, it is headed by Augustus D. Zanzig, director of music in the public schools of Brookline and lecturer of music education at Harvard. Its purpose is "to make the wide range of musical experience at Tanglewood available to teachers, so that they may return to their jobs with renewed zest and pass on their knowledge and experience to the young people in their classes."

"We believe," Mr. Zanzig said in discussing his work, "that there is no essential difference between the music at Tanglewood and that taught in the schools, only a difference in degree. There is plenty of good music written by the masters and contemporary composers that is suitable to interest students of elementary and high school age, and even in kindergarten. Young children can be taught to take delight in good rhythm and phrasing and lovely tone quality in simple folk songs, for example. There is no other art or craft in which the unskilled person can come so near being an artist. What constitutes musicianship and how to develop it to be vital and practical is brought out in the seminar meetings, which are limited to 15 students."

Everyone in the music educators' course sings in the Festival chorus and many in the small choir. Some play in the symphonic or opera orchestras, or chamber music, and some are auditors in orchestral or choral conducting. They study harmonic analysis and solfege. Some are professional musicians. The majority are teachers of music in public or private schools, or give private lessons.

"We like to feel," Mr. Zanzig said, "that we are contributing indirectly, through their teachers, to the increased delight and musical growth of young people all over the country. They are urged to look for talent among their pupils."

A graduate of Columbia University, Mr. Zanzig has taken graduate courses in pedagogy at Teachers' College there. He taught secondary piano (to music students of voice or other instrument for whom a knowledge of piano is essential) at the Institute of Pedagogy under Walter Damrosch. He became so interested in the subject of music education that he gave up a career as an artist to teach it. While at Harvard, at the request of the National Recreation Association, for which he was for 16 years director of music, he made a study of amateur music in American life, with funds from the Rockefeller Foundation. A book, "Music in American Life" was a result. He lectured at Tanglewood in 1940.

One of the aims of the course is to make it possible for young music teachers to become familiar with a great deal of contemporary music, especially with that of American composers, and especially such music as can be played and studied by high school and secondary school groups.

Distinguished List

At Tanglewood there is opportunity not only to discuss contemporary works, but to talk with the composers who are teaching composition for six weeks on the grounds. This season they include Luigi Dallapiccola from Italy, Aaron Copland, Leonard Bernstein and Irving Fine, as well as others who attend the Festival concerts. The composers' forums, on Sunday evenings, open also to Friends of the Berkshire Music Center, give opportunity to hear the works of their fellow students. Off to a good start, it is expected that as it becomes known, the department will grow until it becomes an effective influence on the teaching and appreciation of music throughout the country.

MONTREAL, CANADA
GAZETTE
JUL 7 - 1951

Berkshire Festival List Features Three Programs of Chamber Music

Tanglewood, Lenox, Mass., July 6. — The Berkshire Music Centre announces three concerts of chamber music through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The New Music String Quartet will open the series on Wednesday, to be followed on succeeding Wednesday evenings at 8.15 by the Berkshire Trio on July 18 and the Trio Moyse July 25.

The New Quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violoncello; and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C major by Beethoven.

The Berkshire Trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (Rameau).

The Moyse Trio, whose players are Marcel Moyse, flute; his son, Louis, piano and flute; and his daughter-in-law, Blanche Honegger-Moyse, violin and viola, have selected Trio-sonate en sol majeur (Bach); Duo pour 2 flutes (Haendel); Trio en ut (Haydn-Moyse); Musique en trio (Andre Thiriet); Trois Interludes (Ibert); Trois Petites Pieces en trio (Arthur Honegger); La Chanson pour 2 flutes et violon (Marcel Gennaro); Serenade pour 2 flutes et viola (Louis Moyse) and Trio-Sonate (Martinu).

The concerts will be open to students, friends of the Berkshire Music Centre and the interested public, as have other chamber music programs given through the generosity of Mrs. Coolidge and the Foundation each summer since 1946.

NEW YORK, N. Y.
VILLAGER
JUL 12 1951

Miss Barbara Harris, Bedford Street, is at Tanglewood studying with the Opera Department of the Berkshire Music Festival.

Opera

Boisterous Audience Fills Hall For Three Operatic Comedies

By JAY C. ROSENFELD

TANGLEWOOD — Three one-act operatic comedies presented last night by Department IV under the direction of Boris Goldovsky of the Berkshire Music Center, attracted an audience larger than could be accommodated within the Theatre-Concert Hall. All three are light and gay and un-intellectual in plot. The singing was brilliant in many cases; the costumes, scenery and lighting were bright, luminous and radiant. It altogether was a joyous frolic.

The entire productions had been developed from scratch since the beginning of the school season only, earlier this very month and for that reason alone should be considered an herculean task. There was no indication, however, that haste or speed, or lack of time, in any way affected the results. The singers, while all youthful, included many who have had much training already at Tanglewood and in other experiences so that it would not be fair to consider that the expert operatic staff of the school started with their vocal material in the same state as the lumber and paints of their stage sets. That does not in any way lessen the degree of their accomplishments and success.

Mozart's "Impresario" has to do with the rivalry of a couple of prima donnas vying for the lead in a new production. Mr. Goldovsky explained in his inimitable graphic way before each opera its essential character and plot.

The Madame Herz of Eloise Stoughton and the Mademoiselle Silberklang of Jacqueline Bazinet were merrily aided by Raymond Smolover's impresario. The jollity of Mozart's music played by an orchestra selected from the student body of the Center was played under Goldovsky's direction with verve and sparkle.

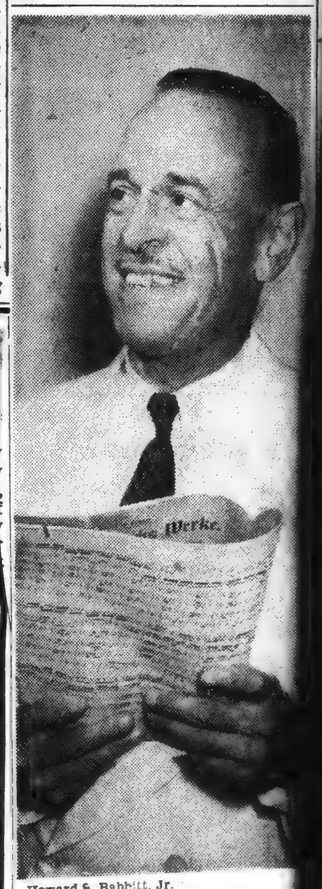
Stravinsky's "Mavra" is a frothy item concocted on what must be stage comic situation No. 1, i.e., for the heroine to disguise her lover in female apparel. The subsequent appearance of trouser legs beneath skirts and the surprise by the young lady's mother at finding the "cook" shaving are certainly enough to indicate the type of wit of the plot. Stravinsky wasn't trying to fool anyone with his music, least of all himself. It is definitely tongue in cheek and the orchestration in the pit was often in the style of "Tubby, the tuba," or its equivalent. The voices were delightful. The vocal line was difficult but Phyllis Curtin as the young lady and Gene Cox as the hussar aided by Eunice Alberts as the mother and Sara Hoff as the neighbor sang with scimitar-sharp style and spirit.

Martinu's "Comedy on the Bridge" was slightly more pretentious and called for a cast double in numbers of those preceding which in each case required only a quartet. Martinu wrote this, Goldovsky explained, in 1935, (before his one-year service on the Center faculty) and it was originally intended for the radio. The nature of its plot, however, was so applicable to our present-day futile bickerings that it was "revived" only last year. Very hastily it concerns the marooning on a bridge of a company of people going about their ordinary business while crossing the frontier between two hostile countries. The names of James Pease as the brewer and of David Lloyd as the schoolmaster will indicate the calibre of the vocalists. Their colleagues were Georgiana Bannister as Josephine, Mac Morgan as the fisherman, Edith Evans as the brewer's wife, Lawrence Avery as Colonel Ladinski, and in most amusing roles, James Joyce as the enemy sentry and Ernest Eames as the friendly one.

This Martinu opera was staged and conducted by Sarah Caldwell. In the enthusiastic response following each opera the principals in the preparation and production of the evening's offerings were called to the stage to share with the actors the effusive and happy applause of the boisterous audience.

JULY 20, 1951

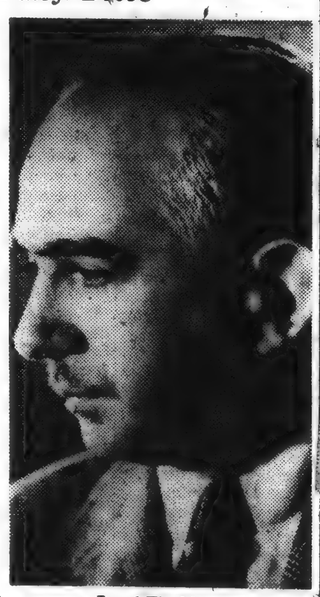
Cape Cod



Howard S Babbitt, Jr.

William Kroll, soloist in Mozart's Violin Concerto in A major Sunday afternoon at Tanglewood.

BSO Musicians To Play for Palsy Drive



Josef Zimbler

The Zimbler Sinfonietta, 17 members of the Boston Symphony Orchestra under the direction of Josef Zimbler, will present a special concert at the concert hall on South Mountain on Aug. 6 at 4 PM for the benefit of the United Cerebral Palsy Associations of Massachusetts.

In co-operation with Mrs. Elizabeth Sprague Coolidge and the South Mountain Association, the Zimbler Ensemble will appear with a soloist to be announced at a later date. All participating artists and individuals will donate their talents.

Eagle
July 12

[199]

HARTFORD, CONN.
TIMES
JUL 26 1951

Guests at Tanglewood

Tanglewood, Lenox, Mass.—Ambassador of France Henri Bonnet with Madame Bonnet will be guests this evening at the opening of the Berkshire Festival, in the music shed at Tanglewood, when Charles Munch of France will conduct the first of nine concerts by the Boston Symphony Orchestra. M. and Mme. Bonnet are returning to Washington from Detroit where the ambassador spoke Tuesday at the 250th anniversary of the founding of the city of Cadillac.

New Haven Menus Feature Tanglewood

The summer menus on the dining cars of the New Haven Railroad are carrying a full-page promotion, including a lengthy article and three pictures, on Tanglewood. Charles E. Williams, general passenger traffic manager, and former agent for the Berkshire line, arranged for the promotion "to boost our ever-popular Berkshires."

NEW HAVEN, CONN.
REGISTER
JUL 27 1951

Berkshire Music Begins With Koussevitzky Honor

Lenox, Mass., July 27—(AP)—Instead of the customary applause some 6,000 persons stood reverently silent last night when Charles Munch, Boston Symphony Orchestra conductor, concluded his first piece at opening of the Berkshire Musical Festival.

The piece was Mozart's Masonic funeral music, played in honor of the late Serge Koussevitzky.

It was the 77th anniversary of Koussevitzky's birth and the first time he missed the opening of the concerts at Tanglewood's shed since it became a center of music 13 seasons ago.

Berkshire Trio To Give Coolidge Concert

Preparing for their concert tomorrow night at Tanglewood are these members of the Berkshire Trio, left to right, Georges Laurent, Silvia Marlow and Alfred Zighera.

Harpsichordist To Perform With Two BSO Members

TANGLEWOOD—Two members of the Boston Symphony Orchestra and a harpsichordist famous throughout the United States and Europe form the Berkshire Trio, who will play at Tanglewood tomorrow evening at 8.15 through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

The trio will play the sonata in G by Antonio Lotti; sonata in F by Benedetto Marcello; sonata in C by Handel; sonata a trois by J. M. Leclair and troisieme concert by M. P. Rameau. Miss Julia Marlowe will play a harpsichord solo, Les Fastes de la grande et ancienne Menestrandise by Couperin, in celebration of the festival now going on in Paris to commemorate the 2000th anniversary of the founding of Paris.

Miss Marlowe, wife of Leonide Berman, the painter, has come from Easton's Point, near Newport, R.I., where she is practicing between performances. She has brought her harpsichord, a French instrument with a double keyboard, with her.

An ex-pupil of Nadia Boulanger and Wanda Landowska, she appeared at Tanglewood with the Boston Society of Ancient Instruments several seasons ago. She has made many appearances with famous orchestras and chamber music groups, and in solo, and broadcast over the radio in the United States, France and England. She is recording, among many other works, the complete list of Haydn sonatas and Handel and Bach works for harpsichord and flute.

Alfred Zighera, who will play the viola da gamba in the trio, is a member of the Tanglewood faculty. Before joining the Boston Orchestra he played the cello in the Paris orchestra of the late Serge Koussevitzky. He has won first prize at the Paris Conservatory and a croix de guerre with two citations.

George Laurent, flutist, the third member, is also on the faculty at Tanglewood. A graduate at the age of 18 from the Paris Conservatory with first prize, he came to the Boston Orchestra in 1921.

The trio has played together since 1946 in New York, Boston and other cities.

The concert will be open to Friends of the Berkshire Music Center and to guests of Mrs. Coolidge by invitation.

SALEM, MASS. NEWS
JUL 11 1951

TANGLEWOOD CONCERTS

Tanglewood, Lenox, July 11 — A week-end of music by the symphonic master, Haydn, is scheduled for Tanglewood Saturday and Sunday.

Members of the Boston Symphony orchestra, under the direction of Charles Munch, will present this second of three series of concerts in the theater-concert hall Saturday at 8.15 and Sunday at 3 o'clock.

Saturday evening's concert will present Seymour Lipkin as soloist in Haydn's "D major piano concerto," and the "Symphonic concertante," for violin, cello, oboe and bassoon. Also on the program will be the "G major symphony" (No. 88) and the "London symphony" (No. 104).

Sunday afternoon's concert consists of Haydn's "Violoncello concerto," Gregor Piatigorsky as soloist, and the "Clock" (No. 101), "Drum roll" (No. 103), and "Oxford" (No. 92) symphonies.

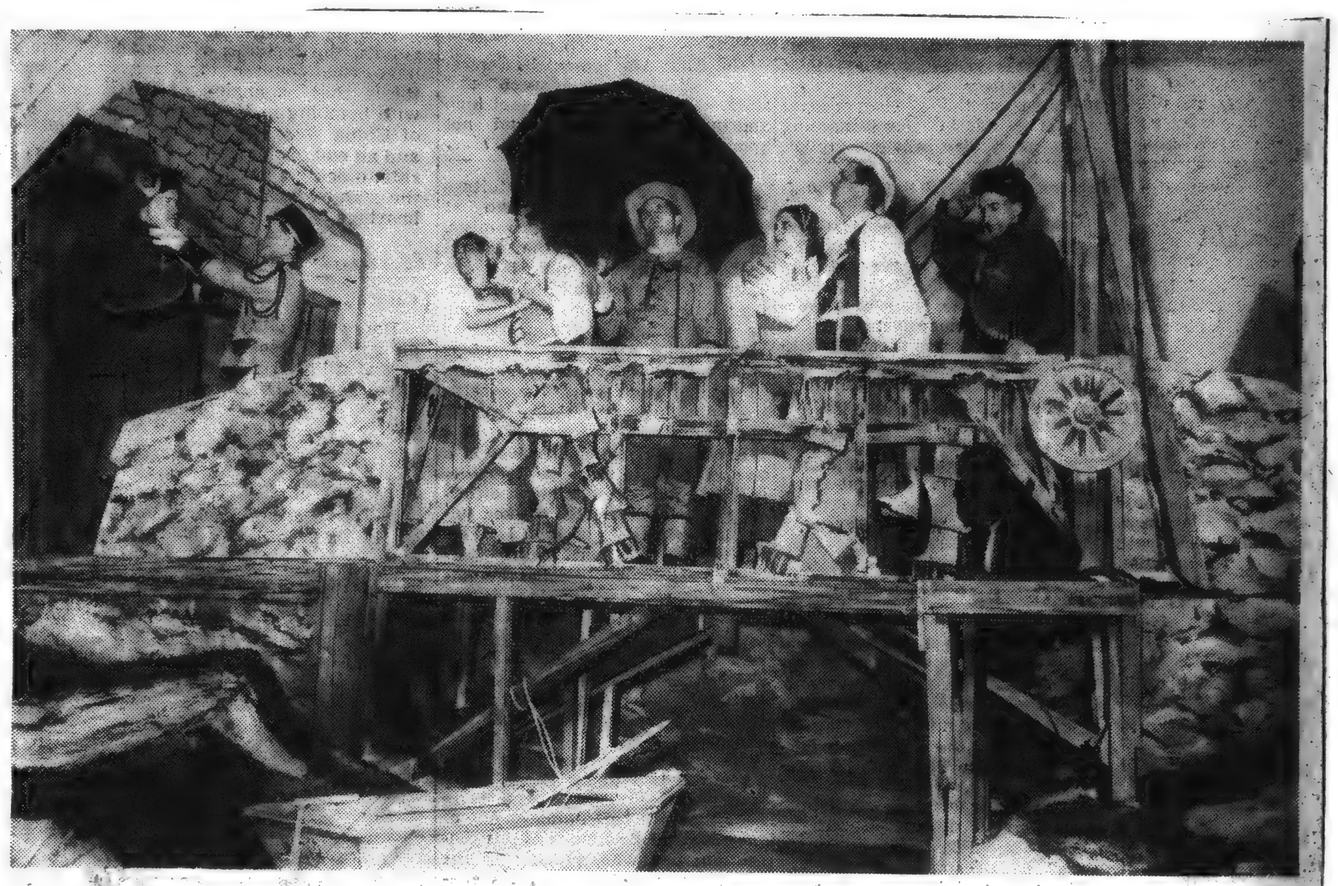
This summer is the first season in which the concerts preceding the major portion of the Berkshire festival have included a series of all-Haydn programs.

NORTH ADAMS, MASS. TRANSCRIPT
JUL 12 1951

Elisabeth Schumann To Give Recitals

Recitals by Elisabeth Schumann, noted as a singer of lieder, will be given at the Berkshire Playhouse in Stockbridge on the afternoons of Aug. 2 and 3, it was announced today by William Miles, Playhouse director.

Mr. Miles said Miss Schumann had been engaged for the two lieder recitals in accordance with the Playhouse policy of presenting a special musical attraction during the Berkshire Symphonic festival season at Tanglewood. Reservations are now being accepted for the two recitals.



TANGLEWOOD OPERA: The opera season will open at Tanglewood tonight at 8.15 for Friends of the Berkshire Music Center. Here at dress rehearsal is the cast which will perform Martinau's one-act comic opera, "The Bridge," one of a series of three one-act operas on tonight's program. Left to right, are James Joyce, Lawrence Avery, Georgianna Bannister, Mac Morgan, David Lloyd, Edith Evans, James Pease and Ernest Eames. Pinatto

Eagle July 17

NORTHAMPTON, MASS. GAZETTE
JUL 11 1951

Haydn Numbers This Week End At Tanglewood

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This summer is the first season in which the concerts preceding the major portion of the Berkshire Festival have included a series of all-Haydn programs. The notion of chamber orchestra concerts here was first utilized in the wartime year, 1943, with a four-concert Mozart series. The next year six such concerts were presented, each program being divided between works by Bach and Mozart. The 1950 season at Tanglewood was the first in which a third series of such chamber orchestra week ends was added. Before his death this June, Serge Koussevitzky asked that a Haydn series be added this season, and Charles Munch, music director of the Boston Symphony orchestra, decided to carry out the idea. Last week's series of concerts, accordingly, consisted of Bach's music, next week's will be a Mozart series, this week, Haydn's masterpieces will be heard at Tanglewood.

[200]

BOSTON, MASS. HERALD
JUL 16 1951

100 Fashion Editors Join 3800 At Tanglewood Haydn Concert

LENOX, July 15 (AP)—Some 100 fashion editors, representing newspapers from as far as California, Florida and Toronto, had a chance today to see what music lovers are wearing this season at Tanglewood, the site of the Berkshire Music Festival.

With 1200 concert-goers filling every available seat in the theater concert hall during the afternoon all-Haydn program by the Boston Symphony Orchestra, the overflow crowd of 2600 listened from the well groomed lawns surrounding the music hall.

It was an ideal day for a concert. The cloudless blue sky and hot sun forced most of the listeners outside of the concert hall to find shady spots beneath the tall pines and maples.

Scores of others, however, stretched out on blankets, or sat in beach chairs and camp stools to absorb the sun.

Brilliant colors dotted the lawns as the majority of the owmen displayed a variety of summer dresses, mostly backless and sleeveless.

Tanglewood officials have discouraged women from wearing shorts and halters to afternoon concert.

Today's crowd failed to produce even one that wasn't dressed to suit the management.

Today's gathering of 3800 and last night's crowd brought the week end total to 7600, an increase of 1200 over the previous week end.

N.Y. Staats Zeitung u. Herold
July 17

AUS DER MUSIKWELT

Von FRED LOW

Haydn-Programm beim Berkshire Musikfest

(Sonderbericht für die "New Yorker Staats-Zeitung und Herold")

LENOX, 15. Juli. Charles Munch dirigierte ein Kammerorchester der Boston Symphonie Samstag abend und Sonntag nachmittags im Theatersaal in Tanglewood, das Programm war Joseph Haydn gewidmet. Seymour Lipkin spielte das Klavierkonzert D-Dur, das letzte der drei Klavierkonzerte Haydns, für "Clavicembalo oder Fortepiano" geschrieben. Einfache Melodien beherrschen den ersten und zweiten Satz, das Soloinstrument tritt niemals wesentlich hervor, es musiziert mit dem Kammerorchester. Im Poco Adagio wird das Thema des Klaviers von der Geige eingeleitet und erst im Schlußsatz "Rondo all' Ungherese" sind brillante Passagen und "Bravura"figuren dem Pianoforte zugedacht. Seymour Lipkin spielte das Werk unter Verzicht auf jede willkürliche Interpretation mit vorbildlicher Einfachheit und Transparenz. Er bringt das Klavier im Poco Adagio zum Singen und läßt die graziösen Themen des Rondo rhythmisch und dynamisch reizvoll erscheinen. Solist und Orchester ergänzen sich, jede Nuance wird stilgetreu gebracht. Vorher dirigierte Charles Munch die Symphonie G-Dur Nr. 88 (1787), ein Kammermusikwerk im schönsten Sinne des Wortes. Der Dirigent betont die Akzente niemals dramatisch, er läßt das Orchester musizieren, die Themen sind klar hervorgehoben. Im Menuett versteht Charles Munch das Rusticale zu betonen, das "Allegro con spirito" war bezaubernd gespielt. — Die Symphonie Concertante in B-Dur für Oboe, Fagott, Geige und Cello stammt aus dem Jahre 1792 und wurde in London im gleichen Jahr erstaufgeführt. Josef Haydn hat das Werk für die Solisten des Salomon Orchesters geschrieben, er folgte dem Concerto Grosso Stil läßt abwechselnd die zwei Gruppen spielen, wobei die vier Soloinstrumente sich oft zu einem Quartett vereinigen.

Die Solisten des Boston Symphonie Orchesters brachten das Werk klangschön zur Wirkung, Ralph Gomberg (Oboe) und Raymond Allard (Fagott) ragten aus dem Ensemble hervor, Richard Burgin (Geige) und Samuel Mayes (Cello) ergänzten das Soloquartett. Den Beschluß des Samstagkonzertes bildete die hervorragende Wiedergabe der D-Dur Symphonie No. 104 (London). Im Programm des Sonntagkonzertes waren die Symphonien No. 103, 101 und 92 sowie das Cellokonzert (Solist Gregor Piatigorsky). Die Veranstaltungen waren ausgezeichnet besucht, mehr als 7000 Personen wohnten den beiden Konzerten bei. Trotzdem ist die Frage aufzuwerfen, ob die Programmgestaltung nicht besser nach anderen Richtlinien aufzubauen wäre. Die erste Serie der Tanglewood Konzerte bringt drei Komponisten, Bach, Haydn und Mozart, jedem von diesen drei Musikern sind je zwei Konzerte gewidmet. Für den Großteil der Hörer wird das Programm einer Veranstaltung ausschließlich von Werken eines Komponisten ermüdend.

Am Samstag nachm. brachte E. Power Biggs Orgelwerke von Händel und Bach in der großen Konzerthalle zum Vortrag. Händels Konzert No. 2 in B-Dur eröffnete das Programm, die Phantasie und Fuge G-Moll sowie die Toccata und Fuge in D-Moll von Bach und Largos e spiccato aus dem D- Moll Konzert (Vivaldi ergänzten das Programm. Kammermusikkonzerte und Veranstaltungen der "Friends of the Music Center" fanden abwechselnd statt. Die Anziehungskraft der Berkshire Festwochen hat seit dem Vorjahr noch zugenommen, das Interesse konzentriert sich nun auf die kommenden Mozart Konzerte und die in Aussicht genommenen Opernvorstellungen (Pique Dame und Ariadne auf Naxos sowie drei Einakter Martinus, Stravinskys und Mozarts).

Monitor July 17

Art—Music—Theater **7

Music in Berkshires

Munch With Haydn Program On Second Festival Week End

By Paul Giuliani

Tanglewood, Lenox, Mass.

Music of Joseph Haydn occupied the attention of music lovers here at Tanglewood for the second week-end pair of concerts in the Theater-Concert Hall by members of the Boston Symphony Orchestra under the direction of Charles Munch.

On Saturday evening the audience heard two of the great symphonies by the eighteenth-century master—No. 88 in G Major and No. 104 in D Major ("London"). Also on the program was the Piano Concerto in D major with Seymour Lipkin of the Music Center faculty as soloist and the Sinfonie Concertante with Richard Burgin, violin, Samuel Mayes, cello, Ralph Gomberg, oboe, and Raymond Allard, bassoon, in the solo group.

The sparkle, wit, and delightfully varied humor of these longtime favorites crowded Mr. Munch's interpretations; the minuets of both symphonies rang with a boisterous rustic gaiety in more than usual quickened tempi.

In the Largo movement of the G Major the singing quality was emphasized by a decidedly relaxed conception of the tempo. Aliveness and brilliance characterized the first and last movements of both symphonies, and the occasional ragged tutti passages in the opening movements gave way to precise clarity in both final movements.

As a whole, the great "London" Symphony was a most satisfying performance from a technical as well as musical viewpoint.

Mr. Lipkin's performance of the D major Concerto was clean and entirely pianistic. After momentary indecisions of correct tempo, especially in the first and last movements, there emerged a steadiness of ensemble between piano and orchestra which gave the music a vivifying pulse, a most important factor in these passages of merriment and abandon.

Mr. Lipkin's many scale passages were clean and pearly, executed with crispness and control. The Un Poco Adagio movement was played musically with the phrasing in good taste. The instruments never overshadowed the light pianistic texture and the over-all performance delighted the audience.

Haydn's Sinfonie Concertante, as performed by Mr. Munch and his musicians, could scarcely have had a better interpretation. The four soloists displayed amazing virtuosity with beauty and clarity of tone.

At the end of the first movement the violin, oboe, bassoon, and cello were allowed their first solo display in the spot normally given to the cadenza. After a delightful interchange of melodic by-play the movement comes to a close.

It was not until the third and final movement, however, that a real opportunity was given by Haydn to the solo instruments for any extensive virtuosic demonstration. Each of the men played with clarity, brilliance, and beauty, especially Mr. Mayes on the cello and Mr. Allard on the bassoon. Mr. Mayes' accurate intonation and purity of tone during passages of great velocity were arresting; Mr. Allard's rapid and difficult scale passages emerged cleanly.

For the second concert, played on Sunday afternoon, Mr. Munch and the orchestra opened and closed the program with two more of Haydn's well-known symphonies—No. 103 ("The Drum Roll") and No. 101 ("The Clock").

The main event of the afternoon proved to be a performance of the D major Concerto for Violoncello by Gregor Piatigorsky, head of the Chamber Music Department at the Berkshire Music Center.

In the playing of the opening "Drum Roll" Symphony the audience was treated to that type of near perfection which players of a major orchestra with an eminent conductor sometimes achieve.

One of the greatest symphonic conceptions of Haydn, this symphony derives its name from an ominous, muffled drum roll at the opening and toward the end of the first movement. Each of the four sections was given a masterly treatment in near flawless execution. The contemplative tenderness of the slow movement, the blustering minuet with its ingratiating trio and the spirited finale alive with rippling merriment, were communicated to the audience.

Mr. Piatigorsky followed on a similarly high level with a truly magnificent performance of the three-movement cello concerto. This composition is sometimes attributed to Haydn's cellist, Anton Kraft, who was an amateur composer as well as a great cellist.

It certainly does not seem unreasonable to suppose that at least the unbelievably complicated cadenza passages, especially at the end of the first movement, might be conceived by a virtuoso on the instrument. Intricate figures at every compass of the instrument, including harmonics in double as well as single stopping, require a phenomenal technical facility such as was displayed by Mr. Piatigorsky.

Nor was his amazing virtuosity lacking in musical and artistic significance. His slow movement was full of tender musical meaning; his tone was rich and vibrant at all points on the instrument. His phrasing was clean and the artistic proportion of his dynamics released the music from any sense of ostentation.

THE NEWS-R

Boston Symphony To Open Concert Series July 26

Following the series of Berkshire Festival programs in the theatre-concert hall at Tanglewood this weekend, Charles Munch will open series A of the nine concerts by the entire Boston Symphony Orchestra next Thursday evening, July 26 in the music shed. Meantime performances will be given daily by students at the Berkshire Music Center for members of its Friends' Society.

This Saturday evening, July 21, Mr. Munch will conduct members of the Boston Orchestra in Mozart's "Haffner" Symphony, the Adagio and Fugue for Strings and Symphony in E-flat, while Hugh Ross will take the baton for the "Missa Brevis" with the Festival chorus and Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. Sunday afternoon Mr. Munch will conclude the Mozart series with the Divertimento for Strings and Two Horns, the "Prague" Symphony and the Violin Concerto in A major, with William Kroll as soloist.

The concert in the shed next Thursday will open with Mozart's Funeral Music, in memory of the late Serge Koussevitzky, to be followed by Schumann's Fourth Symphony and the Fantastic Symphony by Berlioz. For the latter Mr. Munch commissioned a special set of bells to be cast in France, instead of using the tubular chimes that ordinarily represent church bells. The second program in the shed Saturday evening will include Weber's Overture in "Oberon", Prokofieff's Sixth Symphony and Brahms' Second Piano Concerto, with Claudio Arrau, soloist. Series A will close Sunday afternoon with Samuel Barber's Overture, "The School for Scandal", Aaron Copland's "Quiet City", Schubert's Fourth Symphony and Cesar Franck's Symphony in D minor.

This Friday evening, July 20, Leonard Bernstein, conductor, who heads the school's orchestra department, will conduct the second half of the concert by the student's orchestra and students of conducting will occupy the podium for the first half. Students of chamber music will present programs each Sunday morning at 10:30 and E. Power Biggs, Boston Orchestra organist, will give a recital every Saturday at 3. There will be a composers' forum Sunday evening at 8:15 and Friday afternoon, July 27, at 4:30.

BALTIMORE, MD.
NEWS-POST
JUL 5 - 1951

bachelors.

Billy Bachelor Will Conduct At Berkshire Festival

Due to the unexpected and deeply lamented death of Dr. Serge Koussevitsky, Charles Munch, his successor as conductor of the Boston Symphony, has cancelled a number of his European engagements, and returned to take over a number of Dr. Koussevitsky's commitments for the Berkshire Music Festival.

The ninth session of the Festival is opening this week, and Dr. Koussevitsky was to conduct members of the Boston Symphony in three pairs of concerts with programs by Bach, Mozart and Haydn, on July 7-8; 14-15; 21-22, Mr. Munch being expected to take over these responsibilities.

Dr. Koussevitsky though experienced abroad in the operatic field, had expected to make his debut in this country as a conductor of opera, on July 30, when Tchaikowsky's opera "Pique Dame," will be given two performances by the opera department of the Berkshire Music Center.

There will be nine concerts in the Shed, beginning July 26, with Dr. Koussevitsky's young Brazilian protege, Eleazer de Carvalho, as one of the conductors. The Festival will continue until August 12.

The school's faculty includes: Leonard Bernstein, Burgin, Lipkin, Shanet, Piatigorsky, Kroll, Hugh Ross, Goldovsky, Aaron Copland, and Luigi Dall-apiccola, who is coming to this country for the first time. Students from Baltimore include Barbara and Elizabeth Blaustein, among the group of 400.

H. A. F. P.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 13 1951

Haydn's Music On 2 Programs

The music of the classical master, Joseph Haydn, will be presented for the first time in the preliminary series of Berkshire Music Festival programs in the Theater-Concert Hall at Tanglewood at 8:15 p. m. tomorrow and 3 p. m. Sunday, the second week-end of the festival.

Charles Munch, new director of the Boston Symphony Orchestra, is carrying out as closely as possible the programs planned by the festival's late director, Dr. Serge Koussevitzky. The Saturday all-Haydn program will feature Seymour Lipkin as the soloist in the Piano Concerto in D major. There will be two symphonies, the G major, No. 88, and the "London," No. 104, and also the Symphonie Concertante for Violin, Cello, Oboe and Bassoon.

Sunday Gregor Piatigorsky will be the soloist in Haydn's Violincello Concerto, while the symphonies will be the "Clock," No. 101; the "Drum Roll, No. 103, and the "Oxford, No. 92.

MONTREAL, CANADA
GAZETTE
JUL 14 1951

Haydn Works Are on the Program For Tanglewood This Week-end

Tanglewood, Lenox, Mass., —A week-end of music by the symphonic master, Haydn, is scheduled for Tanglewood today and tomorrow. Members of the Boston Symphony Orchestra under the direction of Charles Munch will present this second of three series of concerts in the Theatre-Concert Hall today at 8.15 p.m. and Sunday at 3.00 p.m.

This evening's concert will present Seymour Lipkin as soloist in Haydn's D Major Piano Concerto, and the Symphonie Concertante, for violin, cello, oboe and bassoon. Also on the program will be the G Major Symphony (No. 88) and the London Symphony (No. 104).

Tomorrow afternoon's concert consists of Haydn's Violincello Concerto, Gregor Piatigorsky as soloist; and the Clock (No. 101), Drum Roll (No. 103), and Oxford (No. 92) Symphonies.

This summer is the first season in which the concerts preceding the major portion of the Berkshire Festival have included a series of all-Haydn programs. The notion of chamber orchestra concerts here was first utilized in the wartime year, 1943, with a four-concert Mozart series. The next year six such concerts were presented, each program being divided between works by Bach and Mozart.

The 1950 season at Tanglewood was the first in which a third series of such chamber orchestra week-ends was added. Before, his death this June, Serge Koussevitzky asked that a Haydn series be added this season, and Charles Munch, music director of the Boston Symphony Orchestra, decided to carry out the idea. Last week's series of concerts, accordingly, consisted of Bach's music, next week's will be a Mozart series, and this week, Haydn's masterpieces will be heard at Tanglewood.

SPRINGFIELD, MASS.
MORNING UNION
13 1951

Munch Will Lead Student Orchestra In Concert Tonight

Lenox, July 12—Charles Munch, music director of the Boston Symphony Orchestra and conductor of the Berkshire Festival, will lead the student orchestra of the Berkshire Music Center at Tanglewood Friday night at 8:15 in two Debussy Nocturnes, "Clouds" and "Feasts." Eleazar de Carvalho, Brazilian conductor, will take the baton for the second half of the program, when three movements of Berlioz' "Harold in Italy" symphony will be played.

Other numbers on the program of French music will be Ravel's "Ma Mere l'Oye," Piero Bellugi, student from Florence, Italy, conducting and Chausson's Poeme for Violin and Orchestra, with Jeanne Sandbank of Boston as soloist and Russell Stanger of Westboro on the podium. Raymond Montoni, student from Bridgeport, will play the viola solo in the Berlioz.

Mr. deCarvalho, one of three guest conductors who have appeared at Tanglewood, is one of the teachers of conducting at the school. He will take the podium for the Aug. 5 concert at the Berkshire Festival.

The concert will be open to the members of the Society of Friends of the Berkshire Music Center, whose voluntary contributions are made to the Tanglewood office for membership support of the school.

[201]

Music Panel Opposes Government Subsidies

LENOX—An agreement was reached last night by four panel speakers connected with the world of classical music that large-scale subsidy by federal, state or municipal governments would be unhealthy for the nation's musicians and symphony orchestras.

'Throttling' Seen

Speaking at a weekly series of forum discussions at Sedgwick Hall here, George E. Judd, manager of the Boston Symphony Orchestra; Jay C. Rosenfeld, music critic of The Eagle; Judge Jacob Kaplan, a trustee of the BSO; and Albert Spalding, well-known violinist, each in turn stated that subsidy of symphony orchestras and musicians would throttle the development of music in general.

Only exception was taken by Mr. Rosenfeld who said some form of subsidy was necessary for the survival of musical organizations in smaller communities. He suggested that necessary funds for small city orchestras might come through educational institutions. "Music," he declared, "is as much a part of education as the three R's."

As a trustee and vice-president of the BSO, Judge Kaplan said he was very familiar with the problems of adequate compensation for symphony orchestra personnel. And while he was strongly against any form of controlled subsidy, he suggested that the exemption of orchestras as charitable institutions from admission and income taxes might prove an answer to the trouble. "I will go along this far, but no farther," he added.

These were a few of the ideas which came out in a brisk discussion of "What Are the Economic and Artistic Prospects for Our American Symphony Orchestras?" attended by a crowd of more than 400, largely made up of music students, teachers and orchestra personnel from near-by Tanglewood.

Shortages Cited

Possible answers to the question were first given from the managerial standpoint by Mr. Judd who listed a series of shortages currently existing among symphony orchestras. These were shortages of trained musicians, conductors, managers, directing board personnel and, most important, a shortage of money.

New music played by new musicians is needed to satisfy the public, he said. Members of boards of directors should be self-perpetuating and present managers should themselves name their successors, he added. Scarcity of operating funds is never permanent, Mr. Judd stated, and if orchestras maintain their high degree of quality, financial deficits will not be held against them.

That symphony orchestras have survived in the past is a good indication of their future prospects, the BSO manager said. "Their life expectancy is considerably longer than most other forms of entertainment," he concluded.

Attacking the problem from the small-town viewpoint, Mr. Rosenfeld said smaller symphony orchestras are not permitted by their public to perform poorly. He said if this rule was adopted by larger groups there would be no apprehension about the future. Many musicians, Mr. Rosenfeld said, are concerned because they make less money than persons employed at non-skilled labor. This, he added, breeds disloyalty among symphony personnel and creates a need for some form of municipal subsidy.

Discussing the question as a musician, Mr. Spalding, a resident of Great Barrington, declared that confusion exists in a musical world of great possibilities although the situation represents a challenge to the nation's youth. Young musicians, he said, are confronted by a world of monopolies—monopolies created by the musicians and the public. He termed newspaper critics usurpers and warned the young musicians in the audience not to be swayed by what they read. "Major decisions," he exclaimed, "should rest in your own mind. Those who choose a life of music, choose a rich life."

YONKERS, N. Y.
HERALD STATESMAN
JUL 25 1951

Berkshire Festival To Begin Tomorrow

LENOX, Mass. — The Berkshire Festival in the music shed at Tanglewood begins this weekend with three of the nine concerts by the entire Boston Symphony Orchestra under the baton of Charles Munch, its music director.

Tomorrow night Mr. Munch will conduct Mozart's Funeral Music, in memory of his predecessor, the late Serge Koussevitzky.

Saturday evening Claudio Arrau will play the solo in Brahms' Second Piano Concerto. Sunday afternoon the orchestra will play.

Other programs will be held on Thursday, Aug. 2, and Saturday, Aug. 4.

Flouffe

FORUM SPEAKERS: These four men made up the panel for the forum held last night at Sedgwick Hall, Lenox, where they discussed the economic and artistic prospects in America for symphony orchestras. They are, left to right, Jay C. Rosenfeld, music critic of The Eagle; George E. Judd, manager of the Boston Symphony Orchestra; Judge Jacob Kaplan, BSO trustee, and Albert Spalding of Great Barrington, noted concert violinist.

ADELE ADDISON

Union July 21

ADELE ADDISON WILL SING OVER NBC NETWORK

Nationwide Broadcast Adds New Laurels to Rising Local Soprano

Adele Addison, Springfield soprano, will reach new heights of distinction Sunday evening at 8.30 when she will sing over a nationwide hookup as the soloist on the United States Steel Hour with the NBC Symphony Orchestra. Antal Dorati, world famous orchestra leader who conducted the Minneapolis Symphony Orchestra last year, will conduct Sunday evening.

Leaves Today

Miss Addison, who is spending what free time she has from concert engagements at her home at 115 Tenth St. here, said yesterday that she will leave early this morning by train for New York City. She is to have a conference with Mr. Dorati today and will rehearse the selections which she is to sing, "Depuis Le Jour" from the opera "Louise" by Charpentier and "Staendchen" by Strauss.

On Aug. 9 Miss Addison will appear with the Boston Symphony Orchestra at the Berkshire Music Festival at Tanglewood and on Aug. 11 she will sing over WGN on a program pre-

Continued On Page 7

Music

Mrs. Coolidge Shares Spotlight With Chamber Music Artists

By JAY C. ROSENFELD

TANGLEWOOD—The second of the three Wednesday evening chamber music concerts being presented at the Berkshire Music Center by Mrs. Coolidge and the Elizabeth Sprague Coolidge Foundation in the Library of Congress was played last night by the Berkshire Trio, of which Georges Laurent is flute, Alfred Zighera viola da gamba, and Sylvia Marlowe, harpsichord.

Their program was chosen from the composers of the era when their type of instruments was in current use: The Italians Lotti and Marcello, the German Handel and the French Leclair, Couperin and Rameau. While last night's artists made their music perfectly adequate in relation to the size of the Theatre Concert Hall, it is obviously reminiscent of its proper era by reason of the instruments and the musical material. The latter is delightfully quaint and charming but for the first two-thirds of the program proceeded without variation from largo to allegro and largo to allegro.

Mr. Laurent played a modern flute while Zighera used a genuine example of the predecessor of the violoncello and Miss Marlowe a modern reproduction of the pianoforte's counterpart. The ensemble and the tonal unity was a pleasure all the evening, each artist's individual tone being substantial in its particular genre. The tone carried amply to all parts of the hall although there is always the impression when these ancient instruments are played that the artists should wear the costumes and wigs of the day and play in the grand salon of an ancient castle.

Mr. Laurent's sonata of Marcello was played with excellent variety of tone and grace. Mr. Zighera's breadth of phrasing added immeasurably to his Handel sonata. Miss Marlowe's solo suite of Couperin was the most rewarding music of the evening, "Les Fastes de la Grande and Ancienne Menestrandise" consisted of five divisions of distinctive character which Miss Marlowe delineated and made vividly descriptive with the greatest success. This was the only offering of the evening which departed from absolute music and made possible a pictorial role and Miss Marlowe made the most of it. One momentarily forgot the brilliance of her execution while enjoying the ostentatious scenes she was conjuring up.

A delighted large audience gave them a cordial response and, at the end, joined the artists in according Mrs. Coolidge, who had been seated in the first row, genuine homage and tribute. The final concert of this series will be a program next Wednesday evening by the Trio Moyse.

SAUGERTIES, N. Y.
DAILY POST
JUL 12 1951

All-Haydn Program At Tanglewood

Lenox, Mass., July 12 — A weekend of music by the symphonic master, Haydn, is scheduled for Tanglewood Saturday and Sunday. Members of the Boston Symphony Orchestra under the direction of Charles Munch will present this second of three series of concerts in the Theater-Concert Hall, Saturday at 8:15 and Sunday at 3:00 o'clock.

Saturday evening's concert will present Seymour Lipkin as soloist in Haydn's D major Piano Concerto, and the Symphonie Concertante, for violin, cello, oboe, and bassoon. Also on the program will be the G major Symphony (No. 88) and the London Symphony (No. 104).

Sunday afternoon's concert consists of Haydn's Violoncello Concerto, Gregor Piatigorsky as soloist; and the "Clock" (No. 101), "Drum Roll" (No. 103), and "Oxford" (No. 92) Symphonies.

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Adele Addison

Continued From Page 1

sented by the Chicago Theater of the Air. Miss Addison will fly to Chicago immediately following her appearance at Tanglewood.

"That will be a quick jump," she said "as I have to be in Chicago several hours before my radio appearance for a rehearsal."

Little Time for Hobbies

Miss Addison says that she is finding "very little time" this summer to give to her hobbies which are reading and knitting. She has a number of concerts booked for next fall and winter including an appearance in Springfield in the "Celebrity Series."

"It is always a real joy to sing in my home city," she said.

She is continuing her studies this summer with Mrs. Ruth Ekberg and is spending much time working on the programs for her coming concerts.

Whenever she has a little free time she reads or knits. She says that she has always enjoyed reading and that as a child she feels that she had excellent guidance in the selection of suitable books from Mrs. Meribah K. Brown, popular children's librarian at the Memorial Sq. Branch Library.

Praises Librarian

"I had much more time for reading then than I do now and spent a lot more of my time at the library," she said. "I used to take home a number of books at a time and would read by the hour. I often think of how wonderful Mrs. Brown was to me."

Miss Addison just finished knitting a sweater for the aunt with whom she lives and now has started another sweater. She hopes to get it done before she starts out on her fall concert tour.

Yesterday Miss Addison spoke with deep appreciation of what the Springfield schools did for her. She went to Hooker School, Carew Street for a short time, Chestnut Street Junior High School and Classical High School. From the time she started school her teachers recognized that she had an unusual voice.

"Some of my old teachers tell me that I was outstanding as a singer even when I went to Hooker School," she said laughingly. "I remember that I used to like to sing then but it was not until I entered junior high school that I really began to think of making music my career. I was given a lot of encouragement by Miss Grace L. Wray who taught music at Chestnut Street School at that time and who is now at the Forest Park Junior High School. I owe her a lot."

Miss Addison said that Mrs. Hazel Clark Steiger, who was director of music at Classical High School when she went there, and Dr. William C. Hill, who was principal of the school then, gave her "tremendous help" in achieving her goal of becoming a concert artist.

"I'll do my best to make Springfield proud when I sing Sunday night," she said.

Among the places where Miss Addison is to give concerts this fall are Detroit, Mich., Waterbury, Conn., Worcester, Green Mountain College at Poultney, Vt., University of New Hampshire at Durham, N. H., and the University of Maine at Orono, Me.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 13 1951

Berkshire Playhouse To Present Soprano

The Berkshire Playhouse at Stockbridge, under its policy of presenting a special attraction during the Berkshire Music Festival at Tang[illegible] engaged Elizabeth Schumann to sing two programs of Lieder on Thursday and Friday afternoons, Aug. 2 and 3, William Miles, playhouse director, has announced.

Mme. Schumann, an artist whose unique soprano voice ranks among the greatest of this generation, has sung in most of the leading opera houses of the world and is especially famous in the field of Lieder.

[202]

Music

Coolidge Concerts Open

By JAY C. ROSENFELD

The first of the three Wednesday evening concerts which Mrs. Coolidge and the Elizabeth Sprague Coolidge Foundation in the Library of Congress are sponsoring at the Berkshire Music Center at Tanglewood proved to be an exciting performance. The New Music String Quartet played Hindemith's quartet in F minor, Opus 10, the Verdi quartet and Beethoven's Opus 59, No. 3. The members of the quartet are Broadus Erle and Matthew Raimondi, violins, Walter Trampler, viola, and Claus Adam, cello.

Hindemith wrote his first quartet at least 20 years before he was a member of the Berkshire Music Center faculty and at a period when he had not yet gone atonal. It was already intricate and involved writing, but beneath the fingers of last night's artists it became exceptionally lucid and transparent. By means of the happy device of dynamic restraint, they allowed each voice to be heard alongside the others with the result that they achieved a rare integration. All the filaments were knit into one live strand, warm and incandescent, clearly articulated, on their four matching Guadagninis.

Rich in Ideas

Hindemith was just bursting with musical ideas at that moment and he pours a wealth of themes into this quartet, all of them interesting, not always without apparent background sources, but all with a flow and urgency which the members of last night's quartet set forth with glowing tone and intensification. Many musicians are not even aware that Verdi ever ventured into chamber music. His sole essay was written in the period just following "Aida" and is of more historical interest than otherwise. It was inevitable that a couple of "arias" should appear during the course of the pages. They were "sung" spaciously and with lovely tone. The other sections of the four movements are enjoyable but make no one wonder why the quartet has not remained in the active literature of chamber music.

It was a pity that the members of the quartet could not recognize that their very virtuosity was luring them, as surely as Lorelei, onto the rocks in the Beethoven quartet. True, they avoided—indeed, were never near—shipwreck, but the speed of the final fugue robbed it of all musical meaning and content. They muffed completely the majestic breadth which Beethoven made possible to expose with any reasonable co-operation.

A Stunt

It was a stunt, to be sure, which few quartets could realize, but one which parallels the boast of the growing youngster who flexes his arm and with innocent pride asks "dee my muscle?" One of the finest pages in chamber music was spoiled. As a matter of fact, the first movement, too, would have gained in depth at a slower pace. One could not fail to marvel at the maintenance of clarity in some of the unhandy and swift passages which Beethoven writes in this section, but with a less rigid drive, subtleties and nuances appear which make this one of the pinnacles of all chamber music. If only the impression made in the Hindemith could have prevailed all the evening!

The next concert in this Coolidge series will be played Wednesday evening when the Berkshire Trio, Georges Laurent, flute, Alfred Zighera, viola da gamba, and Sylvia Marlowe, harpsichord, will play a program of early music for their special groups of instruments.

NEW YORK, N. Y.
TIMES
JUL 16 1951

Tanglewood Host to 7,600

LENOX, Mass., July 15 (AP)—While some 1,200 concertgoers filled Tanglewood's Theatre Concert Hall during this afternoon's all-Haydn program by the Boston Symphony Orchestra, under Charles Munch, an overflow crowd of 2,600 listened from the surrounding lawns. At intermission, 100 fashion editors interviewed and photographed students from their home cities who are attending the Berkshire Music Center. Today's audience of 3,800 and last night's throng brought the week-end total to 7,600, an increase of 1,200 above the attendance a week ago.

HARTFORD, CONN.
TIMES
JUL 5 - 1951

Tanglewood Chamber Music Concerts Slated

Special to The Hartford Times

Tanglewood, Lenox, Mass. — The Berkshire Music Center announces three concerts of chamber music through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The New Music String Quartet will open the series the evening of July 11, to be followed on succeeding Wednesday evenings at 8:15 by the Berkshire Trio on July 18 and the Trio Moyse July 25.

The New Quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violincello; and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C major by Beethoven.

The Berkshire Trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in G (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (M. P. Rameau).

The Moyse Trio, whose players are Marcel Moyse, flute; his son, Louis, piano and flute; and his daughter-in-law, Blanche Honeger Moyse, violin and viola, have selected Trio-Sonate en sol majeur (Bach); Duo pour 2 flutes (Haendel); Trio en ut (Haydn-Moyse); Musique en trio (Andre Thiriet); Trois Interludes (Ibert); Trois Petites Pieces en trio (Arthur Honegger); La Chanson pour 2 flutes et violon (Marcel Gennaro); Serenade pour 2 flutes et violon (Louis Moyse) and Tri-Sonate (Martinu).

The concerts will be open to students, friends of the Berkshire Music Center and the interested public, as have other chamber music programs given through the generosity of Mrs. Coolidge and the Foundation each summer since 1946.

Christian Science Monitor July 17

Monitor July 17

Tanglewood Chamber Music

In addition to the Berkshire Festival concerts later this month and in August, and the Bach-Haydn-Mozart series now in progress, there are about 40 other musical events at Tanglewood which the public may attend: operas, song and organ recitals, choral concerts, open orchestra rehearsals, composers' forums—and a great variety of chamber music performed by faculty and students.

One such concert was offered to the Friends of the Berkshire Music Center Sunday morning. Members of the chamber music department, headed by Gregor Piatagorsky and William Kroll, played three exacting works for a large and appreciative audience.

Schumann's Piano Quartet in E-flat, Op. 47, is not a very grateful piece with which to begin a sunny morning. Its scoring is somewhat thick and somewhat monochrome, and the level of its inspiration lies much lower than in the famous Piano Quintet of the same year.

Ralph Einstein, piano; Teruko Akagi, violin; Raymond Montoni, viola, and Moshe Amitay, cello, seemed a little uneasy in the slower sections, but found both blending and verve in the Mendelssohnian Scherzo and the final Vivace, with its strong fugal developments the best movement of the work.

The String Quartet in G minor, K. 516, by Mozart, on the other hand, is the master's greatest chamber music work, and one of the most stirring in the entire literature. It was given a quite remarkable performance for a student group, full of real understanding and sincere feeling. Young Jeanne Sandbank's leadership on the first violin was distinguished, and the entire ensemble, with Regina Doshay, second violin, Maxine Johnson and Neil Shafer, violas, and Dorothy Lundgren, cello, often came close to capturing the tragic intensity of this music.

Bohuslav Martinů's String Sextet (1932) is one of that prolific and uneven composer's finest works, full of color, warmth, and imagination. Betty Barney and Gaylord Browne, violins, Maxine Johnson and Rudy Blitzer, violas, Robert Sayre and Leonard Feldman, cellos, played this rich and vital music with obvious enthusiasm for its strength of rhythm and melodic abandon.

For an ensemble of young artists who may not have known each other a week ago, this was chamber music-making of which their coach, William Krol, may well be proud. K. G. R.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 12 1951

Memorial to Koussevitsky

In accordance with the custom of the Greek Orthodox Church, a memorial service for Serge Koussevitsky, conductor emeritus of the Boston Symphony Orchestra, will be held tomorrow on the fortieth day following his death, at 7:30 p. m. at the Russian Orthodox Cathedral, 59 E. Second St. The Most Rev. Bishop John, of Detroit and Cleveland, will officiate. The church choir under the direction of Nicolas Alfonsky will take part.

HARTFORD, CONN.
TIMES
JUL 12 1951

City Violist Student To Solo at Tanglewood

Special to The Hartford Times

Tanglewood—Raymond Montoni, young Hartford and Hartt School of Music violist now studying on full scholarship at the Berkshire Music Center at Tanglewood, Mass., will be the featured soloist Friday evening in an advanced student orchestra concert at 8:15 at Tanglewood.

Mr. Montoni, a member of the Hartford Symphony Orchestra, will perform the viola solo sections of Berlioz' symphonic work "Harold in Italy" under the baton of Eleazhar de Carvalho, one of the leading conductors at Tanglewood. Also on the program will be works by Ravel and Debussy.

NORTHAMPTON, MASS.
GAZETTE
JUL 6 - 1951

Bach Series At Tanglewood

Tanglewood, Lenox—Charles Munch is opening the Berkshire Festival at Tanglewood this week end with the first of six programs on three successive week ends by members of the Boston Symphony Orchestra, of which he is music director. Conducting Saturday evening at 8.15, Brandenburg Concertos No. 2, 3, 4 and 6, and the Concerto for Three Pianos in C major, he will conclude the Bach series Sunday afternoon at 3 with the cantata "Der zufriedengestellte Aeolus," (Aeolus Pacified). Hugh Ross conducting; the Magnificat, in D and the Concerto for Three Pianos in D minor. Irving Fine Bernard Zighera and Ralph Berkowitz will be the trio-pianists. The vocal parts in Sunday's concert will be sung by Phyllis Curtin, soprano; Edith Evans, mezzo-soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass, of the Berkshire Music Center, the orchestra's summer school.

The two festival concerts next week end, July 14 and 15, will be devoted to the music of Haydn. Mr. Munch will conduct the Symphony in G major, the Symphonie Concertante for violin, cello, oboe and bassoon, the "London" Symphony and the Piano Concerto in D major. Gregor Piatigorsky will play the solo in the Violoncello Concerto for Sunday's program, which will include the "Drum Roll," "Clock" and "Oxford" Symphonies.

The week's performance at the school, open to members of the Society of Friends of the Berkshire Music Center, will start with chamber music Sunday morning at 10.30.

BOSTON, MASS.
HERALD
JUL 11 1951

Tickets Still Sought To Canceled Concert

Ticket sellers at Symphony Hall were busy yesterday, refusing orders for a concert that was canceled 10 days ago.

The concert, Fiedler's Fenway Festival, was scheduled for tonight at Fenway Park as a benefit to aid the outdoor Esplanade Concerts, where members of the Boston Symphony Orchestra play under the direction of Arthur Fiedler.

The concert was widely advertised, but was canceled because some of the assisting artists couldn't come. Some of the posters are still up, however, and many persons, unaware of the cancellation, called Symphony Hall for tickets.

NEW REPUBLIC
NEW YORK, N. Y.
JUL 2 - 1951

MUSIC

Serge Koussevitzky

THOUGH he was almost seventy-seven, Koussevitzky was cut off in the prime of life. Until he was removed from public activity last February by his final illness—a complication of leukemia and a virus infection—his energy seemed inexhaustible and his creative force was more vigorous than ever. In the last year of his career he made the rounds of South America and Europe as a guest conductor and took charge of the American tour of the Israel Philharmonic Orchestra. This summer at Tanglewood he intended to venture into the field of opera for the first time in many years by directing performances of Tchaikovsky's "Pique Dame" at the Berkshire Music Center. Koussevitzky was the only conductor of his generation who refused to settle down into a comfortable, retrospective old age.

The central secret of Koussevitzky's greatness as a performing musician was his belief that perfection was attainable. When he was a boy in Russia he was awarded a scholarship on the condition that he should learn to play the double-bass. Many musicians sometimes smiled in superior fashion at this spadework out at his home in Brookline; but his recognition of his own shortcomings enabled him in the end to achieve superior performances, because he left nothing to chance or improvisation. When he gave the American première of Stravinsky's "Oedipus Rex," for instance, he required the tenor soloist, Arthur Hackett, to rehearse the tricky music of Oedipus with him privately thirty-seven times before he thought they knew it well enough to put it together with the chorus and orchestra.

With a musician of less ardent temperament, such painstaking preparation might have led to performances that were drained of life and enthusiasm. But for Koussevitzky each concert was a new campaign, with a new victory in sight. When the time came to present a work to the public he was suffused with fresh inspirational zeal. The hundredth repetition of a time-worn classic was a première for him, for it provided a chance to realize its meaning more fully than ever before. There was nothing spurious about the exaltation that came into his face as he brought the "Eroica" Symphony or the First Brahms to its peroration.

Koussevitzky's sense of drama and

NEW REPUBLIC

most promising American composers found an eager collaborator in Koussevitzky. The almost unbelievable development of serious American composition in the past generation is due more to the unremitting labors of Koussevitzky than to those of any other man.

In shaping the destinies of Tanglewood, which he took over in 1936, Koussevitzky sought to bring together in a single summer center the performance of valuable music, new and old, the exacting training of professional musicians and the enhancement of appreciation among amateurs. To the extent that it continues to relate all these concerns to the guiding control of the highest taste, Tanglewood will remain a fitting memorial to the man who conceived it. CECIL SMITH

[203]

Music

Coolidge Concerts Open

By JAY C. ROSENFELD

The first of the three Wednesday evening concerts which Mrs. Coolidge and the Elizabeth Sprague Coolidge Foundation in the Library of Congress are sponsoring at the Berkshire Music Center at Tanglewood proved to be an exciting performance. The New Music String Quartet played Hindemith's quartet in F minor, Opus 10, the Verdi quartet and Beethoven's Opus 59, No. 3. The members of the quartet are Broadus Erle and Matthew Raimondi, violins, Walter Trampler, viola, and Claus Adam, cello.

Hindemith wrote his first quartet at least 20 years before he was a member of the Berkshire Music Center faculty and at a period when he had not yet gone atonal. It was already intricate and involved writing, but beneath the fingers of last night's artists it became exceptionally lucid and transparent. By means of the happy device of dynamic restraint, they allowed each voice to be heard alongside the others with the result that they achieved a rare integration. All the filaments were knit into one live strand, warm and incandescent, clearly articulated, on their four matching Guadagninis.

Rich in Ideas

Hindemith was just bursting with musical ideas at that moment and he pours a wealth of themes into this quartet, all of them interesting, not always without apparent background sources, but all with a flow and urgency which the members of last night's quartet set forth with glowing tone and intensification. Many musicians are not even aware that Verdi ever ventured into chamber music. His sole essay was written in the period just following "Aida" and is of more historical interest than otherwise. It was inevitable that a couple of "arias" should appear during the course of the pages. They were "sung" spaciously and with lovely tone. The other sections of the four movements are enjoyable but make no one wonder why the quartet has not remained in the active literature of chamber music.

It was a pity that the members of the quartet could not recognize that their very virtuosity was luring them, as surely as Lorelei, onto the rocks in the Beethoven quartet. True, they avoided—indeed, were never near—shipwreck, but the speed of the final fugue robbed it of all musical meaning and content. They muffed completely the majestic breadth which Beethoven made possible to expose with any reasonable co-operation.

A Stunt

It was a stunt, to be sure, which few quartets could realize, but one which parallels the boast of the growing youngster who flexes his arm and with innocent pride asks "see my muscle?" One of the finest pages in chamber music was spoiled. As a matter of fact, the first movement, too, would have gained in depth at a slower pace. One could not fail to marvel at the maintenance of clarity in some of the unhandy and swift passages which Beethoven writes in this section, but with a less rigid drive, subtleties and nuances appear which make this one of the pinnacles of all chamber music. If only the impression made in the Hindemith could have prevailed all the evening!

The next concert in this Coolidge series will be played Wednesday evening when the Berkshire Trio, Georges Laurent, flute, Alfred Zighera, viola da gamba, and Sylvia Marlowe, harpsichord, will play a program of early music for their special groups of instruments.

NEW YORK, N. Y.
TIMES
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The Berkshire Trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in G (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (M. P. Rameau).

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One such concert was offered to the Friends of the Berkshire Music Center Sunday morning and uneven composer's finest works, full of color, warmth, and imagination. Betty Barney and Gaylord Browne, violins, Maxine Johnson and Rudy Blitzer, violas, Robert Sayre and Leonard Feldman, cellos, played this rich and vital music with obvious enthusiasm for its strength of rhythm and melodic abandon.

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his incredibly keen ear for texture and color made his performances of Tchaikovsky, Debussy and Ravel unique. In his earlier years in Boston these were the best items in his repertory. But he constantly grew in insight and recreative power, and in his latter years only such supreme masterpieces as Bach's Mass in B minor and the Beethoven symphonies gave him adequate scope. Having settled long ago how "Daphnis and Chloe" and Tchaikovsky's Fifth ought to sound, he kept his interpretation of them unchanged. But the Ninth Symphony and the B minor Mass increased in grandeur and majesty each time he returned to them, and his last performances were touched with sublimity.

Koussevitzky's growth as a man and as an educator kept pace with his growth as an artist. Orchestral conductors are not a generous tribe, and Koussevitzky stood apart from his colleagues in his readiness to help younger musicians in whose talent he had confidence. To him Leonard Bernstein owes much of the impetus of his career, and it is an open secret that Koussevitzky experienced one of his greatest disappointments when the Boston Symphony board refused to agree to the appointment of Bernstein as his successor. William Kapell, Dorothy Maynor, Frances Yeend and David Lloyd are only a few of the gifted artists who were started on their way by Koussevitzky's sponsorship.

American composers owe him as great a debt of gratitude. From the beginning an alert and discriminating propagandist for contemporary music, he began as soon as he reached Boston to hunt out the best new American works and to present them unceasingly to an audience that was not entirely friendly. From Aaron Copland on down the line, the most promising American composers found an eager collaborator in Koussevitzky. The almost unbelievable development of serious American composition in the past generation is due more to the unremitting labors of Koussevitzky than to those of any other man.

In shaping the destinies of Tanglewood, which he took over in 1936, Koussevitzky sought to bring together in a single summer center the performance of valuable music, new and old, the exacting training of professional musicians and the enhancement of appreciation among amateurs. To the extent that it continues to relate all these concerns to the guiding control of the highest taste, Tanglewood will remain a fitting memorial to the man who conceived it.

CECIL SMITH

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MOVIES: Sho

FROM TIME TO TIME when they run out of other people's ideas, the movie concocters fall back on the expedient of recasting an old picture and issuing it as a fresh achievement. They select for this purpose either a film so banal that no one is likely to remember it or one so memorable that it may pick up business by reflected reputation. "M," now made anew by Columbia Pictures, belongs to the second category—in fact, it is the ultimate example of that category unless someone decides to star Danny Kaye and Bobby Driscoll in "The Kid." There have been greater movies than the Fritz Lang-Peter Lorre "M" of 1932, but none that was more consistent within itself and with the environment from which it came.

The two versions have one obvious difference: the Lang-Lorre picture was a dream of horror in which the fantasy encompassed not only the hallucinated figure of the child murderer but his victims and pursuers as well; the new film is a realistic chase yarn, featuring police and gangsters, in which the killer alone inhabits a feverish world. That immediately brings up the question of whether or not child-strangling is a suitable theme for screen entertainment;

BOSTON, MASS.
HERALD
JUL 11 1951

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SPRINGFIELD, MASS. REPUBLICAN

JUL 1951

Tanglewood Opens

No longer is it necessary to go to Europe in the summer for the best in music. In Europe, since the end of the war, summer festivals have been revived or instituted at Florence, Helsinki, Salzburg, Perpignan, Bayreuth and Edinburgh. Perhaps none of these, or of the others now established in this country, has the scope or the standing of Tanglewood.

The Tanglewood season opened last night, with the first of the Bach-Haydn-Mozart series in the Theater-Concert Hall; the nine concerts in the big Music Shed will come later this month and in August. But Tanglewood is more than a series of public performances by the expert musicians of the Boston Symphony Orchestra. It is a summer music center, initiated in 1940 by the late Serge Koussevitzky to provide an opportunity for advanced music study and for experience in group playing in association with a distinguished faculty.

Some 400 students, from most of the states and many foreign countries, are enrolled in the Tanglewood school, creating many problems of housing, feeding, and public relations, as well as those of a social, clerical and instructive nature, both on the grounds and in the town of Lenox. These and other problems require co-operation and imagination within the Festival organization itself, in order to meet the needs of both students and professional musicians as well as those of the patrons who come in droves from near and far to attend the concerts of the masterworks of music.

This year's Festival is being directed by a recently-formed executive committee, of which Aaron Charles Munch, music director of the Boston Symphony, will conduct most of the concerts this season. The Theater-Concert Hall is 10 years old this season; the Music Shed was first used in 1938, but concerts there were discontinued for four years during the war. The Berkshire Festival has been for some time now the foremost summer musical event in America.

Boston Herald July 22

Berkshire Festival Opens on Thursday

The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens this Thursday (July 26) with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks, the Festival will continue, with concerts Thursday and Saturday evening at 8:15 and Sunday afternoons at 3:00 o'clock. Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5.

Mr. Munch's program for this week includes works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky; and Schumann's Fourth Symphony and Berlioz' Fantastic Symphony will complete the opening concert. Saturday's program opens with Weber's Overture to Oberon; continues with the first Tanglewood performance of Prokofieff's Sixth Sympony; and concludes with Brahms' Second Piano Concerto; the South American pianist, Claudio Arrau, will be soloist. Sunday afternoon's concert (July 29) will present Samuel Barber's Overture, The School for Scandal; Aaron Copland's The Quiet City; Franz Schubert's Fourth Symphony; and Cesar Franck's Symphony in D minor.

In addition, Tanglewood is the campus of a unique school for young musicians, the Berkshire Music Center, which is in its ninth season this summer.

One of the highlights of the more than 30 musical events performed during the 1951 season will be this Friday's program July 27, which will present the work of all departments of the Center in a special memorial to Dr. Koussevitzky. Included will be the student chorus performing the Bach Cantata No. 118; a chamber music group performing Schubert's Trout Quintet; a performance of an original work by a student in the composition department, composed for the occasion; a scene, in concert version, from Tchaikovsky's opera, "Pique Dame," which was to have been Dr. Koussevitzky's first venture into operatic conducting, in its performances here this summer; and performance of Beethoven's Egmont Overture and Stravinsky's Symphony of Psalms, a work especially beloved by Dr. Koussevitzky and commissioned by the Orchestra originally for its 50th anniversay, in 1930.

PROVIDENCE, R. I. JOURNAL

JUL 8- 1951

Berkshire Concert Today Will Be Devoted to Bach

THE first of the Sunday concerts in the Bach-Haydn-Mozart weekend series at the Berkshire Music Festival takes place this afternoon at 3 o'clock, in the Theater-Concert Hall with a program devoted to Bach. The works are: Cantata, "Der zufriedengestellte Aeolus," conducted by Hugh Ross; Concerto for Three Pianos, in D minor, played by Irving Fine, Bernard Zighera and Ralph Berkowitz, and Magnificat in D.

Next Saturday night and Sunday afternoon the series will continue with the following Haydn programs conducted by Charles Munch; Saturday-Symphony No. 88, in G-major; Piano Concerto in D-major, Seymour Lipkin, soloist; Symphonie Concertante, for violin, cello, oboe and bassoon; Symphony No. 104, "London". Sunday — Symphony No. 103, "Drum Roll"; Violoncello Concerto, Gregory Piatigorsky, soloist; Symphony No. 101, "Clock"; Symphony No. 92 "Oxford."

Mozart's music will be featured in the pair of concerts Saturday night July 21 and Sunday afternoon July 22. Saturday's program will be: Symphony No. 35, "Haffner"; "Missa Brevis," K. 192, Hugh Ross conducting; "Eine Kleine Nachtmusik," Adagio and Fugue for Strings, Symphony in E-flat, No. 39. Sunday—Divertimento for Strings and Two Horns, K.287; Violin Concerto in A-major, William Kroll, soloist; Symphony No. 38, "Prague."

Three in the Shed

The Festival will continue with three weekend concerts by the full Boston Symphony Orchestra in the Shed Thursday and Saturday evenings and Sunday afternoons starting July 26. Munch will conduct all of them except two by Eleazar De Carvalho and Leonard Bernstein.

The programs for the three in Series A follow: Thursday July 26—Funeral Music, K.477, Mozart (In memory of Serge Koussevitzky); Symphony No. 6, Schumann; "Fantastic" Symphony, Berlioz. Saturday—Overture to "Oberon," Weber; Symphony No. 6, Prokofieff; Piano Concerto No. 2, Brahms, Claudio Arrau, soloist. Sunday—Overture, The School for Scandal," Barber; "Quiet City," Coplan; Symphony No. 4, Schubert; Symphony in D-minor, Franck.

Series B opens Thursday Aug. 2 with the following program: Overture to "Genoveva," Schumann; Symphony No. 6, "Pastorale," Beethoven; Rhapsodie Espagnole, Ravel; Symphony No. 3, Roussel. Saturday—"Water Music," Handel; Music for Strings and Percussion, Bartok; "Don Juan," Strauss; Symphony No. 3, with Organ, Saint-Saens. Eleazar De Carvalho will complete the series Sunday afternoon conducting Symphony No. 2, Guarnieri; Piano Concerto No. 2, Jorge Bolet, soloist, Prokofieff; "Pictures at an Exhibition," Moussorgsky-Ravel.

A performance of Beethoven's "Missa Solemnis," conducted by Leonard Bernstein in memory of Serge Koussevitzky, will open Series C Thursday night Aug. 9. The soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass. Saturday night Munch will conduct Beethoven's First Symphony, Honegger's Symphony No. 5, and Tschaikowski's Symphony No. 6, the "Pathetique." The final concert Sunday afternoon Aug. 12 will be a Brahms one consisting of his Variations on a Theme by Haydn, the Second and Fourth Symphonies.

BERKSHIRES: With the big week-ends of the Berkshire Festival beginning Thursday evening, New Yorkers will be taking themselves to Tanglewood in droves. To make it easier for them to get transportation and accommodation, at least two local agencies are conducting special tours. Bert Stahl of Ambassador Travel Agencies is offering "package trips" for the fourth successive year. Riverside Tours is also offering prearranged bus tours.

Visitors to the Berkshires will have other concerts to attend besides those at Tanglewood. Elisabeth Schumann is giving lieder recitals on Aug. 2 and 3 in the Berkshire Playhouse in Stockbridge. And Leonard Bernstein is appearing as piano soloist with the Zimbler Sinfonietta on Aug. 6 in the concert hall at South Mountain, Pittsfield.

N.Y. Times
By Ross Parmenter
July 22

N.Y. Herald Tribune
July 22

Tribune Berkshire Festival July 22

In the Berkshire Festival at Tanglewood, Lenox, Mass., Charles Munch and members of the Boston Symphony Orchestra complete their eighteenth century series this afternoon. The first of the nine concerts by the full orchestra in the Music Shed will be held next Thursday and Saturday nights and Sunday afternoon under Mr. Munch. All departments of the Berkshire Music Center will be represented in a special concert in memory of Serge Koussevitzky on Friday night, when the program will include Stravinsky's "Symphony of Psalms." The Center's opera department, under Boris Goldovsky, will give Tchaikovsky's "Pique Dame" Monday and Tuesday nights, July 30 and 31.

The next four regular festival programs under Mr. Munch are:

Today, 3 (Theater-Concert Hall): Mozart, Divertimento for strings and horns (K. 287); Violin Concerto in A major (William Kroll); Symphony No. 38 (Prague).
Thursday, 8:15 (Music Shed): Mozart, Funeral Music (K. 477), in memory of Serge Koussevitzky; Schumann, Symphony No. 4; Berlioz, Fantastic Symphony.
Saturday, 8:15: Weber, Overture to "Oberon"; Prokofieff, Symphony No. 6; Brahms, Piano Concerto No. 2 (Claudio Arrau).
Next Sunday, 3: Barber, Overture, "The School for Scandal"; Copland, Quiet City; Schubert, Symphony No. 4; Franck, Symphony.

Other Series

Bach-Haydn-Mozart Series Draws 22,900

Lenox, July 22.—The combination of the Mozart program, its interpretation by Charles Munch and William Kroll, as soloist, in the "Violin Concerto in A Major" saw 3550 music lovers disregard threatening clouds to attend on the vast lawns of Tanglewood the final of the six theater-concert hall programs. All told this year the Bach-Haydn-Mozart series has drawn 22,900. Exceptional, indeed, is this attendance when one considers that but 1200 can obtain seats within the hall.

Even to those farthest on the lawns from the hall, this afternoon's interpretation of Mozart's "Divertimento in B-Flat Major for strings and two horns" — Harry Shapiro and James Stagliano—was the finest and most soothing yet heard here in the history of the Berkshire Music Festival.

However, the high point of the program was yet to come, for with the noted Albert Spalding in the audience, William Kroll, a former summer resident of Central Berkshires, was the featured soloist. Mr. Kroll drew a tremendous applause and recall after recall for his fine work.

With this first series now completed, the festival moves into the shed for the beginning of the three series with the full Boston Symphony Orchestra. Thursday night the first program will include Schumann's "Symphony No. 4" and Berlioz's "Fantastic Symphony."

The opening number, however, will be Mozart's Funeral Music, which will be conducted by Mr. Munch in memory of the late Dr. Serge Koussevitzky. This will be the first of two in memory of the late conductor. On Aug. 9 Leonard Bernstein will conduct Beethoven's Missa Solemnis.

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ALBANY, N. Y. KNICKERBOCKER NEWS

JUL 9- 1951

Tanglewood Opens Series With Bach

By CLIF BRADT

The Berkshire Music Festival at Tanglewood opened its preliminary series of Bach-Hadyn-Mozart programs in the Theater Concert Hall over the weekend with a brief but impressive tribute to the late Serge Koussevitzky, who was to have conducted these early concerts in the classical small forms.

The tribute came during the first of the two Bach programs Saturday night and yesterday afternoon with the singing of the final chorus from "The Passion According to St. Matthew."

The few words were voiced by Charles Munch, musical director of the Boston Symphony Orchestra, from his conducting platform. There was no thought of turning the concert into a requiem, only the simple, solemn and sincere expression that this great Bach choral works was performed in memory of "the great leader, the great master, Dr. Serge Koussevitzky, creator of the Berkshire Music Festival." Not so much as the rustle of a program came from the silent, standing audience at the end.

Otherwise, the festival opened on a pleasant and congenial atmosphere of four Brandenburg Concertos in C Major for Three Pianos and String, to which Mr. Munch brought a warm good humor.

The concert hall was packed to capacity as Mr. Munch raised his baton for the first performance of the festival. Outside, under a crescent moon, hundreds more sat or reclined on the broad lawns in the balmy evening air. The string orchestra played the Brandenburg in G Major with faultless incision, imparting a subtly new flavor under its new conductor. Mr. Munch, who can bring amazing power to the passages of music that call for them, also can endow this sort of Bach with a feeling that is to be enjoyed, with a smile, not knitted brow.

Whether Bach so enjoyed the creation of his prodigious survey of the concerto grosso form, considering his unappreciative patron, the Margrave of Brandenburg, is a question, but certainly these concertos race and rollick intermittently with whispered beauty in every conceivable fashion.

The second Branbenburg in F Major was forthrightly done, with the concertino composed of Richard Bergin, violin; Georges Laurent, flute; Ralph Gomberg, oboe, and Roger Voisin, trumpet. Mr. Voisin's work with the little "Bach" trumpet was especially delectable.

The smaller group work, the sixth Brandenburg in B Flat, with its low-register instruments, was suitably endowed with the deeper colors and an excellent final allegro, but perhaps the most resounding of the Brandenburgs was the fourth in G Major.

Here against the strings was a concertino composed of Mr. Bergin and Mr. Laurent again, with James Poppoutsakis as the second flutist. They met one of the most vigorously industrious assignments of the program, especially in the 244-bar fugue, and drew a storm of applause.

In the Concerto for Three Pianos, with Irving Fine, Ralph Berkowitz and Bernard Zighera as the soloists, the audience seemed determined to stop the concert until an encore was played and forced a long series of bows by the pianists and Mr. Munch. The srting work in the adagio was especially excellent the only weak point of the performance being some lack of piano definition in the first movement.

Bach's vigorous musical drama "Der zurfriedengestellte Aeolus," a cantata of "Aeolus Pacified," opened yesterday afternoon's program, with the soloist Phyllis Curtain, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, and brought the three pianists of the previous evening to the stage again in the Concerto in D Minor for Three Pianos and Strings.

The great Magnificat that Dr. Koussevitsky had planned for the opening took up the entire second half of the second program, with Hugh Ross, who had prepared the chorus work, conducting.

ATLANTA, GA. DAILY WORLD

JUN 17 1951

Chattanooga Soprano Wins Scholarship

CHATTANOOGA, Tenn—(SNS)—Miss Mary Robbs, promising 23-year-old Chattanooga soprano, has been awarded a scholarship to the Berkshire Festival at Tanglewood this summer, it was announced on Friday by J. Oscar Miller, voice teacher at the Cadek Conservatory of Music.

Miss Robbs was recommended for the scholarship by Hugh Ross, director of the Schola Cantorum of New, after an audition held recently.

The talented vocalist is now in New York, and has made application to study at the Juilliard School of Music in the fall. A special scholarship was created so that Miss Robbs could attend the Berkshire Festival.

Mr. Ross explained that when she applied the regular scholarships were filled, but it was decided that her performance was "quite extraordinary and so sincere that we could not afford not to have her."

Miss Robbs won her first major public recognition when she appeared as guest soloist with the Chattanooga Symphony Orchestra last March.

NEW YORK, N. Y. TIMES

JUL 9- 1951

TANGLEWOOD OPENS WITH MUSIC BY BACH

Charles Munch and Hugh Ross Direct as Record Audiences Attend First 2 Concerts

Special to THE NEW YORK TIMES.

LENOX, Mass., July 8—Record audiences attended the two opening concerts of the 1951 Berkshire Music Festival, held last night and this afternoon in the Theatre Concert Hall. They gave long standing ovations to Charles Munch, the new music director and conductor; Hugh Ross, the choral director; the soloists, the Festival Chorus and the Boston Symphony Orchestra in their all-Bach programs.

Last night, Mr. Munch led the Boston Symphony of thirty-five in the first of the summer's six concerts—the Bradenburg Concertos No. 2, 3, 4 and 6 and the Concerto for three pianos in C major, with Irving Fine, Ralph Berkowitz and Bernard Zighera as the trio-pianists. The same three artists performed the Concerto in D minor for three pianos and strings this afternoon.

At Saturday night's opening program, 3,600 were present, the largest audience to attend the first night of the "Little Series." Last year's attendance was 2,700.

As with the festival concert series in the main shed, the majority of the listeners were comfortably dispersed over the lawn, taking advantage of the first warm summer night the Berkshires have enjoyed.

After the intermission Saturday night, Mr. Munch announced that in memory of Dr. Serge Koussevitzky, the final chorus from "The Passion According to St. Matthew" would be sung by the Festival Chorus. He asked the entire audience to stand for a moment of silence at its conclusion.

Mr. Ross opened this afternoon's all-Bach program with "Der Zufriedengestellte Aeolus" ("Aeolus Pacified"), Bach's boisterous and vivacious secular cantata. It was magnificently sung by the Festival Chorus and the four soloists, Phyllis Curtin, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass.

Mr. Munch then took over the baton to conduct the remainder of the program, the Concerto in D minor for three pianos and strings and the "Magnificat."

This afternoon's attendance was 2,800, bringing the total figure for both programs to 6,400, as compared to last year's 5,400.

SCHENECTADY, N. Y.
GAZETTE
JUL 9 - 1951

Koussevitzky Program Opens Tanglewood

By D. E. RITZ

The Berkshire Festival's 1951 season opened at Tanglewood Saturday night with a Bach program, planned by the late Serge Koussevitzky and conducted by Charles Munch.

The final chorus, from "The Passion According to St. Matthew," was added to the original program and presented in memory of Dr. Koussevitzky.

The huge audience, both inside and outside of the Theater-Concert Hall, stood at the close of the number for a minute of silence in memory of Koussevitzky, founder of the festival.

The balance of the program was presented as planned by Dr. Koussevitzky. It contained the Brandenburg Concertos numbers 3, 2, 6 and 4 and the Concerto in C major for three pianos and strings with Irving Fine, Ralph Berkowitz and Bernard Zighera as the featured soloists.

The beauty of the Brandenburg concertos was amazing as it developed under the expert conducting of Munch, who has established himself as one of the foremost interpreters of Bach. Of outstanding interest was the concerto number 2 in F major, featuring the solo violin, with concertmaster Richard Burgin playing the part; flute played by Georges Laurent; oboe by Ralph Gomberg and trumpet by Roger Voisin. The trumpet was the focus of attention and Voisin received an ovation for his playing of a difficult part. Shouts of approval marked the close of the number and Munch shared the applause with orchestra and soloists.

The Brandenburg concerto number 3, which opened the program, is written for chamber orchestra and is unique in its two-movement form.

In the concerto for three pianos and strings the featured artists played as one while the Boston Symphony members commented on the themes. The slow movement was particularly impressive.

The final Brandenburg concerto, number 6, was scored by Bach in six individual parts. It was played by 12 of the string players with the continuo part played by the piano. Its viola-predominated coloring was in sharp contrast to that of number 4, which followed. In this two flutes, played by Laurent and James Pappoutsakis, exchanged florid passages with Violinist Burgin for a dramatic close to a program of outstanding interest.

For many, the Saturday program marked a first opportunity to hear Munch direct Bach. That it was no new experience for him was evident from the opening measure. Small wonder, when one realizes that his father, Ernest Munch, and his uncle, Eugene Munch, have been noted for their productions of the cantatas and passions of Bach at Strasbourg and Mulhouse and that Albert Schweitzer, Bach authority, has been a close friend of the family for a number of years.

Springfield Republican
July 22

MOZART WORKS HEARD BY 5300 AT TANGLEWOOD

Festival Chorus Under Hugh Ross Sings With Fine Precision

By VICTOR PRAHL

Lenox, July 21 — The All-Mozart program at Tanglewood tonight by members of the Boston Symphony under Charles Munch and the Festival chorus under Hugh Ross included the Missa Brevis in F (K. 192). This short mass written when the composer was 18, is as the title implies, brief and compact, with little development, and no more repetition of the text than is needed for its musical statement. It often sounded like instrumental rather than vocal music, but highly interesting were the youthful flights into counterpoint, the closely knit part-writing, and the free, spontaneous flow of melody.

Four Soloists

The excellently-trained chorus under the direction of Hugh Ross sang with the precision, secure intonation and musical assurance of fine orchestra players, starting off many of the choruses authoritatively without any orchestra preluding. The soloists, Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, all well known to audiences here, were joined by Gladys Spector, soprano, who with her warm, full, round tones and admirable musically, was a welcome addition to this gifted quartet.

All four were vocally expert and efficient in this exacting music. But it is not music in which the soloist shines as such, for the vocal line is always an integrated part of the work, usually alternating with the chorus. Altogether it was an admirable performance, and it was a wonderful experience listening to this little masterpiece.

Exciting Performance

The concert opened with a really exciting performance of the symphony in D major, "The Haffner" (K. 385). Charles Munch again demonstrated his versatility by being just as revealing in Mozart as he was in Bach and Haydn. In its four movements, there was in turn, an exhilarating vigor, a quiet grace, a rhythmical lift, and an elegance and fiery virtuousity. And there was the authentic Mozart "feel" throughout the symphony. An audience of 5300 received both of these works and their performances ecstatically.

After intermission the orchestra played the Adagio and Fugue for string orchestra (K. 546) and the symphony E flat (K. 543).

Mozart's Music

Continued From Page 1

elegant grace of the minuet, or the light-hearted andante which closed the work.

Kroll Is Soloist

William Kroll, violinist, was the soloist in Mozart's "Concerto in A Major" (k. 219). Mr. Kroll has devoted the greater part of his musical career to chamber music, and thus he was able to bring to this concerto just the needed intimacy. It was forthright violin playing, somewhat lacking in sensuous beauty of tone, but clean-cut and, at times, sparkling. Most effective was the final rondo, with its suggestion of Hungarian rhythms and coloring. The orchestra provided fine collaboration. There were many recalls for Mr. Kroll, which he shared with Mr. Munch and the players.

The program closed with another amazing delineation of a Mozart symphony. This time it was the "Symphony in D Major," known as "The Prague" (k. 504). Last night we heard two magnificent symphonic readings and performances by the players of the "Symphony in D Major No 35" (k. 385), and the "Symphony in E Flat Major" (k. 543). That it was called the "Prague" symphony is probably due to the fact that it was first performed in that city. It was a joyous performance we heard this afternoon. Imaginative, zestful and totally enthralling, it provided a triumphant finale to a series of concerts which have made musical history at Tanglewood and which must have made thousands of new converts to the realm of music.

Festival Crowds Hint Most Successful Season

Lenox, July 21—The Berkshire Festival with Charles Munch conducting appeared to be definitely headed for its most successful season. Tonight's attendance for the first of the Mozart programs was given as 5300, which is 700 less than the record of a year ago. However, to the casual eye, the overflow crowd on the lawn seemed to have reached top proportions.

And 'not withstanding this figure, which incidently is the first during the five concerts to date that has been below last year's, the overall magnitude of the crowds has been most convincing and Mr. Munch has won the hearts of the music lovers. To date there has been a paid attendance of 14,050 for the programs conducted in the theater-concert hall as compared to 11,800 of a year ago over the same span of concerts.

It is also interesting to note that the two Bach concerts of 1950 drew 5400 but this year the attendance swelled to 6400. As for last week's Hayden programs, there were 7650 that passed through the gates of Tanglewood, whereas a year ago the second week end program drew but 1150.

Attending the opening Mozart concert tonight was Mrs. Hemda Asseo of Tel-Aviv, Israel, who is in this country studying the work of youth programs under the exchange plan of the State Department. During her three-day stay in Lenox she is being accompanied by Aaron Copeland of the Berkshire Music School faculty.

Guests of Albert Spalding at tomorrow afternoon's Mozart concert, which will feature William Kroll and the violin concerto in A major, will be Sir Gladwyn Jebb, British UN delegate.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 11 1951

3 Concerts Scheduled at Tanglewood

The New Music String Quartet will be presented at 8:15 p. m. today at Tanglewood in the first of three chamber music concerts to be offered through the generosity of the Elizabeth Sprague Coolidge Foundation of the Library of Congress. They will be open to students, friends of the Berkshire Music Center and the public.

The other two concerts will be played by the Berkshire Trio next Wednesday and the Trio Moyse July 25.

The New Music Quartet is composed of Broadus Earle and Matthew Raimondi, violins; Claude Adam, violincello, and Walter Trampler, former Tanglewood student, viola. They will play the quartets in F Minor by Hindemith, E Minor by Verdi and C Major by Beethoven.

The Berkshire Trio includes Georges Laurent, flute; Alfred Zighera, viola de gamba, both members of the Boston Symphony and the Berkshire Center faculty, and Sylvia Marlow, harpsichord. Their program will include sonatas and early French music.

The Trio Moyse, comprised of Marcel Moyse, flute; his son, Louis, piano and flute, and his daughter-in-law, Blanche Honegger-Moyse, violin and viola, will play a program ranging from Bach to the moderns.

Springfield Republican
July 22

6C

First Music Shed Concerts At Tanglewood This Week

Charles Munch to Conduct Opening Programs Thursday, Saturday and Next Sunday; Special Music Center Program Friday

Lenox, July 21—The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed will open Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks, the Festival will continue, with concerts and Saturday evenings at 8:15 and Sunday afternoons at 3.

Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5, and on Thursday, Aug. 9; Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's "Missa Solemnis," in honor of Serge Koussevitsky, late conductor-emeritus of the Boston Symphon Orchestra, who was instrumental in making Tanglewood the great musical center it is.

This Week's Programs

Mr. Munch's programs for this week are varied and include works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky; and Schumann's fourth symphony and Berlioz' "Fantastic" Symphony will complete the opening concert.

For this performance of the Berlioz work, the percussion section of the orchestra will be using a set of bells specially cast for Mr. Munch in France; the score of the work calls for bells representing those of a church, but it is usually ordinary tubular chimes that are used, instead of real bells.

Saturday's program opens with Weber's overture to "Oberon;" continues with the first Tanglewood performance of Prokofieff's sixth symphony, and concludes with Brahms' second piano concerto with the South American pianist, Claudio Arrau, as soloist. Sunday afternoon's concert (July 29) will present Samuel Barber's overture, "The School for Scandal;" Aaron Copland's "The Quelt City; Franz Schubert's fourth symphony; and Cesar Franck's Symphony in D minor.

Scene from Opera

One of the highlights of the more than 30 musical events performed during the 1951 season will be Friday's program which will present the work of all departments of the Music Center in a special memorial to Dr. Koussevitzky. Included will be the student chorus performing the Bach Cantata No. 113; a chamber music group performing Schubert's "Trout" Quintet, and a performance of an original work by a student in the composition department, composed for the occasion.

Also to be given are a scene, in concert version, from Tchaikovsky's opera, "Pique Dame," which was to have been Dr. Koussevitzky's first venture into operatic conducting, and performances of Beethoven's Egmont" Overture and Stravinsky's "Symphon of Psalms," a work especially beloved by Dr. Koussevitzky, and commissioned by the orchestra originally for its 50th anniversary, in 1930.

The complete performances of "Pique Dame," by the Tanglewood opera department under the direction of Boris Goldovsky, will take place next week, July 30 and 31. The other opera production, aside from a program of three one-act operas staged this past week, will be Richard Strauss' "Ariadne auf Naxos," Aug. 6 and 7. Attendance at these productions is by invitation to members of the Friends of the Berkshire Music Center.

PIATIGORSKY PLAYS CELLO CONCERTO TO END HAYDN SERIES

Symphonies Also Performed By the Orchestra at Tanglewood

By VICTOR PRAHL

Gregor Piatigorsky's brilliant performance of the cello Concerto in D major gave a lift to the all-Haydn program at Tanglewood on Sunday afternoon. This was the same work he played here with our own orchestra several seasons ago. At first we thought the heat and humidity stifled somewhat the habitual resonance of his tone but as the work progressed he apparently became acclimated to this condition, for the final Allegro was delivered with his customary virtuosity, dash and technical brilliance He aroused the audience to a long and loud demonstration of approval.

London Symphonies

As a composition this work certainly has its banal pages but we can hardly expect a prolific composer like Haydn with his 108 symphonies to be inspired in everything he wrote. Then there are those who seriously doubt the authenticity of this particular work. However, if there is anyone who can play it for all that it is worth it is Mr. Piatigorsky, and this he did at this concert. Charles Munch and the members of the orchestra were as one with the player and shared in his fine success.

There was a touch of realism in the steady tick-tock of "The Clock" in the slow movement of Symphony No. 101 and Mr. Munch's firm down beat served as a dynamic momentum for a highly spirited projection of the first and last movements. The latter was true as well of the Symphony No. 103, the "Drum Roll" which opened the concert. The four symphonies heard at these two concerts are from Haydn's mature period, and the two played on this program were written for his London concerts.

They are for the most part solid of substance, finely balanced, and ingeniously orchestrated, especially in the suggestive contrapuntal pages of the lively finales. Charles Munch played them with all the enthusiasm of discovery and had the full cooperation of his men in giving them the freshness that exuded the real Haydn spirit.

Last Of Series

This afternoon's all Mozart program will be the sixth and last concert of the series in the small shed. It will mark the return of William Kroll, violinist, a favorite soloist of previous seasons who will play the Concerto in A Mayor (K. 219) for violin. The concert will open with the Divertimento in B flat major for strings and two horns (K. 287) and close with the Symphony in D major, "The gue" (K. 504).

Music by Mozart will also figure on the opening concert in the big shed on Thursday night when Mr. Munch will conduct the full orchestra in a performance of this composer's rarely heard Funeral Music (K. 477) in memory of Serge Koussevitzky. Completing the program will be Schumann's Symphony No. 4 and the Fantastic Symphony of Berlioz.

JUL 12 1951
NEW YORK, N. Y.
POST HOME NEWS

Berkshire Festival Gets Under Way

Concerts of the Berkshire Festival in the Theater-Concert Hall, Tanglewood, Lenox, Mass., opened last week. The Boston Symphony Orchestra was conducted by its regular musical director, Charles Munch, recently arrived from France.

Though the majority of concerts in the Shed are to be directed by Munch, the concert on Aug. 5 will be led by Eleazar de Carvalho; the concert on Aug. 9 is to be conducted by Leonard Bernstein. This latter program consists of Beethoven's "Missa Solemnis" to be performed in memory of Serge Koussevitzky.

Concerts in the Theatre-Concert Hall will be given Saturday nights and Sunday afternoons, until July 22, inclusive. These programs feature music by Bach, Haydn, Mozart. Tickets are still available for all concerts. Further information may be obtained by writing to the ticket office at Tanglewood, Lenox, Mass.

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MOZART'S MUSIC SUPERBLY DONE AT TANGLEWOOD

Boston Symphony Ends Current Series; New Program Thursday

Springfield Republican July 23

Lenox, July 22 — Lowering clouds somewhat lessened the audience at this final concert of the Bach-Haydn-Mozart series, but a total of 355 music lovers were on hand to hear three superlative performances by the Boston Symphony players under the direction of Charles Munch.

Performance, Relaxation

These week end concerts have been notable for their incomparable performances and the air of relaxation and perfect rapport between audience, orchestra and conductor. Charles Munch, when he took over the direction of the orchestra, made what was perhaps the briefest speech on record.

He said to the men: "Gentlemen, we will make joy."

That is just what has been done during these concerts and one may look forward to that same spirit when the concerts in the shed begin this Thursday.

Mr. Munch is quite as at home in the music of Mozart as he has been in the music of Bach and Hadyn. His pacing of each work is exact and his understanding of the musical speech is thorough. Thus, this afternoon, we heard one of the most exquisite performances of the Mozart "Divertimento in B-flat major, for strings and two horns," (k. 287) that it has been our good fortune to encounter. The work is almost a concerto for violin, and Richard Burgin, concertmaster, had full opportunity to reveal anew the beauty of his art and his musicianship. We shall not soon forget the ethereal beauty of the adagio, the

Continued On Page 4

The Republican

JULY 22, 1951

Editorial Note and Comment

ment also has had his life saved by these MATS flights. And scores of other civilians, faced with particular emergencies, have been able to turn to the airmen for assistance.

Nothing more supports one's faith in America, and in the things for which this country stands, than these demonstrations by Westover men who, in the line of duty, are going about the job of helping people.

Adele Addison's Advance

One of the most rapidly advancing young concert singers in America is Adele Addison of this city. Born and educated in Springfield, all her musical training has been in this country, further proof that it is no longer necessary to study abroad to attain the top flight vocally, and to achieve success at home.

Miss Addison has been hailed enthusiastically, at recitals in New York and Boston and elsewhere, as well as in the Auditorium here. When she opened the University of Massachusetts concert course last fall she was acclaimed in The Republican as follows: "In a well planned program built on conventional lines that included a group of German, French and English songs there were certain outstanding performances that stamped Miss Addison as one of the best lyric sopranos of our time...Miss Addison makes an artistic entity of each song she sings, but in these bigger songs was that glorious release of the upper voice which in her case carries such a thrill."

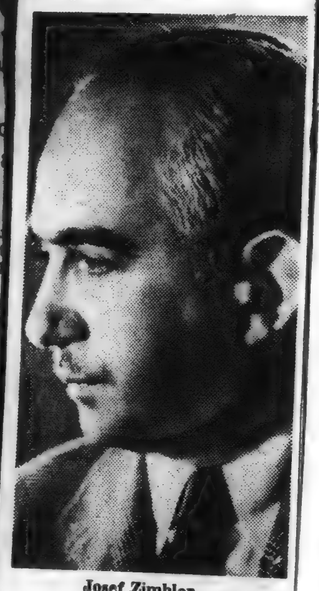
After receiving a Bachelor of Music degree at Westminister Choir College she was awarded a scholarship at the Berkshire Music Center, and in 1948 at Tanglewood had the distinction of appearing as soloist with the Boston Symphony Orchestra under the late Serge Koussevitzky's direction. She will sing there again Aug. 9, as soprano soloist in Beethoven's "Missa Solemnis" directed by Leonard Bernstein.

Miss Addison is to be heard tonight in a radio broadcast of a Summer Series concert with the NBC Symphony Orchestra, led by Antal Dorati; the other guest soloist will be the 20-year-old pianist, Claudette Sorel. For these young artists, both of whom have been given awards by the National Federation of Music Clubs in the past, it will be the first appearance with this famous orchestra.

Springfield is proud of Adele Addison, for her bearing and personality as well as for her singing. With all the honors that have been hers already, she is still only on the threshold of her career.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 12 1951

BSO Musicians To Play for Palsy Drive



Josef Zimbler

The Zimbler Sinfonietta, 17 members of the Boston Symphony Orchestra under the direction of Josef Zimbler, will present a special concert at the concert hall on South Mountain on Aug. 6 at 4 PM for the benefit of the United Cerebral Palsy Associations of Massachusetts.

In co-operation with Mrs. Elizabeth Sprague Coolidge and the South Mountain Association, the Zimbler Ensemble will appear with a soloist to be announced at a later date. All participating artists and individuals will donate their talents.

SPRINGFIELD, MASS.
MORNING UNION
JUN 30 1951

Chamber Music Concerts Listed

Lenox, June 29—The Berkshire Music Center at Tanglewood announces three concerts of chamber music through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The New Music String Quartet will open the series the evening of July 11, to be followed on succeeding Wednesday evenings at 8.15 by the Berkshire Trio on July 18 and the Trio Moyse July 25.

The New Quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violoncello; and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C major by Beethoven.

The Berkshire Trio, composed of George Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (M. P. Rameau).

The Moyse Trio, whose players are Marcel Moyse, flute; his son, Louis, piano and flute; and his daughter-in-law, Blanche Monegger-Moyse, violin and viola, have selected Trio-Sonate en sol majeur (Bach); Duo pour 2 flutes (Haendel); Trio en ut (Haydn-Moyse); Musique en trio (Andre Thiriet); Trois Interludes (Ibert); Trois Petites Pieces en trio (Arthur Honegger); La Chanson pour 2 flutes et violon (Marcel Gennaro); Serenade pour 2 flutes et viola (Louis Moyse) and Trio-Sonate (Martinu).

The concerts will be open to students, friends of the Berkshire Music Center and the interested public, as have other chamber music programs given through the generosity of Mrs. Coolidge and the Foundation each summer since 1946.

SPRINGFIELD, MASS.
MORNING UNION
JUL 11 1951

HAYDN CONCERTS AT TANGLEWOOD

Programs Saturday Night, Sunday Afternoon

Lenox, July 10—A week end of music by the symphonic master, Haydn, is scheduled for Tanglewood this Saturday and Sunday. Members of the Boston Symphony Orchestra under the direction of Charles Munch will present this second of three series of concerts in the Theater-Concert Hall, Saturday at 8.15 and Sunday at 3.

Saturday evening's concert will present Seymour Lipkin as soloist in Haydn's D major Piano Concerto, and the Symphonie Concertante, for violin, cello, oboe, and bassoon. Also on the program will be the G major Symphony (No. 88) and the London Symphony (No. 104).

Sunday afternoon's concert consists of Haydn's Violoncello Concerto, Gregor Piatigorsky as soloist; and the "Clock" (No. 101); "Drum Roll" (No. 103), and "Oxford" (No. 92) Symphonies.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 15 1951

Gregor Piatigorsky At Festival Today

Lenox, July 14—The Berkshire Music Festival at Tanglewood appears tobe headed for a record breaking season. Tonight's Haydn program in the th ater-concert hall set another attendance record, the third in as many programs by the Boston Symphony Orchestra under the baton of Charles Munch.

Final tabulations showed a total of 3800 present as compared to 3600 a year ago. The overflow crowd was far stretched on the spacious lawn and the 1200 seats within the hall were all occupied by music lovers who took advantage of the balmy weather to enjoy the festival.

This attendance tonight is also a record for any one program of the Bach-Haydn-Mozart series since they were inaugurated. A week ago the previous opening night figure was shattered and from all indications drawn from ticket reservations the crowd will swell with each succeeding performance. Too, reservations for the main concerts which open in the shed in Thursday, July 26 are already well ahead of any previous season.

Youth Director From Israel To Visit Tanglewood

TANGLEWOOD — Mrs. Hemda Asseo, deputy director of the Youth Section of the Ministry of Education and Culture, and chief of the Israeli Girl Guides in Tel-Aviv, Israel, will arrive in Lenox tomorrow to observe the activities at Tanglewood. Founder and director of the Israeli Training School for Youth Leaders, she is visiting the United States for the first time under the program of the Department of State for the exchange of persons.

On a four-month tour to study the work of youth organizations in the United States, Mrs. Asseo was in Washington for two weeks before visiting communities throughout the country to observe the Scout movement, recreational programs, summer camps, music education facilities, the administration of libraries for young people and other community projects.

A native of Sofia, Bulgaria, Mrs. Asseo received her teachers' certificate from the Tel-Aviv Teachers' Training College and a master's degree from the Hebrew University at Jerusalem. She attended, on a scholarship, the University of London's Institute of Education in 1937-38. Active as a youth leader during her 25 years in Israel, she was appointed secretary general of the Jewish Scout movement in 1943 and in 1945 became head of the youth section of the Tel-Aviv Municipal Education Department, having charge of all extra-curricular and recreational activities for school-age children and leaving these posts in 1950 to assume her present duties. She will remain in Lenox until Wednesday.

NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 15 1951

Cello Soloist Bows At Tanglewood

Gregor Piatigorsky, violincellist, will be soloist in the concert today with the Boston Symphony Orchestra under the direction of Charles Munch at Tanglewood, Lenox, Mass.

The program will be entirely of music by Haydn and Piatigorsky will play the Violincello Concerto. The remainder of the program will include the Drum Roll and Clock Symphonies.

Berkshire Eagle July 21

Kroll To Play Violin Concerto In Mozart Concert at Festival

Pittsfield Summer Resident Soloist With Boston Symphony Tomorrow— Hugh Ross Will Conduct 'Missa Brevis'

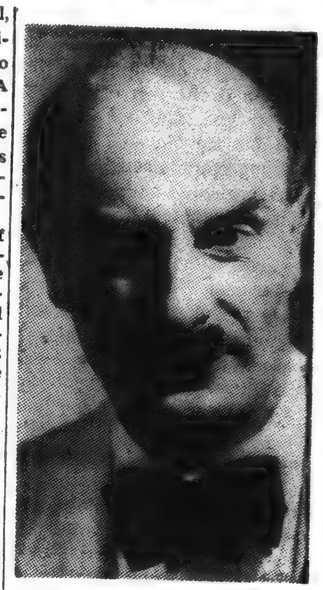
TANGLEWOOD—William Kroll, from 1923 to 1929 a summer resident of Pittsfield, will play the solo in Mozart's Violin Concerto in A major tomorrow afternoon at Tanglewood. The program will be the second of two all-Mozart concerts in which Charles Munch will conduct members of the Boston Symphony Orchestra this week end.

Following tonight's program of the "Haffner" symphony, the "Missa Previs," the adagio and fugue for string orchestra and the symphony in E flat, Mr. Munch will lead the orchestra tomorrow afternoon in the divertimento in B flat major, the concerto and the symphony in D major ("Prague"). With all seats in the Theatre-Concert Hall sold for several weeks, general admission will be on sale at the box office before the concerts.

Mr. Kroll, who for three seasons has been associate or acting head of the chamber music department at the Center, is teaching violin and chamber music at the Peabody Institute, Baltimore and the Mannes School of Music in New York City, where he lives. He is also head of the Kroll Quartet, which will start this fall its eighth season of country-wide tours. The quartet are four of the nine musicians who form the Musicians Guild, giving four concerts each year in Town Hall, New York.

While living at South Mountain, Mr. Kroll was violinist with the Elshuco Trio and the South Mountain Quartet. He played first violin in 1935 in the Coolidge Quartet, until the quartet bearing his name was formed in 1944.

Hugh Ross, who will conduct the "Missa Brevis" this evening, has trained the choruses for concert and opera since the school opened. He has conducted many of the principal choral works in the Festival concerts. Conductor of the Schola Cantorum in New York, in the past season he has conducted choruses in Philadelphia, Bethlehem, Pittsburgh, and other major cities. He also conducted the first performance in America of Benjamin Britten's symphony, the first performance in America for 35 years of the Berlioz "Te Deum," with Sir Thomas Beecham, British conductor, and a performance with Metropolis, New York Philharmonic conductor. He is head of the choral and choral conducting department at Tanglewood.



Hugh Ross Whitestone

Concert at 10 AM

Two programs by students at the Berkshire Music Center, open to its Friends, are announced for tomorrow. At 10 in the morning a chamber music concert will be given:

Brahms
Quintet in B minor for clarinet and string quartet.
Clarinet, Guido Mecoli; violins, Florence Freeman, Donald Caldwell; viola, Michael Denesuk; violoncello, Leonard Feldman.

Copland
Vitebsk (study on a Jewish theme) for violin, violoncello and piano.
Violin, Teruko Akagi; violoncello, Moshe Amitay; piano, Joyce Paull.

Debussy
Quartet in G minor.
Violins, Bernard Muller, Joanne Dempsey; viola, Raymond Montoni; violoncello, Robert Sayre

Three of the players are students from foreign countries: Mr. Amitay from Israel; Miss Akagi, Japan; Mr. Muller, Switzerland.

Composers' Forum

At the composers' forum tomorrow evening the program, whose music was written by students of composition at Tanglewood and performed by their friends at the school, the program will be:

Norman Grossman
Movement for String Trio.
F. James Brown
Three Fantasies for voice and piano to poems of E. E. Cummings.
Robert Parris
Three Love Lyrics.
Charles M. Schwartz
Three songs for soprano. . . . Movement for woodwind quintet.
Bryan Dority
Chamber cantata, Romeo and Juliet.

Picnic parties are welcome on the Tanglewood lawn. The cafeteria is open to the public before and after concerts and during intermission. Tickets for the concerts in the shed, starting Thursday night, when Charles Munch will conduct the entire Boston Symphony Orchestra, are on sale at the box office, England Brothers, Pittsfield, and the Blue Bird Shop, Stockbridge.

SPRINGFIELD, MASS.
MORNING UNION
JUN 30 1951

TANGLEWOOD SEASON STARTS TOMORROW

Charles Munch and Boston Symphony Prepare for Initial Concerts

Tanglewood, Lenox, June 29 — The first eventful week of the 1951 Tanglewood season opens Sunday as the ninth session of the Berkshire Music Center opens, and as Charles Munch and members of the Boston Symphony Orchestra arrive to prepare for their initial concerts, Saturday and Sunday, July 7 and 8, of music by Johann Sebastian Bach.

Leonard Bernstein, who this year assumes Serge Koussevitzky's duties in the music school, and Aaron Copland, composition instructor and assistant director, will speak at the school's opening exercises, as will Dr. Theodore P. Ferris, rector of Trinity Church in Boston and trustee of the orchestra. Dr. Lewis E. Perry, chairman of the Friends of the Berkshire Music Center, will preside.

Nearly complete registration figures show almost 400 students enrolled for the six-week session. They will begin their work Monday in each of the five departments. The first of more than 30 musical events performed by the students will take place on Friday evening, July 6, with a concert by the student symphony orchestra, performing in the music shed. The popular Sunday morning student chamber music recitals, and the weekly composers' forums will also begin next week. These concerts, and the others will be attended by Friends of the Berkshire Music Center, and by other students. Last year the total attendance at such student events exceeded 50,000.

As the music school gets under way, the Boston Symphony Orchestra arrives at its summer home too. Charles Munch arrives in Boston Sunday from France, having cancelled his European engagements in order to conduct at the Berkshire Festival concerts. His rehearsals for the first series of week end concerts of music by Bach, Haydn, and Mozart will begin this week. Tickets for these concerts, and for concerts in the music shed, are still available at the ticket office, Tanglewood, Lenox.

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CONDUCTORS WHO WILL LEAD THE FOURTEENTH BERKSHIRE FESTIVAL

Charles Munch is seen rehearsing with members of the Boston Symphony Orchestra, who will play under him in the first concert in the Shed on Thursday night.

Eleazar de Carvalho, who conducts a single concert on Aug. 5, points to the score for Mischa Nieland and Samuel Mayes, 'cellists, and Victor Manusevitch, violin.

Will Plouffe Studio

Leonard Bernstein, who leads the Missa Solemnis on Aug. 9, turns a page for Harry Shapiro, horn, and Alfred Krips and Richard Burgin, violinists.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 16 1951.

BERKSHIRE FESTIVAL

* * *

Piatigorsky Plays Haydn

LENOX, Mass., July 15.—Gregor Piatigorsky raised the record audience at Tanglewood this afternoon to a pitch of excitement they hadn't reached in any other part of the two-concert Haydn series played today and last night. Playing with a command of the instrument and a comprehension of the piece quite beyond words, he called forth an ovation which was richly deserved, and which up to this point had not been reached during the first two weeks of this season.

Charles Munch directed the two programs, using an orchestra of thirty to thirty-five men from the Boston Symphony. This was the second of three week ends being played in the theater concert hall. The first was all Bach; next week is Mozart, and this week was all Haydn. The pattern of each concert was to begin and end with a symphony and insert works for a solo instrument in the middle.

Last night Seymour Lipkin played the D major piano concerto with gratifying maturity and insight, giving the first movement an especial brilliance. This was followed by the Sinfonie Concertante, in which the soloists were Richard Burgin, violin; Samuel Mayes, cello; Ralph Gomberg, oboe, and Raymond Allard, bassoon. Concert master Burgin was conspicuously happy in his opportunities this delightful work afforded him, particularly the recitatives, where he and Munch gave the dialogues graceful and effective phrasing.

Favored by ideal weather, the attendance records exceeded those of last year with figures of 3,800 at each of this week's concerts. The audience, using the broad adjacent lawns, more than doubled the number inside the hall. It seemed, too, that Haydn offered Munch more favorable material for the special circumstances which obtain in the theater concert hall. His men played with more relaxed confidence and gave him greater warmth of tone than in the Bach series. He also achieved better balance. J. P.

WATERBURY, CONN.
AMERICAN
JUL 16 1951

Cellist Steals Performance At Tanglewood

(Special to The American)

Lenox, Mass., July 16 —The works of Joseph Haydn, represented by four symphonies, a sinfonie concertante for winds and strings, the D major Piano Concerto and a superb interpretation of the violoncello Concerto in D major, were offered by the Boston Symphony Orchestra this week end.

The all-Haydn programs followed last week's Bach concerts in the Theater-Concert Hall. Next Saturday night and Sunday afternoon the orchestra will devote itself to music by Mozart, in the third week-end of "Little" concerts opening the 11th year of the Berkshire Music Festival at Tanglewood.

Gregor Piatigorsky, a rollicking, exuberant giant who came onstage swinging his cello as if it were a violin, was soloist yesterday. He drew an unprecedented burst of applause from the audience after the sustained solo passage by the cello in the exposition of the concerto, and from there on, set his own pace for Charles Munch and the orchestra to follow.

Piano soloist for Saturday night's concert was Seymour Lipkin, 24-year-old New Yorker who is on the faculty of the Berkshire Music Center. His playing of the three-part concerto was brilliant, particularly movingly in the tender, melodic adagio movement.

Of the four symphonies offered, No. 88, No. 104 ("London") No. 103 ("The Drum Roll,") and No. 101 ("The Clock,") the 88th was perhaps the warmest, although the tempi of the opening two movements seemed a trifle too restrained by comparison with the full, robust treatment of its minuet and final.

Visitors to Tanglewood will often find that some of the most stimulating music comes not from the professional perfection of the Boston Symphony Orchestra, but from the numberless student groups whose recitals are open to supporting members, "Friends," of the Music Center. Yesterday morning, young musicians of the orchestral department gave a program of chamber music in the open-sided Chamber Music Hall. Opera Department students list a program for tomorrow night, the student orchestra gives a Shed concert Friday, while another chamber music recital will again be given Sunday morning.

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[2-7]

BOSTON, MASS.
ADVERTISER
JUL 8 - 1951

Dr. Munch Opens Music Festival

LENOX—In his first appearance as conductor of the Boston Symphony Orchestra at the Berkshire Summer Music Festival at Tanglewood, Dr. Charles Munch was greeted last night by a throng of 3600, largest opening night audience on record. A memorial tribute, Dr. Munch conducted one of the masterpieces most loved by his predecessor, the late Dr. Serge Koussevitsky.

The final chorus from "The Passion According to St. Matthew," performed by the orchestra and festival chorus, was among the selections of the all-Bach program. It was a favorite of Dr. Koussevitsky, who for 25 years conducted the Boston Symphony Orchestra and who founded Tanglewood and developed it as a national music center.

A capacity audience of 1200 filled every seat in the theater concert hall. Other music lovers overflowed into the spacious lawns surrounding the auditorium. Dr. Munch had arrived here only a week ago following a tour of Europe. The second in a series of Bach concerts will be held at 3 p. m.

The Berkshire Festival

HARTFORD, CONN.
TIMES
JUN 23 1951

CHARLES MUNCH, Boston Symphony musical director, will curtail his European engagements to open Tanglewood concert series and conduct 13 of 15 summer concerts there in place of late Serge Koussevitzky with only slight changes in scheduled programs.

By IRVING KOLODIN

Danube Unruffled At Koussevitzky Death

THE PASSING of Serge Koussevitzky, long time conductor of the Boston Symphony, drew but cursory mention in the Vienna press. The city's oldest inhabitants couldn't recall a Vienna performance by Koussevitzky, and his sympathy for contemporary creation is something antipathetic to this area in any case.

Whatever the elegance of musicianship provided by the Vienna Philharmonic for opera performances, sortorial graces are nonexistent. Nobdy wears evening dress but the conductor. Come to think of it, there's no indication in Vienna shop windows (which are otherwise impressively stocked) that such a thing exists.

Probably the early starting time (7 p. m.) is a closely related factor. It leaves little time for more than a quick wash after the day's work.

(Copyright—SRL)

PORTLAND, ME.
PRESS-HERALD
JUL 16 19[illegible]

Tanglewood Fashions Checked By Editors

Lenox, Mass., July 15. (AP) — Some 100 fashion editors, representing newspapers from as far as California, Florida and Toronto, had a chance today to see what music lovers are wearing this season at Tanglewood, the site of the Berkshire Music Festival.

With 1,200 concert-goers filling every available seat in the theater concent hall during the afternoon all-Haydn program by the Boston Symphony Orchestra. The overflow crowd of 2,600 listened from the well groomed lawns surrounding the music hall.

It was an ideal day for a concert at Tanglewood. With Charles Munch conducting, the cloudless blue sky and hot sun forced most of the listeners outside of the concert hall to find shady spots beneath the tall pines and maples.

Munch Leads First Berkshire Festival Concert Thursday

The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch.

For the next three weeks, the Festival will continue, with concerts Thursday and Saturday evenings at 8:15 and Sunday afternoons at 3 o'clock. Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5; and on Thursday, Aug. 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis, in honor of Serge Koussevitzky, late conductor-emeritus of the Boston Symphony Orchestra.

A complete performance of Tchaikovsky's "Pique Dame," by the Tanglewood opera department under the direction of Boris Goldovsky, will take place next week, July 30 and July 31. Richard Strauss' "Ariadne auf Naxos," will be played Aug. 6 and 7. Attendance at these productions is by invitation to members of the Friends of the Berkshire Music Center.

Below are listed the main programs of the Festival.

MUSIC SHED

Series A

July 26 at 8:15—Mozart: Funeral Music (K. 477) (in memory of Serge Koussevitsky); Schumann: Fourth Symphony; Berlioz: "Fantastic" Symphony.

July 28 at 8:15—Weber: Overture to "Oberon"; Prokoieff: Sixth Symphony; Brahms: Second Piano Concerto (Claudio Arrau, soloist).

July 29 at 3—Barber: Overture "The School for Scandal"; Copland: "Quiet City"; Schubert: Fourth Symphony; Franck: Symphony in D minor.

Series B

Aug. 2 at 8:15—Schumann: Overture to "Genoveva"; Beethoven: "Pastoral" Symphony; Ravel: Spanish Rhapsody; Roussel: Third Symphony.

Aug. 4 at 8:15—Handel: "Water Music"; Bartok: Music for Strings and Percussion; Strauss: "Don Juan"; Saint-Saens: Third Symphony (with organ).

Aug. 5 at 3—Eleazar De Carvalho conducting. Guarnieri: Second Symphony; Prokofieff: Second Piano Concerto (Jorge Bolet, soloist); Moussorgsky-Ravel: "Pictures at an Exhibition."

Series C

Aug. 9 at 8:15—Leonard Bernstein conducting. Beethoven: Missa Solemnis (in memory of Serge Koussevitsky). Soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

Aug. 11 at 8:15—Beethoven: First Symphony; Honegger: Fifth Symphony; Tchaikovsky: "Pathetic" Symphony.

Aug. 12 at 3—Brahms: Variations on a Theme by Haydn, Second Symphony, Fourth Symphony.

Christian Science Monitor — July 21

Major Berkshire Season Opening—

Munch to Begin Shed Series At Tanglewood on Thursday

The fourteenth season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its director.

For the next three weeks the festival will continue with concerts Thursday and Saturday evenings at 8:15 and Sunday afternoons at 3 o'clock. Mr. Munch will conduct seven of these concerts. Eleazar de Carvalho will conduct on Sunday, Aug. 5; and on Thursday, Aug. 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in Beethoven's Missa Solemnis in memory of Serge Koussevitzky.

* * *

Mr. Munch's programs for this week are varied and include works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky. Schumann's Fourth Symphony and Berlioz' "Fantastic" Symphony will complete the opening concert.

Saturday's program opens with Weber's Overture to "Oberon" and continues with the first Tanglewood performance of Prokofiev's Sixth Symphony. It will conclude with Brahms' Second Piano Concerto for which the South American pianist, Claudio Arrau, will be soloist. Sunday afternoon's concert (July 29) will present Samuel Barber's Overture, "The School for Scandal"; Aaron Copland's "The Quiet City"; Franz Schubert's Fourth Symphony; and César Franck's Symphony in D minor.

* * *

One of the high lights of the more than 30 musical events performed during the 1951 season will be Friday's program (July 27), which will present the work of all departments of the Center in a special memorial to Dr. Koussevitzky.

Included will be the student chorus performing the Bach Cantata No. 118; a chamber music group performing Schubert's "Trout" Quintet; a performance of an original work by a student in the composition department, composed for the occasion; a scene, in concert version, from Tchaikovsky's opera, "Pique Dame"; and performances of Beethoven's "Egmont" Overture and Stravinsky's Symphony of Psalms.

The complete performance of "Pique Dame" by the Tanglewood opera department under the direction of Boris Goldovsky will take place next week, July 30 and July 31. The other opera production will be Richard Strauss's "Ariadne auf Naxos" on Aug. 6 and 7. Attendance at these productions is by invitation to members of the Friends of the Berkshire Music Center.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 9-1951

Tanglewood

Observing Opera Production

Hans Curjel, journalist and teacher of Zurich, Switzerland, is spending five days at Tanglewood to observe opera production at the Berkshire Music Center. He will [illegible]ationalzeitung" of Basle, the "Winterthurer Tagblatt" and the "Schweizerische Musikzeitung," and will broadcast over Radio Beromunster. Before the war he taught at the Mozarteum in Salzburg, where he staged opera for the famous festival.

Edward A. Taft, Dr. Lewis Perry, C. D. Jackson, president of the Boston Symphony Orchestra trustees, and their president, Henry B. Cabot, with Mrs. Cabot, and Mrs. George R. Mumford Jr. of Boston, attended the opening of the Festival Saturday evening and Sunday afternoon.

Audiences of 500 and 600 attended the first chamber music concert and the first composers' forum yesterday morning and evening at the Berkshire Music Center. Overflowing the chamber music hall, which seats 300, they listened on benches and lawn through the open west side of the hall designed for the purpose by the late Eliel Saarinen, Finnish architect.

Robert Shaw, formerly of the choral department faculty of the Berkshire Music Center, is visiting at Tanglewood for a few days. On vacation after a nation-wide tour with the Robert Shaw Chorale, he will return to New York to plan for a similar tour during the coming season.

HARTFORD, CONN.
TIMES
JUL 11 1951

Haydn Concerts At Tanglewood

Special to The Hartford Times

Tanglewood, Lenox, Mass. —Dr. Charles Munch and the Boston Symphony Orchestra will present [illegible] second program in the Theater Concert Hall series Saturday at 8:15 p. m. and Sunday at 3 p. m.

Both concerts will be devoted solely to the music of Franz Josef Haydn, the great 18th Century master, and this will be the first time that this composer has been represented in what used to be solely the Bach-Mozart series.

Saturday's program will include Seymour Lipkin as piano soloist in the Concerto in D Major for piano and orchestra, the Symphonie Concertante for violin, cello, oboe and bassoon, and two symphonies, No. 88 and No. 104.

Sunday, Dr. Munch and the orchestra will perform the Violoncello Concerto with Gregor Piatigorsky as soloist, and three more symphonies, No. 101 ("The Clock"), No. 103 ("The Drum Roll"), and No. 92 ("Oxford").

Next weekend, the final concert of the series will be devoted to Mozart. As before, general admission tickets to the grounds may be obtained at the gate.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 9-1951

Record Tanglewood Crowd In Koussevitzky Tribute

Record audiences attended the opening concerts of Tanglewood's "Little series" over the week-end when Charles Munch, director of the Boston Symphony orchestra, conducted all [illegible]rams Saturday night and yesterday afternoon.

About 3,600 attended the opening concert Saturday night and another 2,800 heard the Sunday afternoon program. The number was 1,000 more than attended the opening week-end concerts last year, but, of course, was well below the usual attendance at major festival concerts in the music shed. Most of the audience was comfortably seated on the lawn outside the theater-concert hall.

Tribute to Koussevitzky

Mr. Munch was well received as successor to the late Serge Koussevitzky, founder and former conductor of the Berkshire Music festival.

Saturday night's program included the Brandenburg concertos No. 2, 3, 4 and 6; the concerto for three pianos with [illegible]ing Fine, Ralph Berkowitz and Bernard Zighera as soloists; and the final chorus from "The Passion According to St. Matthew," sung by the festival chorus conducted by Dr. Hugh Ross. This selection was sung in memory of Dr. Koussevitzky and at its finish the audience, at the request of Mr. Munch, did not applaud, but rose for a moment of silence in tribute to the late Tanglewood conductor.

Yesterday afternoon's program was made up of other works of Bach, including "Der zufriedengestellte Aeolus," a secular cantata, sung by the festival chorus and four soloists, Phyllis Curtin, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass; the concerto for three pianos and strings, with Pianists Fine, Berkowitz and Zighera as soloists; and the Magnificat by the chorus and soloists.

Haydn Next Week-End

Next week-end's concerts, Saturday evening and Sunday afternoon, will be devoted to the music of Haydn. Mr. Munch will conduct the symphony in G major, the Symphonie Concertante for violin, cello, oboe and bassoon, the "London" symphony, and the piano concerto in D major. Gregor Piatigorsky will play the solo in the violin-cello concerto for Sunday's program, which will include the "Drum Roll," "Clock" and "Oxford" symphonies.

Last evening a memorial concert in honor of the late Dr. Koussevitzky was given by teachers of the Berkshire Music Center school at the Church-on-the-Hill, Congregational, in Lenox.

A resident of Lenox, Dr. Koussevitzky had long been associated with the church. He was married there in 1947 to his second wife by Rev. Herbert Owen, pastor. Last night's concert was held exactly one month after funeral services for Dr. Koussevitzky were held there.

[208]

Plouffe

SOLOIST AND CONDUCTOR: William Kroll, Pittsfield summer resident, who played Mozart's violin concerto in A major with the Boston Symphony Orchestra, at the Berkshire Festival concert yesterday afternoon, acknowledges the crowd's ovation with Charles Munch, right, conductor of the BSO.

Music

8800 Hear All-Mozart Concerts With Kroll, Tanglewood Chorus

By JAY C. ROSENFELD

TANGLEWOOD—Charles Munch closed yesterday afternoon's concert in the theatre concert hall with the "Prague" symphony of Mozart and thereby brought to completion the first half of his Tanglewood debut season. An audience of 3500, undoubtedly held down by the uncertainty of the weather, gave him full and cordial acclaim. On Saturday evening more than 5300 people came for the first of the two Mozart programs which precede the opening of the grand series in the large Shed this Thursday. Even with the weather diminishing the crowds at the final concert the over-all figures came within 90% of last year's record attendance.

There is probably no greater test for a musician than a Mozart program. Music of other composers at times can make an impact of a sort when played even in a mediocre way. But Mozart when uninspired is limp and shapeless; given a probing and imagination he acquires stature and life that becomes unmatched and incomparable.

Kroll Superlative

As an example of what Mozart in expert hands can become, witness William Kroll's performance yesterday afternoon of the A major violin concerto. He gave it elegance of style and broad magnificence, even to the point of excessive deliberation, and made it a truly great performance. It had rich tonal beauty and exhibited poise and maturity and refinement.

Munch, too, seemed to be happier with Mozart than he had been with the preceding week ends of Bach and Haydn. The divertimento for strings and two horns acquired a greater variety of expression than had been evident in any previous offerings of the series. The delicacy of the variations was a lovely moment for the violins and the solos of concert-master Richard Burgin were played with consummate inflections.

Saturday night Munch played the "Haffner" and the last E flat symphonies. Subtle details made their appearance in certain telling spots to substantially embellish the whole performance. Between the symphonies came the F major "Missa Brevis" and the adagio and fugue for strings. In the latter there was a lack of determination because sufficient intensity was not demanded of the musicians. The voices were kept clear and the lines distinct but it seems that this fugue, of all music, requires all the concentrated power that instruments can generate.

Four Vocal Soloists

Hugh Ross took over the baton for the Mass and conducted with the help of a chorus of 50 mixed voices. Soloists were soprano Gladys Spector, contralto Eunice Alberts, David Lloyd, tenor, and James Pease, bass. All but Miss Spector had sung many times at Tanglewood. She immediately proved the validity of her right to take her place in such a distinguished quartet. She showed the command of a long easily-sustained vocal line with ample power. The chorus was composed of superior material and responded to Mr. Ross' requests with lovely sound and distinct contrasts.

Simultaneous with yesterday's concert came the completion of the Esplanade concerts on the Charles River so that the larger complement of the Boston orchestra will now immediately join their colleagues at Tanglewood for rehearsals by the entire symphony for the concerts in the Shed.

Berkshire Evening Eagle - July 23

Plouffe

HOOT MON: Sir Shane Leslie, first cousin of Winston Churchill, in kilts of the Leslie clan, of which he is head for the branch in Ulster, Ireland, meets Hugh Ross, part English and part Scot, director of the choral conducting class at Tanglewood, after yesterday's concert. In the U.S. to study American forestry, he came down from Bennington, Vt., where he is visiting a cousin, Travers Jerome, to hear Charles Munch conduct the Boston Symphony Orchestra.

French Ambassador Bonnet To Attend Festival Thursday

TANGLEWOOD—Henri Bonnet, French ambassador to the United States and Madame Bonnet, will attend the opening concert in the Music Shed at the Berkshire Festival Thursday evening.

Friends of the Boston Symphony Orchestra's conductor, Charles Munch, the Bonnets will arrive in Pittsfield by train early Thursday morning from Detroit, Mich., where he is speaking this week in connection with the 250th anniversary of the founding of the city by the Frenchman, Antoine Cadillac.

Move to Shed Considered

Although the attendance at the three week-end Festival concerts in the theatre concert hall was about 600 below last year's figure, the Tanglewood management has been experimenting with the possibility of taking the "smaller" series next year over to the large Music Shed.

The theatre concert hall seats 1200 persons. When 4100 are willing to sit or lake outdoors as they did Saturday night, the authorities think some provision should be made for such numbers in the case of unfavorable weather.

The attendance yesterday afternoon was kept down to 3550 by threatening weather, Tanglewood officials believe. As part of the experiment in the Shed, temporary small shells and sounding boards have been erected on the main stage. The management has also set up platforms at various spots under the huge roof, testing acoustics and seating possibilities. No decision has yet been reached.

The total attendance for this year's three week-end concerts was 22,900.

Conductor Munch and the full Boston Symphony Orchestra continued rehearsals today for the Series A concerts which will open the major portion of the Festival starting Thursday night. The program will include Mozart's "Funeral Music" in memory of Dr. Serge Koussevitzky, founder of the Berkshire Music Center and conductor of the BSO for 25 years before his retirement in 1949. Also on the program will be Schulman's fourth symphony and Berlioz's "Fantastic Symphony."

Song Recital Tomorrow

Two programs will be given for Friends of the Berkshire Music Center tomorrow. At 4.30, in the chamber music hall, the first song recital will be held under the direction of Ralph Berkowitz and Paul Ulanowsky.

Members of the opera department will sing groups of songs by Debussy, Brahms, Schubert, Satie, Faure and Falla, with accompaniment by Edith Gross and Joseph Rezits, pianists. The singers will be Patricia Poltras, mezzo-soprano; Marguerite Stagliano, soprano, Lawrence Avery, tenor and Eunice Alberts, contralto. Maxine Johnson will be the violist in Brahms' two songs for alto and viola.

The opera department, under the direction of Boris Goldovsky, will present tomorrow evening at 8.15 Acts 1 and 4 from Puccini's "La Boheme" and Acts 1 and 2 from Verdi's "Falstaff."

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 13 1951

Munch Conducts at Berkshire

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Berkshire Music Center's student orchestra for the first time tonight at 8:15 in Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
TIMES
JUL 14 1951

Koussevitzky Memorial Held

Bishop John of the Russian Orthodox Diocese of Detroit and Cleveland officiated at a memorial service last night at the Russian Orthodox Cathedral, 59 East Second Street, in honor of Serge Koussevitzky, conductor-emeritus of the Boston Symphony Orchestra, who died on June 4 in Boston.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 14 1951

Judd, Rosenfeld, Kaplan, Spalding Forum Speakers

LENOX—Speakers at the forum to be held Monday night in Sedgwick Hall for the students and friends of the Berkshire Music Center were announced today.

[redacted] who will discuss the question: "What Are the Economic and Artistic Prospects for Our American Symphony Orchestras?" will include George E. Judd, manager of the Boston Symphony Orchestra; Judge Jacob Kaplan, a trustee of the BSO; Jay C. Rosenfeld, music critic of The Eagle; and Albert Spalding of Great Barrington, noted violinist. Howard Shanet, who is on the faculty of the Berkshire Music Center, will be the moderator.

The forum, another in the series of Monday evening events at Sedgwick Hall, will start at 8.15.

Berkshire Evening Eagle - July 23

Notes and Footnotes

QUITE a few people including ourselves have been known to cry out that driving to Tanglewood during the season is just too much. Well, after yesterday we weep no more. We talked with a couple who came from Labrador expressly to hear the music. That is nearly 1000 miles, and what do you think? They rode a motorcycle!

They're staying with Miss Annabelle Terrell in Chatham, N.Y., and we had a long talk with James Borcoman who called himself the pilot. "Navigator" was Miss Therese Jomphe, and both live on the north shore of the Gulf of St. Lawrence, a hop-skip from the town of Seven Islands on the edge of the newly discovered Labrador ore beds which would feed the proposed steel mill at New London.

Both travelers are employed by the Quebec North Shore Paper Company, a subsidiary of Colonel McCormick's *Chicago Tribune*. Mr. Borcoman has met the colonel and says he's okay, despite his fiercely anti-British policies. The fact that Mr. B's cycle is English-made does not matter, especially as the colonel doesn't know about it."

The trip took two weeks, and as you read this, the couple will be chugging back north. They were a shade disappointed at missing the Shed concerts, as information on Tanglewood dates is not very explicit in Labrador. However, they heard four concerts in the theatre music hall and liked them all.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 12 1951

Music

Coolidge Concerts Open

By JAY C. ROSENFELD

The first of the three Wednesday evening concerts which Mrs. Coolidge and the Elizabeth Sprague Coolidge Foundation in the Library of Congress are sponsoring at the Berkshire Music Center at Tanglewood proved to be an exciting performance. The New Music String Quartet played Hindemith's quartet in F minor, Opus 10, the Verdi quartet and Beethoven's Opus 59, No. 3. The members of the quartet are Broadus Erle and Matthew Raimondi, violins, Walter Trampler, viola, and Claus Adam, cello.

Hindemith wrote his first quartet at least 20 years before he was a member of the Berkshire Music Center faculty and at a period when he had not yet gone atonal. It was already intricate and involved writing, but beneath the fingers of last night's artists it became exceptionally lucid and transparent. By means of the happy device of dynamic restraint, they allowed each voice to be heard alongside the others with the result that they achieved a rare integration. All the filaments were knit into one live strand, warm and incandescent, clearly articulated, on their four matching Guadagninis.

Rich in Ideas

Hindemith was just bursting with musical ideas at that moment and he pours a wealth of themes into this quartet, all of them interesting, not always without apparent background sources, but all with a flow and urgency which the members of last night's quartet set forth with glowing tone and intensification. Many musicians are not even aware that Verdi ever ventured into chamber music. His sole essay was written in the period just following "Aida" and is of more historical interest than otherwise. It was inevitable that a couple of "arias" should appear during the course of the pages. They were "sung" spaciously and with lovely tone. The other sections of the four movements are enjoyable but make no one wonder why the quartet has not remained in the active literature of chamber music.

It was a pity that the members of the quartet could not recognize that their very virtuosity, was luring them, as surely as Lorelei, onto the rocks in the Beethoven quartet. True, they avoided—indeed, were never near—shipwreck, but the speed of the final fugue robbed it of all musical meaning and content. They muffed completely the majestic breadth which Beethoven made possible to expose with any reasonable co-operation.

A Stunt

It was a stunt, to be sure, which few quartets could realize, but one which parallels the boast of the growing youngster who flexes his arm and with innocent pride asks "see my muscle?" One of the finest pages in chamber music was spoiled. As a matter of fact, the first movement, too, would have gained in depth at a slower pace. One could not fail to marvel at the maintenance of clarity in some of the unhandy and swift passages which Beethoven writes in this section, but with a less rigid drive, subtleties and nuances appear which make this one of the pinnacles of all chamber music. If only the impression made in the Hindemith could have prevailed all the evening!

The next concert in this Coolidge series will be played Wednesday evening when the Berkshire Trio, Georges Laurent, flute, Alfred Zighera, viola da gamba, and Sylvia Marlowe, harpsichord, will play a program of early music for their special groups of instruments.

SPRINGFIELD, MASS.
NEWS
JUL 12 1951

MUNCH, DECARVALHO CONDUCT TOMORROW

Charles Munch, conductor of the Boston Symphony Orchestra and the [illegible] Festival, will conduct the student orchestra at the Berkshire Music Center in two Debussy Nocturnes, "Nuages" and "Fetes" tomorrow evening in the music shed at Tanglewood. Eleazar deCarvalho, Brazilian conductor, who will lead the Boston Orchestra in the Berkshire Festival concert Aug. 5 will take the baton for Berlioz' "Harold in Italy" Symphony.

"El Mero Coyo," Five Children's Pieces by Rafael, will be conducted by Piero Bellugi of Florence, Italy, a student in the conducting department of the school, and Chausson's Poeme for Violin and Orchestra, with Jeanne Sandbank, soloist, by Russell Stanger of Westboro.

The concert will be open to members of the Society of Friends of the Berkshire Music Center, whose voluntary contributions for membership support the school.

NEW YORK, N. Y.
AMSTERDAM NEWS
JUL 14 1951

Music

By Nora Holt

Concert Reviews And Summer Notes On Active Musicians Here And There

There is no rest for the weary reporter as musical events in this busy cosmopolitan city go on apace despite the supposed close of the season and annoying heat, rain, wind and humidity—terrifying but undaunting to music critics still on the job, and to music lovers (bless their hearts) who, faithful to the art and their friends, turn out in goodly numbers for most of the events. All hail to New Yorkers who have given their support to sincere musicians and have helped to encourage them on to success and fame!

Community Church Concert

Three concert artists who so magnanimously gave their services to The Community Church of New York, 40 E. 35th St., to help swell the funds of its Interracial-Interfaith Camp Scholarship on Friday evening, July 29, deserve bravos for a night of beautiful music. In order of appearance, they were, **Muriel Landers,** soprano, a diseuse of dramatic and comedy roles on radio, TV and concert, whose appealing voice entranced the audience in songs by Mozart, Gretchanioff, Bizet and Debussy, and reached a dramatic apex in the Air de Lia from "L'Enfant Prodigue." **Margaret Bonds,** now widening her sphere as a concert pianist, gave a polished performance of Chopin's Scherzo in B flat minor. For sheer animation, for power and pace, her reading offered ample delight. To further exhibit her sound musicianship, Miss Bonds played two of her own compositions based on Negro spirituals, "Peter Go Ring Dem Bells," and "Wade in De Water," which won a volume of applause. In the latter, Miss Bonds uses a recurrent basso ostinato figure against the theme, and a compositional form traditional in structure but inventive enough to make the work refreshing to hear, and her performance was particularly brilliant and skillful.

It was a rare treat to hear **Lawrence Davidson,** bass-baritone, now in his fourth year with the Metropolitan Opera Association, and whose vocal sweep covers Wagnerian roles, Leporello in "Don Giovanni," Bartolo in "Barber of Seville," and other roles, to several smash hits in musical comedy. Mr. Davidson scaled his concert offerings to easily digestible songs by Gretchanioff, Griffes and a delightful soliloquy from Rodgers' "Carousel". But when he reached Mozart's "Madamina," Leporetto's aria from "Don Giovanni," the sumptuous quailty of his voice and the grand scope of his musicianship was apparent. Here was an artist whose years of serious training was reflected in his spirit, great ardor and assurance. His musical line was always clean and his command of vocal colors extensive, from forte high notes to the most delicate pianissimi. Truly a great, communicative artist, and the audience responded with full applause and bravos. The concert closed with Miss Landers and Mr. Davidson singing the lovely "Bess You Is My Woman" from "Porgy and Bess," and each artist of the evening received complimentary requests for encores.

Brooks Alexander

Continuing his concert work after several years with the Fisk Jubilee Singers, **Brooks Alexander,** young baritone, gave a recital at Carl Fischer Concert Hall, Sunday evening, July 1, before a capacity audience, and exhibited a vocal talent which shows signs of great promise once he settles down to intensive training. Vocal production—movement on the scale, pure intonation, languages and interpretation—are not yet fluent, but his musical sensitivity served him well in Handel's "Hear Me, Ye Winds and Waves" and Massenet's "Vision Funitive." Matthew Kennedy assisted skillfully at the piano.

Sacred Concert

A unique and pleasurable sacred concert was given at Harlem Boys Club Sunday afternoon, by **Henrietta Lovelace,** soprano, and **William Kyles' Gospel Singers,** termed unique because sacred concerts are usually performed by choral singers. Miss Lovelace was in excellent voice and gave a soulful performance of such spirituals as "Let Us Break Bread Together," "I Want Jesus to Walk with Me," and others. Her high tones were thrilling and her musical training served to keep middle tones light when they were unmanageable. The Gospel Singers, a group of three men and a woman, were exceptionally good, preserving a solemn feeling in their songs, yet filled with religious emotion and rhythm, expressive of gospel songs. Two of them were especially impressive, "I Call on Jesus to Carry Me Through," and "I'm Happy in the Service of the Lord." The woman's voice blended well with the men, and Mr. Kyles is an excellent soloist in his own right. The accompanist for the singers was harmonious and inventive in his work, and Miss Lovelace's accompanist was also quite a pianist.

Music Notes—Julia Parry, whose work in composition is steadily gaining recognition, is on a scholarship to Tanglewood, and her woodwind trio was performed at the Composer's Forum last Sunday evening. She is one of eight hand-picked students under the twelve-tone composer, **Luigi Dallapiccola,** teaching at the Berkshire Music Center this season. His opera "The Prisoner" was heard at Juilliard last season. (More news next issue.)

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BOSTON, MASS.
HERALD
JUL 15 1951

Haydn, Mozart Music At Berkshire Festival

This afternoon, Saturday evening and Sunday afternoon, July 21 and 22, the final three programs of the Theater-Concert Hall series of concerts by members of the Boston Symphony Orchestra conducted by Charles Munch will take place. With certain changes, the programs are now as follows:

This afternoon at 3:00 P. M.: Haydn's Symphony No. 103, "Drum Roll;" Violin cello Concerto with Gregor Piatigorsky as soloist; and Symphony No. 101.

Saturday evening at 8:15: Mozart's Symphony No. 35, "Haffner;" "Missa Brevis," K 192, Hugh Ross conducting; Adagio and Fugue for Strings and Symphony in E-flat, No. 39.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 12 1951

A Tribute to the Genius Of Serge Koussevitzky.

By Fredric Vonn.

Serge Koussevitzky, a conductor of unique talents, whose passing is such a very great loss, is no longer present to further the cause of American music. In addition to his many outstanding qualities, he was also the greatest champion of the American composers, a group to which the writer belongs.

So many composers owe a very great debt of gratitude to this extraordinary musician, noted for his vision and progressive point of view.

The question has been raised as to the future of the famous Berkshire Music Center, now that it lacks the personal enthusiasm of its dynamic founder, Serge Koussevitzky.

It is heartening to learn, however, that it will continue this year, at least, under the able administration of Leonard Bernstein and Aaron Copland. Although the center is not to be definitely discontinued, its maintenance is known to be very costly to the Boston Symphony Orchestra.

In view of that state of affairs, might it not be fitting to have the composers, who have benefited so much by Koussevitzky's efforts, come, in some way, to the aid of this most valuable institution?

Manhattan.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 15 1951

Summer Symphonic Events

By FRANCIS D. PERKINS

Three conductors will share the direction of this week's concerts at the Lewisohn Stadium, where the season enters its second half on Thursday. Vladimir Golschmann completes his Stadium assignment with the concerts of tomorrow, Tuesday and Wednesday night, in which Nathan Milstein, violinist; Aldo Parisot, cellist, and Stell Andersen, pianist, will be the respective guest soloists. Michael Rosenker, who is the Philharmonic-Symphony's assistant concertmaster in the regular season and concertmaster of this summer's Stadium Symphony Orchestra, will play the violin solo in Rimsky-Korsakoff's "Scheherazade" on Wednesday.

On Thursday night, with Alexander Smallens, Jeanette MacDonald will make her first New York appearance with orchestra. She gave her first recital here last October. Alfredo Antonini will conduct the Stadium's annual Italian opera program on Saturday night, with Herva Nelli, soprano; Claramae Turner, contralto; Richard Tucker, tenor, and the Collegiate Chorale as the assisting singers. Both Mr. Tucker and Mr. Parisot will make their Stadium debuts.

Charles Munch will conduct a chamber orchestra of Boston Symphony musicians in a Haydn program this afternoon in the Theater-Concert Hall, at Tanglewood, Lenox, Mass. The concerts of next Saturday night and Sunday afternoon, July 21 and 22, wil be devoted to Mozart. The programs announced are:

Today, 3: Haydn: Symphony No. 103 (Drum Roll), Cello Concerto (Gregor Piatigorsky), Symphonies Nos. 101 (Clock) and 92 (Oxford).

Saturday, 8:15: Mozart: Symphony No. 35 (Haffner) Missa Brevis, K. 192 (Hugh Ross conducting); Eine kleine Nachtmusik; Adagio and Fugue for Strings; Symphony No. 39, in E flat.

Next Sunday, 3: Mozart: Divertimento for strings and Horns, K. 287; Violin Concerto in A major (William Kroll); Symphony No. 38 (Prague).

The Chautauqua Symphony Orchestra began its summer series under Franco Autori's conductorship in the amphitheater at Chautauqua, N. Y., last night. This series will be held on Tuesday, Wednesday and Saturday nights and Sunday afternoons through Aug. 22; the Wednesday programs will be of a popular character. Howard Hanson's second "Romantic") Symphony will be played Tuesday night and Norman Dello Joio's Variations, Chaconne and Finale this afternoon. Today's program also includes Ernest Bloch's "Scherzo Fantastique," with Ida Krehm as the piano soloist. Wednesday's program will be devoted to Gershwin's music. The Chautauqua Opera Company will give Verdi's "Aida" as its second production of the season next Friday night and the following Monday, July 23.

The University of Miami Symphony Orchestra, conducted by John Bitter, begins a Sunday series of eight concerts in the Miami Beach (Fla.) Municipal Auditorium tonight.

Tribune - July 23

BERKSHIRE FESTIVAL

Tribune

* * *

LENOX, Mass., July 22.—Gray skies and a mild threat of rain undoubtedly kept attendance down this afternoon at the final concert in the theater-concert hall at Tanglewood, of the Bach-Haydn-Mozart series. For the final duo of programs devoted entirely to Mozart there were 5,300 persons last night and, but for the weather, there was every indication that today's concert would take the gross attendance figures above those of last year. This afternoon's 3,500 left the series a bare 600 behind the record established last year.

Charles Munch, directing an ensemble of thirty-five men, seemed to be especially in the vein with Mozart and found more fertile ground in these programs than he had evinced in the preceding ones. Last night his "Haffner" and the big E Flat symphonies were substantial and gratifying, and this afternoon in the Divertimento for Strings and Two Horns he achieved a delicacy and subtlety which gave his Mozart individual character and effectiveness.

William Kroll, in the A major violin concerto, played with consummate refinement and mature poise. The elegance of his style and the breadth of his conception, possibly at times even too spacious, won him a tremendous ovation. He drew a tone of round, pure sonority and maintained the softest artistry in all three movements. His phrasing was the quintessence of musical expression.

Mr. Munch put color in the "Prague" symphony which closed the program this afternoon and developed a significance which had not always been apparent in the programs devoted to the other composers. There were dramatic contrasts, and his tempi, in the stately introduction and then in the following allegro, gave ample opportunity to the Boston Symphony players to show the caliber of their famous string section. This was noticeable also in the lovely variations of the divertimento, in which Richard Burgin again distinguished himself in the several occasions Mozart makes for the concertmaster.

Last night Mr. Munch vacated the podium to allow Hugh Ross to conduct the F Major missa brevis with fifty mixed voices from the students of the Berkshire Music Center, with Gladys Spector as soprano soloist, Eunice Alberts, contralto, David Lloyd, tenor, and James Peasse, bass. Miss Spector was the only one of the solo quartet new to Tanglewood and in her first short phrase displayed a beautiful long-sustained vocal line which matched the solos of her colleagues in every way. Mr. Ross had n excellent personnel in his chorus and he was able to effect nuances and dynamic changes with acute musical judgment.

This was the first phase of Mr. Munch's Tanglewood debut and he met it with increasing audience satisfaction. Had the weather been more favorable this afternoon it is certain that this final program would have attracted an audience at least equal to that of last night. The Tanglewood authorities have been toying with the idea and making experiments all week to see if the so-called "smaller" concerts, originally established during the war years as an emergency expedient, cannot be moved over to the big shed next year. It was never expected that these concerts would draw as they have and would become so popular. Thousands are evidently happy to spread themselves on the lawn and listen with the relaxation and such comfort as the out-of-doors permits. The management, however, lucky up to now with the weather, must shudder to think of the loss of revenue if inclement weather should preclude an outside audience.

With this final theater-concert hall program the remainder of the Boston Symphony, now that the esplanade concerts on the Charles River are over, will arrive tomorrow to join the ensemble already here for rehearsals for the first concert Thursday night of the final three weeks in the great shed.

J. R.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 15 1951

Charles Munch at Tanglewood

Howard S. Babbitt Jr.

The Boston Symphony Orchestra's conductor rehearses for an eighteenth-century program at Lenox, Mass. Next week end's concerts will be devoted to Mozart

Jersy Herald (Herald)
Trenton – July 19

TANGLEWOODI LEVÉL

Irta: LUKACS ERNO.

Legutóbbi new-englandi cikkemben, — amennyire szerény képességem lehetővé tette megpróbáltam a berkshirei hegyek csodálatos szépségét leirni. — A napokban ennek a gyönyörü hegyláncolatnak a legmagasabb plátóján — Tanglewoodban — voltam. — Körülményesen jutottam oda el, — azonban a festői utak és az elragadó panoráma elfeledtette velem a fáradságos utazást.

Tanglewood — nekünk amerikaiaknak azt jelenti, ami az európai zenerajongónak Salzburg. — Salzburgot varázsos zenei ünnepeivel Max Reinhardt tette világszerte ismertté. — Tanglellwoodot a lánglelkü Serge Koussevitzky, a világhirü karmester teremtette meg. Az Ő elgondolása volt, hogy a szimfonikus muzsikának nyári diszleteként a természet pompáját alkalmazza, — távol a koncert termektől és azoknak formalitásától.

A tanglewoodi music center 3000 lábnyi magasságban fekszik. Fenséges és festői látvány a koncertterületről elterülő kép: csodás, hatalmas tó, hegyekkel koszoruzva.

A program ezuttal kizárólagosan Bach müvekből állott. Az első szám, az egyik legkiválóbb cantata, a "Der zufriedengestellte Aeolus" volt, Hugh Ross vezénylésével. Másodiknak a D moll zongoraverseny, fiatal tehetségek bemutatkozásával (Irving Fine, Bernard Zighera, Ralplh Berkowitz) — végtelenül gyönyörködtetett. Befejező számként St. Lukács evangeliumából a D dur "Magnificat" glóriás kórusa adott igazán felejthetetlen élményt.

A müsor két utolsó számát a hires francia karmester Charles Munch vezényelte, a ki ugylátszik méltó utóda nagyszerü elődének Serge Koussevitzkynek. — Nem vagyok zenekritikus és arról a mit hallottam nem is lehet kritikát irni, csak lebörulni lehet előtte és áldani a Gondviselőt, hogy ezt a ritka élményt megengedte énnem.

Tanglewood, 1951 julius 10.

Art—Music—Theater THE CHRISTIAN SCIENCE MONIT

July 24

Mozart Music in the Berkshires —

Preliminary Concert Series Concluded at Tanglewood

By Paul Cinciana

Tanglewood, Lenox, Mass.

For the final pair of [illegible] concerts devoted to [illegible] of Wolfgang Amadeus [illegible], Charles Munch and members of the Boston Symphony Orchestra played a widely representative group of compositions by the eighteenth-century master in the Theater-Concert Hall here at Tanglewood.

From the symphonic literature were chosen the early "Haffner" Symphony and the great E-flat at his final mature period—both played on Saturday evening—and the popular "Prague" Symphony played on Sunday afternoon. From Mozart's sacred literature the Tanglewood Chorus under the direction of Hugh Ross performed the Missa Brevis in F major, composed for liturgical use as were his other short masses.

Two chamber works of great interest were included—the Adagio and Fugue for String Orchestra on Saturday night and the Divertimento in B-flat major for Strings and Two Horns on Sunday afternoon. The Violin Concerto in A major was also performed on Sunday.

As the strains of the "Haffner" Symphony opened the concert Saturday evening, the listeners fell into that attentive silence which is one of the more impressive features of a great outdoor audience at Tanglewood.

* * *

Perhaps the most striking aspect of Mr. Munch's approach to Mozartian interpretation is his ability to allow the music to speak in its own way to the listener. In the Saturday evening symphonies, especially in the E-flat, there was no tenseness, undue urgency, or exaggerated pressure—even when the pace was alive and racy in the last movement of the "Haffner" or beautifully contemplative as in the second movement of the E-flat. The E-flat Symphony came from that mature period in Mozart's life which produced also the incomparable G minor and towering "Jupiter" symphonies.

Mr. Ross, his chorus, and a quartet of soloists—Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass—interpreted the several compact portions of the Missa Brevis with vigor and clarity. The work is closely knit, and there are no instrumental preludes except for the opening "Kyrie" and the final "Agnus Dei."

The voices sing through the long text—soloists and chorus alternating without break — with almost no repetitions. The four familiar notes of the "Credo" ring throughout the final movements and indeed become a main melodic fragment—the same four notes which base the main theme in the final movement of the "Jupiter" Symphony.

All four soloists sang with clarity of tone and beauty of expression. The most inspired interpretation by singers and strings alike came in the final "Agnus Dei."

* * *

In the Fugue arranged for strings, which Mozart originally wrote for two keyboards, may be heard the epitome of Mozart's contrapuntal skill derived directly from Johann Sebastian Bach. Years later Mozart added an Adagio, equal in musical substance, to precede the passages of ponderous polyphony in the Fugue. Mr. Munch and the strings gave the work a reading of great dignity and clarity. Each strand of the interlaced counterpoint was given careful attention and made to stand out with its own individuality.

Mozart's Divertimenti were composed for garden parties and drawing-room gatherings of his patrons. The one for strings and horns which opened the Sunday afternon concert was written for a winter party. Those intended for a garden party usually included marches for coming in and withdrawing.

The French horns here do not have prominent solo significance but are used to blend and contrast with the string texture. It is the first violin section which predominates—this was often played by Mozart himself—and in several places its passages assume cadenza proportions.

Mr. Munch and his musicians interpreted the work with an easy abandon, phrasing passages with impeccable taste. The deeply felt Adagio of the second movement with muted strings called forth sensitive artistry, especially from the solo violin of Mr. Burgin. Controlled lyricism throughout the entire movement provided a rare experience of Mozartian refinement.

* * *

The soloist of the afternoon was William Kroll, first violinist of the Coolidge String Quartet in the Library of Congress and for the past three summers on the faculty of the Berkshire Music Center.

His clean and musicianly performance of the A major Concerto in three movements won an ovation. He played with a purity of tone and delicacy of bravura passages. His cadenzas—especially at the end of the first movement—were tossed off with the studied abandon of the virtuoso.

Mr. Munch's interpretation of the closing three-movement "Prague" Symphony finished the chamber series on the highest plane. Each of the movements created its atmosphere of superlative quality. Grace, light-heartedness, and beauty were all present in excellent taste. At the close of the lightning Presto Mr. Munch and the musicians acknowledged prolonged applause.

Daily Hampshire Gazette, Northampton

Haydn Program Pleases Audience At Tanglewood

That Charles Munch is a worthy conductor of the Boston Symphony orchestra was indeed evident at last Saturday's concert of Haydn music in the theatre of the Berkshire Music Center at Tanglewood.

The opening symphony in G major, scored for small orchestra, brought a sense of relaxation with the feeling that here was Haydn undiluted and unembellished by personalities foreign to his singular artistry. The whole symphony, with its various changes of moods, tone-color and modulations, was a perfection not often attained by performers and composer. The Trio, with its suggestion of bagpipes, brings again to mind the fact that this ancient instrument was not confined to the countries of Scotland and Ireland.

An able rendition of the piano concerto in D minor was given by a young and serious pianist, Seymour Lipkin, who is a faculty member of the Berkshire Music Center. One wished, at times, that the accompaniment and piano were more thoughtfully attuned, but such is the nature of concerto, it was delightful to follow to its typically lightsome finish.

A concertante in B-flat major, written and conducted in London in 1792 by Haydn, to bring forward certain talents of Salomon's orchestra, was interesting in the variety of color produced by the four instrumental soloists. The usually velvety tone of the violinist, Richard Burgin, was unpleasantly thin in the high register, and at times sounded like a viola in the low and middle registers. This was met by the characteristically thin tone of the French bassoon played by Raymond Allard. The warmth and musicianship of the cellist Samuel Mayes was more than matched by the outstanding quality and musical phrasing of the young and relatively new oboist, Raiph Gomberg. The orchestral accompaniment was singularly good, and the quartet, on the whole, significantly displayed the musical ideas of the composer.

The final symphony in D-major, the twelfth composed in England by Haydn, full of contrasts and unexpected forms, with again a suggestion of bagpipes in the finale, seemed at times a tired rehearsal, with the conductor audibly silencing the orchestra several times to achieve that wealth of color we expect and applaud in all of Haydn's music.

A capacity audience of 3800 were unrestrained in their applause of the conductor Charles Munch and the orchestra, and left with the high spirits usually induced by an evening of Haydn's music.—By Martha deB. Beaver.

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PHILADELPHIA, PA.
Philadelphia Jewish Times
JUN 29 1951

Tanglewood Offers Local Girl Scholarship

Edith Evans, local mezzo-soprano, has been offered a scholarship to Tanglewood, the Berkshire Music Center in Lennox, Mass. She will appear as soloist with the Boston Symphony Orchestra, and will sing in opera productions there.

Edith Evans

Miss Evans was recently awarded a contract to sing with the Philadelphia Civic Grand Opera Company, as a result of a contest sponsored by the company. She also sings at the Germantown Jewish Center. In private life she is Mrs. A. M. Fruman, and lives at 901 W. Butler st.

HARTFORD, CONN.
COURANT
JUL 17

Evening Sun
Hagerstown, Md.
July 25

Weekend of Mozart On Tanglewood Bill

Eight works by Mozart will be played by Charles Munch and members of the Boston Symphony Orchestra this week end at Tanglewood, Lenox, Mass.

Saturday evening the Missa Brevis (K-192) will be given with soloists Gladys Spector, soprano, Eunice Alberts, contralto, David Lloyd, tenor and James Pease, bass. Hugh Ross will conduct.

Also on this program will be the Haffner Symphony, No. 35; Symphony in E Flat, No. 39, Adagio and Fugue for Strings (K-546); and "Eine Kleine Nachtmusik."

Sunday afternoon's program includes the Divertimento for Strings and Two Horns (K.287); the Violin Concerto in A Major, with William Kroll as soloist; and the Prague Symphony, No. 38.

These programs will conclude the chamber-orchestra concerts in the theater-concert hall. The major Berkshire Festival concerts open July 26 and continue for three weeks, on Thursday and Saturday evenings and Sunday afternoons.

Ten composers whose works spell out more than two centuries of great music will be represented in the three Berkshire Festival concerts in Tanglewood's Music Shed next week. Charles Munch, music director, will lead the Boston Symphony Orchestra in two of these concerts, on Thursday and Saturday evenings, and Eleazar de Carvalho will conduct on Sunday afternoon, with Jorge Bolet as piano soloist on part of that program.

Thursday evening's concert will open with Schumann's Overture to "Genoveva", which will be followed by Beethoven's Pastorale Symphony (No. 6). These nineteenth century works will be complemented by two French works of the twentieth century: Ravel's Rapsodie Espagnole, and Roussel's Third Symphony.

Saturday evening's program begins with the Water Music Suite by Handel. Bela Bartok's Music for Strings and Percussion follows, and Ravel's Daphnis and Chloe Suite, Number Two, and Saint-Saens' Symphony No. 3, with Organ, will conclude the concert. The Ravel suite is to be performed with a chorus, prepared by Hugh Ross and composed of students at the Berkshire Music Center. The organist for the Saint-Saens work will be E. Power Biggs.

JUL 23 1951

Mozart Concert Attracts 5,300 to Tanglewood

By CARL E. LINDSTROM
Special to The Hartford Times

LENOX, MASS. — Time was when the pre-festival Bach-Mozart concerts were Tanglewood's most important feature, while the big shed programs drew the crowds. Saturday night's phenomenal outpouring of 5,300 listeners for an all-Mozart concert proved that this series has become as popular as it is important. In the early days such a crowd was reckoned a good one for a Sunday afternoon Brahms-Tschaikowsky concert.

I have seldom heard Mozart played with fire but that was the element which Munch imparted to the first and last movements of the Haffner Symphony and to the finale of the great E flat. To the latter Symphony's initial allegro and to the adagio which precedes the Fugue for strings were added nobility and no little passion.

This passionate quality, when discoverable, is of course inseparable from the composer's primal urge for melodic expression and perfection of design. It is an objective mania far removed from personal sentiment.

The clarity and neatness of Munch's projections handsomely illuminate music in which the design is fundamental if not paramount. A person who never has heard of the sonata form could get a very good idea of it from a single Munch performance of a Mozart symphony. His care for it was not, however, a matter of preoccupation. It was his solicitude for the melodic contour and the rhythmic force which were responsible for the essential vitality of his Mozart interpretations.

* * *

WHAT ARE YOU going to do with a piece which is purely decorative and whose length exceeds its specific gravity? The divertimento was created as a back-drop for social festivity; it was for atmosphere rather than for listening. It was probably accompanied by uninterrupted gaiety and conversation in Mozart's day.

It was a tribute to the Tanglewood audience both inside and outside the Theater-Concert Hall on Sunday that the pleasing B flat Divertimento (K287) was listened to so raptly. It is simply a pretty tapestry, exquisite but hardly more than skin-deep.

I think the news here was the perfect fusing of the duo horn tones with the string choir —and the fact that a woman in the audience fainted two minutes before the end. It couldn't have been due to excitement for this is not an exciting piece; rather one to admire.

* * *

HUGH ROSS got a demonstrative reception for his able and honest direction of the Missa Brevis at the Saturday night concert. He had a most helpful quartet of soloists in Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. The last-named and Miss Spector were superior.

There couldn't have been more than 50 voices in the chorus, but I have heard 200 sing with less power, certainly with less brilliance and security. It was balance which made this performance memorable — balance not only between the vocal parts, but between chorus and orchestra.

Here we have the answer to the desuetude into which choral song has fallen. Most choruses and choirs are open to anybody who feels like singing, so you can't have balance. The instrumental part is seldom properly rehearsed, either for lack of time or money, so you can't get voices and instruments into the right relationship. It is for the learning of lessons of this sort that festivals like Tanglewood have a reason for being.

* * *

SUNDAY'S SOLOIST was William Kroll, who stirred a good deal of enthusiasm with the A major violin Concerto (K219). He began diffidently and produced some unpleasant emphasis with slashing up-bow phrases. He made the slow movement delicately articulate and created his real success out of the interesting and showy finale. The audience recalled him half a dozen times.

With lowering skies and everybody momentarily expecting a downpour which did not come, Charles Munch concerned himself with making the Prague Symphony one of the most beautiful experiences of the series.

HARTFORD TIMES - Jul. 21, '51

Musical Reflections In a Country Churchyard

JUL 21 1951

By CARL E. LINDSTROM

WHEN the crowd is assembled and the orchestra is on stage, the expectation that Koussevitzky will walk out of the right wing is irresistable. Tanglewood is the perfect imprint of his personality —his insistence upon luxuriant beauty, and the importance of the frame for sovereign art. Despite its charming history and association, the spot is more important today than it ever was. He made it so.

To grasp the chapter end which has overtaken us it is necessary to visit the country cemetery which surrounds the magnificent old Church on the Hill in Lenox. You walk among the patient, time-smoothened headstones down the slope and away from the murmur of traffic on the Pittsfield pike and there under an umbrageous maple you find a carefully planted square. The new-clipped sod is bordered with sweet alyssum and centered is a large cross in white petunias. At the head of the rectangle are grouped white geraniums, Bermuda lilies and gypsophilia. Neatly lettered in white on black is the simple wooden label Serge Koussevitzky. At a contemplative bench, conveniently placed, the sod is somewhat worn. You reflect a while.

* * *

WHAT MEMORIES may be silently rehearsed it is impossible to say, but among the crowds you hear remarkably few references to Koussevitzky. There is no gloom. The explanation can only lie in the acceptance and reconciliation forced upon one by so beautifully completed a life. He reared his own monument; its grandeur and vitality are compelling.

* * *

IS IT a coincidence that the trustees of the Boston Symphony Orchestra for the fourth time in succession have gone to Paris for a conductor?

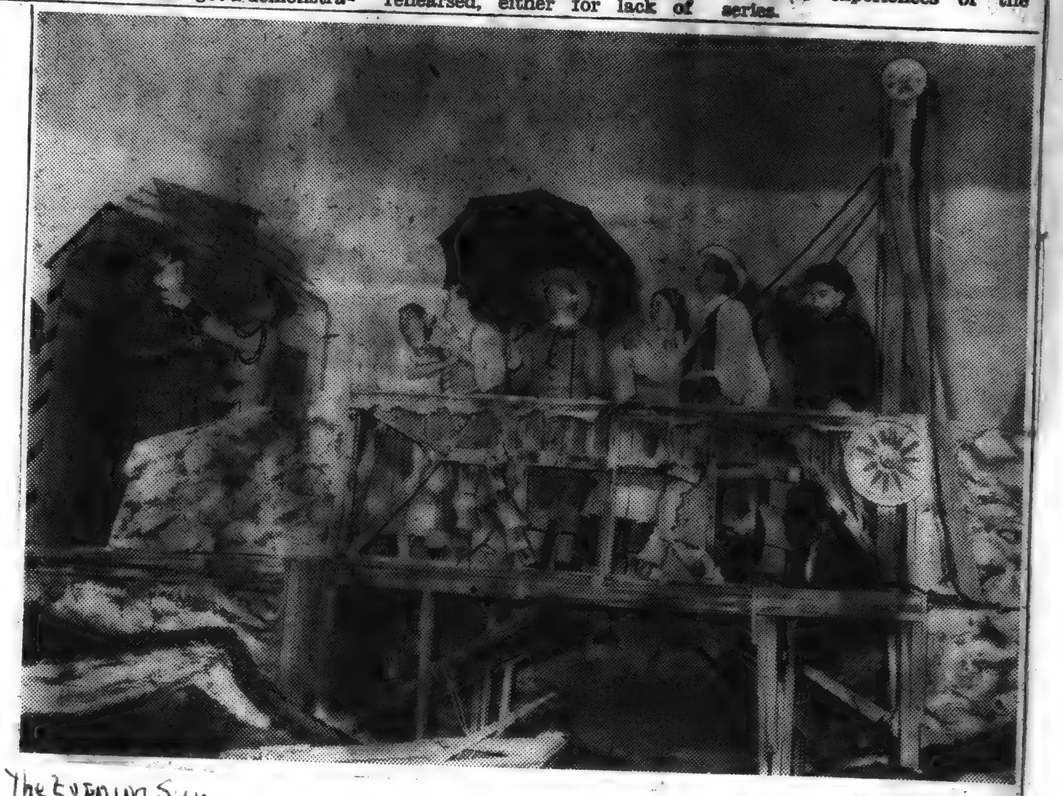
After the catastrophic end of Dr. Muck's career with the orchestra during World War I, Henri Rabaud was imported to take his place. This was the nadir of the Boston Orchestra. But the fault wasn't entirely Rabaud's because the war took its toll in manpower also.

He was succeeded by Pierre Monteux who took important steps toward rebuilding the orchestra and restoring something of its former tonal luster. Had Monteux's tenure been as long as that of his successor, there is no doubt but that he could easily have obtained the same heights of technical perfection, but its style undoubtedly would have been different from that which Koussevitzky came to produce.

Koussevitzky was of Paris Parisian; he was highly acceptable to French audiences; some of his best years were spent in the French capital. And yet the quality which he stamped upon the Boston Orchestra had a certain flamboyance, drama and emotionalism not usually associated with French taste.

The two are not antithetical. His exploitation of Ravel, his association with emigres, Stravinsky, Prokofieff and Scriabin who were more French than Russian, attests his affinity with the Gallic spirit. This flair extends even to those American composers who benefited most by his patronage—Copland, Piston and Harris, all products of the Fontainebleau School, and the influence of Nadia Boulanger. Certainly this Koussevitzky strain was enough to preserve the French tradition.

The succession now is unbroken with the advent of Charles Munch. The signs are already apparent. There is an elegance, a finesse, a terseness, a fastidiousness, which clearly indicate that Boston's is on the way to becoming the greatest French orchestra in the world.



The Evening Sun
HANOVER, PA.
July 21, '51

RIVERSIDE, CAL.
ENTERPRISE
JUL 9 1951

Amusements

The fourteenth season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens next Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks the Festival will continue with concerts Thursday and Saturday evenings and Sunday afternoons. Mr. Munch will conduct seven of these concerts: Eleazar's de Carvalho will conduct August 5; and on August 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis, in honor of Serge Koussevitzky, late conductor-emeritus of the Boston Symphony Orchestra, who was instrumental in making Tanglewood a first-rate music center each summer.

Since its beginnings in the mid-1930's, the old estate in Lenox which is now the summer home of the Boston Symphony Orchestra has developed into a seasonal attraction for thousands of persons who love symphonic music; last year the concerts of the Boston Symphony Orchestra attracted more than 125,000 persons.

The many interests of Donald L. Engle, press representative and program annotator of the Philadelphia Orchestra, will be glad to learn that he has been named an assistant manager of the famed Orchestra by the Board of Directors. In a letter to the press, Manager Hard McDonald states that Mr. Engle will continue his present duties, and in addition be responsible for administrative assignments.

In the World of Music

Orchestra Nearly Out of Red

The Philadelphia Orchestra Association virtually wound up its 51st season of concerts in the black, Orville H. Bullitt, president, announced. The actual deficit as of May 31, was $23.61, he said.

Bullitt explained, however, that no symphony is self-supporting on ticket sales alone. On its concert operations, the Philadelphia Orchestra incurred a net deficit of $45,520. After applying the $94,543 raised by the orchestra fund to the $49,023 accumulated deficit of past seasons and the deficit for the current season, the total deficit as of May 31, 1951 stood at the $23.61 figure.

Building Loan Not Included

These figures do not include the $267,000 borrowed by the orchestra to buy the controlling interest in the Academy of Music, to assure the orchestra a permanent home.

The orchestra's revenues during the past season included $550,260 in total ticket sales and $343,990 in record royaltie and miscellaneous income, including a grant of $50,000 from the City of Philadelphia.

Chief item of expense was musicians' salaries, travel allowances and the fees for conductors and soloists, totaling $728,226. Transportation, rent, advertising, administrative expenses, pension payments, and other operating costs came to $295,318.

A total of 443,490 persons heard the Philadelphia Orchestra at its 136 concerts this season, Bullitt said, as compared with 44,653 last year at 141 concerts.

Eighty-five concerts were played in Philadelphia, the remainder in 16 cities in 10 states.

11 Nations at Tanglewood

Thirty-three states and 11 countries are represented in the preliminary list of students for the ninth session of the Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra's summer school.

Nine musicians of varied ages will come from Canada, four from Israel, two each from Holland and Cuba and one each from Norway, Italy, Egypt, Brazil, Mexico and Switzerland. New York leads the states, with 66, including 59 from New York City; Massachusetts is second with 46, of whom 14 will come from Boston, Brookline and Cambridge; Pennsylvania is third with 40; Illinois fourth with 20; Ohio fifth, with 15.

MIAMI, FLA.
HERALD
JUL 14 1951

UM Tuba Player With Symphony

Connie Weldon, a University of Miami music student and graduate of Miami Jackson High School, is playing first tuba with the Boston Symphony orchestra at the Tanglewood Music Festival at Lenox, Mass., this summer.

Stefan Jones, bandmaster of Miami Jackson High, said Friday he believed she was the only woman first tuba player in the United States with a major symphony orchestra.

Miss Weldon, now in her second year at the university here, plays with the university's orchestra each season. She was formerly captain of Miami Jackson High's band and was considered one of the outstanding high school musicians in the state, Jones said.

The musician is the daughter of Mr. and Mrs. George F. Weldon Jr. of 9630 Pete Pike rd., Hialeah.

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Eagle July 24

Final Coolidge Concert Tomorrow Night

Moyse Trio To Be Heard At Tanglewood

The Moyse Trio, who will appear at Tanglewood tomorrow evening at 8.15 in the last of the three chamber music concerts given to the Berkshire Music Center by Elizabeth Sprague Coolidge Foundation in the Library of Congress, was created in 1933. The players are Marcel Moyse, head of the famous French Woodwind Instruments School, Louis Moyse, and Blanche Honneger Moyse.

For 20 years professor at the Paris National Music Conservatory, he was solo flutist in the Lamoureaux, Pasdeloup, Colonne and Straram orchestras, the Societe des Concerts du Conservatore, the Toscanini concerts and the Opera Comique. He originated and directed the conductors and orchestra course of the Champs Elysees Theatre.

Louis Moyse, son of Marcel, who plays flute and piano, was connected with the Lamoureaux orchestra and was assistant to his father at the Paris Conservatory. His wife, Blanche Honegger, was a pupil of Adolph Busch and for several years taught viola and violin at the Neufchatel Music Conservatory. She played solos with the Paris Symphony and National Orchestras and appeared as concert soloist in Berlin, Oslo, Stockholm, Copenhagen, Basle and Geneva.

The trio, who have given concerts all over Europe and South America, and who won the International Records prize in 1938 with their recording of the Bach trio in G major, will play the following program:

Trio, Sonate en sol majeur ..... Bach
Duo for two flutes ..... Handel
Trio en ut ..... Haydn-Moyse
Musique en Trio (Mid-summer Night's Dream) ..... Andre Thiriet
Three Interludes ..... Jacques Ibert
Three Pieces for a Trio..Arthur Honegger
Sonz for two flutes and violin, Marcel Gennaro
Serenade for two flutes and viola, Louis Moyse
Trio Sonate ..... Bohuslav Martinu

The program for the first concert by the combined choruses tomorrow afternoon at 4.30 under the direction of Hugh Ross and Alfred Nash Patterson, his assistant is:

In ecclesiis ..... Giovanni Gabrielli
Betty Lou Allen, mezzo soprano; Robert Morris, tenor.
Five Proverbs on Love for chorus a cappella ..... Robert Starer
Spanish Religious Music of the 16th century ..... Arr. Juan Maria Thomas
Catalonian Folk Songs.
Four Slovak songs ..... Bela Bartok
Mass in E minor for 8-part chorus and wind orchestra ....., Anton Bruckner

The orchestra players will be from the opera department orchestra.

Both programs will be open to Friends of the Berkshire Music Center. The evening concert will also be attended by guests of Mrs. Coolidge, by invitation

Blanche Honegger Móyse, Louis Moyse, Marcel Moyse, who will play at Tanglewood tomorrow evening in the last of a series of three chamber music concerts that the Elizabeth Sprague Coolidge Foundation in the Library of Congress has given to the Berkshire Music Center this season.

Eagle July 21

Anyone who claims that music doesn't affect an audience has the ushers at the Tanglewood theatre concert hall to contend with. During the Bach-Mozart series the customers were as easy as pie to handle. But when Haydn was played it was just one thing after the other; people lost programs, couldn't find junior, or had to be led to their seats after intermission. Haydn confused them.

—o—

Tanglewood often confuses strangers. Saturday night before the concert we saw a party of eight come through the gate, spot the empty Shed, and cry, "Oh, we can get good seats. There's no one there." They made tracks across the lawn. The last we saw, they were settling comfortably in the blue section. A few minutes later, the concert started in the theatre music hall, about a quarter mile away. There were no good seats left there.

RICHARD V. HAPPEL.

Railroad Running Low-Cost Train To Tanglewood

The New Haven Railroad is helping to attract music lovers to Tanglewood by circulating a hand-bill in turquoise blue advertising a special low round-trip fare of $6.75 for the three Sundays of the afternoon concerts by the Boston Symphony Orchestra, Charles Munch conducting, in the Music Shed.

For approximately the cost of a single trip to Lenox, a music lover may ride to Stockbridge, be transported to the Tanglewood grounds, where he will have a picnic lunch or a snack served at the canteen, hear the concert, and go by bus to Pittsfield, where he will take the train back to New York. The fee will include all transportation, general admission and taxes. Tickets must be purchased in advance. The train will leave Grand Central at 8.15 and return at 11.30.

Eagle July 26

BEHIND THE SCENES: With needles flying, Tanglewood students and volunteer workers run up costumes and prepare wigs for the opera productions of the Berkshire Festival. At right, Leo Van Witsen, director of costume design and make-up, fits a dress on Christine Cardillo in preparation for a scene from the opera "Falstaff." From left to right are Mrs. Noemie deRosier; Rachel Twente, a student from Webster Groves, Mo., who designed costumes for last week's production of "Mavra"; and Mrs. William Moore of Lenox, who is at work on 20 wigs for the opera "Pique Dame."

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New York-Staats-Zeitung und Herold

Dienstag (Tuesday) July 24, '51

AUS DER MUSIKWELT

Von FRED LOW

Mozart-Programm in Tanglewood

(Sondermeldung für die "New Yorker Staats-Zeitung und Herold")

LENOX, 23. Juli. — Charles Munch dirigierte Samstag und Sonntag das Boston Symphonie-Orchester in einem Mozart-Programm, das die "Haffner"-Symphonie, Adagio und Fuge für Streicher, Divertimento für Streicher und zwei Hörner, das Violinkonzert A-Dur (Solist William Kroll) und die Symphonien 38 und 39 brachte. Hugh Ross leitete im Samstag-Konzert die "Missa Brevis", K. 192, gesungen vom Festival Chor; das Werk wurde zum erstenmal im Rahmen der Berkshire-Festspiele aufgeführt.

Die Missa Brevis stammt aus dem Jahre 1774; Mozart hatte knapp das 18. Jahr erreicht und während eines kurzen Aufenthaltes in Wien Anregungen erhalten. Er kehrte Ende September 1773 nach Salzburg zurück und schrieb dort eine dreisätzige und vier viersätzige Symphonien, das Konzert für Fagott und sein erstes Klavierkonzert in D-Dur (K. 175). Auf dem Gebiete der geistlichen Musik entstanden in dieser Zeit die zweite Lauretanische Litanei und zwei Missaes Breve (K. 192 und 194).

In der Samstag-Aufführung wirkte ein Soloquartett, bestehend aus Gladys Spector (Sopran), Eunice Alberts (Alt), David Lloyd (Tenor) und James Pease (Baß) sowie der Festival Chor mit. Hugh Ross brachte die Schönheiten der Partitur zu bester Geltung, von den Solisten trat die sonore Baßstimme James Peases am wirkungsvollsten hervor. Die Wiedergabe der Haffner-Symphonie und insbesondere der Symphonie in Es zeichnete sich durch Stiltreue aus, Charles Munch bringt alle Nuancen, übertreibt niemals die Kontraste und hebt die Themen klar heraus.

Die beiden Konzerte bildeten den Abschluß der ersten Serie des Kammerorchesters. Donnerstag beginnen die großen Konzerte im "Shed"; die offene Halle bietet 6000 Personen Platz und eben so viele werden auf dem Rasengelände den Veranstaltungen beiwohnen. Freitag, 27. Juli, findet die große Trauerfeier für Serge Koussevitzky statt, an der sich alle Abteilungen des Music Center beteiligen werden. Der Studentenchor singt die Kantate 118 von Bach, die Kammermusikklasse wird Schuberts Forellenquintett vortragen, und eine Szene aus Tschaikowskys "Pique Dame" gelangt zur Wiedergabe. Das Programm wird durch ein Originalwerk eines Musikstudenten, das für diesen Anlaß komponiert wurde, die Egmont-Ouvertüre Beethovens und Stravinskys "Symphonie der Psalme" ergänzt.

Das Studentenorchester veranstaltete sein Konzert am Freitag abend auf der Freilichtbühne, das Programm war ausschließlich französischer Musik gewidmet. Charles Munch dirigierte zwei Nocturnes von Debussy, Eleazar de Carvalho brachte drei Sätze aus Berlioz' "Harold in Italien" (Raymond Montoni Solist), Russell Stanger leitete das Orchester in Chaussons Poem (Jeanne Sandbank, Geige) und Pierre Bellugi war der Dirigent in Ravels "Ma mere l'oye".

Das Publikum setzte sich aus den Mitgliedern der "Freunde des Berkshire Music Center" zusammen, die Musiker sind Studenten des Center, die Dirigenten mit Ausnahme Charles Munchs Absolventen der Berkshire Kurse. Die Vorträge sind vor allem durch die Begeisterung und den Eifer der Mitwirkenden bemerkenswert, jeder Einzelne ist bestrebt, sein Bestes zu geben. Diese Veranstaltungen und die Kammermusikkonzerte, Liederabende und Opernvorstellungen bilden den interessantesten Teil der Berkshire Festspiele. Neue Talente werden entdeckt und den jungen Musikern wird Gelegenheit geboten, ihre Fähigkeiten zu zeigen.

Die Konzerte des Boston Symphonie Orchesters bilden mit wenigen Ausnahmen Wiederholungen der Veranstaltungen in Boston, New York und anderen Städten der Winterserien, naturgemäß haben die Vorträge des berühmten Orchesters eine große Anziehungskraft, viele Hörer kommen zum erstenmal nach Tanglewood, um den Konzerten des Bostoner Ensembles beizuwohnen und lernen gleichzeitig die Tätigkeit des Music Center und die bisher unbekannten Musiker kennen.

Es war Koussevitzkys Idee, durch die Kombination der Veranstaltungen von Berufsorchestern und Amateurensembles der Musik als solcher zu dienen. Er hat den jungen Musikern mit Rat und Tat geholfen und viele, die heute zu Ansehen gekommen sind, danken dem verstorbenen Dirigenten diesen Erfolg. Wir werden über die neuen Solisten und Dirigenten noch berichten.

KINGSTON, N.Y. FREEMAN JUL 14 1951

Tanglewood Opera Season Scheduled To Open Tuesday

Lenox, Mass., July 14—The opera season at Tanglewood, summer home of the Boston Symphony Orchestra, will open under Boris Goldovsky Tuesday, with Mozart's Impresario, Stravinsky's Mavra, and Comedy on the Bridge by Martinu.

Haydn programs will be given tonight, and tomorrow afternoon by members of the orchestra, with Charles Munch conducting. There will be a chamber music concert tomorrow morning, and a composers' forum tomorrow night conducted by students at the Berkshire Music Center.

During the coming week the Berkshire Trio will play early and modern French chamber music (Wednesday evening), gift of the Elizabeth Sprague Coolidge Foundation. Student conductors and one of their teachers, Howard Shanet, will lead the school orchestra Friday evening in its third program of the season.

Meanwhile, Saturday and Sunday, July 21 and 22, Mr. Munch will conduct two Mozart programs. On Sunday William Kroll of Woodstock will be soloist. Tickets and further information will be mailed on application to the box office.

Golden Agers Plan Tanglewood Trip

Golden Age Club members voted to go to Tanglewood Friday evening at the weekly meeting yesterday afternoon at the YMCA. Busses will leave at 5.30 PM, and those attending are to bring a box lunch.

A total of 156 attended yesterday's meeting, and one new member joined the group. Entertainmnet by club members consisted of humorous stories by Walfrid T. Victorsen, Stephen Burns, John Ross and Thomas T. Dumont, and two prize contests conducted by Mrs. Sara [illegible]

Mrs. Carrie [illegible]gren of 33 West Housatonic Street and Mrs. Margaret Kincaid of 25 Union Street won the birthday cake.

NEW YORK, N. Y. JOURNAL-AMERICAN JUL 22 1951

Feature Mozart At Tanglewood

The Boston Symphony Orchestra under the direction of Charles Munch, will perform works by Mozart today at Tanglewood, Lenox, Mass.

In the featured work, William Kroll will be soloist in Mozart's Violin Concerto in A major.

Huge Crowd Turns Out for Opera Scenes

Gate Closed Temporarily but Later Reopened

TANGLEWOOD — The popularity of the school events at Tanglewood among Friends of the Berkshire Music Center reached a new high last night at the second opera performance of the season. The staff at Tanglewood was not prepared for the large overflow audience, and when all seats (1200) in the theatre-concert hall were filled, the gate was closed for a short time, but later opened to admit members to the grounds. More than 1000 more turned up for the performance.

Commenting on the situation this morning, George E. Judd, manager of the Boston Symphony Orchestra, said, "There has been no change in policy in these matters, but a certain flexibility in arrangements may be dictated from time to time. In general, however, members are eligible to come to all student performances. In case of certain events reserved tickets are issued to the capacity of the auditorium. In such cases Friends who did not apply early enough to receive reserved seats before they were exhausted, will be admitted to the grounds. Orchestral, choral and chamber music concerts present no difficulty.

"In the case of certain opera performances where people want to see as well as hear, it places a heavy strain and responsibility on our limited staff to maintain at all times free exits and free aisles. Safety must come first and those on the grounds for the opera performances, who do not have reserved seat tickets, will confer a great favor on the management if they will accept readily the areas where it is considered practicable and safe for them to remain.

"The management regrets that in the interim last night a few Friends left the grounds and missed the performance."

'SOUNDS FAMILIAR': Miss Florence Wickham, "Pauline" in the first American performance of the opera, "Pique Dame," at the Metropolitan Opera House, listens at Tanglewood to the Berkshire Music Center cast rehearse the opera with Boris Goldovsky, head of the opera department. "Pique Dame" will be given at the theatre concert hall next Monday and Tuesday evenings. At Miss Wickham's left are Phyllis Curtin, Lisa; Rosalind Elias, Pauline, and Eunice Alberts, the countess. Plouffe

'I do not scold them'

Munch, Ready for Opening Shed Concerts, Like His Predecessor, Is a Perfectionist

The arrival at Tanglewood of Charles Munch, music director of the Boston Symphony Orchestra to conduct the Berkshire Festival, adds another personality to the list of famous men and women who have made of the Berkshires a center of culture since the middle of the last century.

Charles Munch is one of six children of Ernest Munch, an organist and professor at the Conservatory of Music in Strasbourg and the daughter of a French Protestant minister in Paris. The elder Munch founded the famous choir of St. Güillaume. All his children played an instrument. Fritz conducts the Municipal Orchestra in Strasbourg, where Charles was born and where he was concertmaster in 1919. Emma married a brother of Albert Schweitzer, famous biographer of Bach and Goethe.

Six feet tall, slender, though with broad shoulders, graceful and gray-haired, Munch, at 58, is a handsome man, with a winning smile. Appearing shy, except when he is conducting, he likes to escape when a concert or rehearsal is finished to study his scores, read, play solitaire or canasta or a few holes of golf. One night last week, after a Mozart program, with another the next afternoon, he stayed up until 2 AM for a game of canasta, which he won. Fond of good food, he eats sparingly. He likes good clothes, which he buys in France —crepe-soled shoes, suits made to order.

Madame Munch, a Parisian, is a granddaughter of the founder of a French chocolate company. They were married in 1933, having known each other since his student days. Madame Munch's interests are literary. She is the author of "Novelles du Limousin" and the translator of Thomas Mann's "Toni Kroeger" from the German into French. Like her husband, she is unpretentious, preferring to see her friends informally, rather than at large parties. She slips into her seat at Symphony Hall like an ordinary concert-goer. She is spending the summer at their home in Monteux, Switzerland, where her husband would have joined her after completing his schedule of conducting engagements in Europe, had he not been called to Tanglewood by the death of Serge Koussevitzky.

Visited Here in 1948

In the Berkshires for the first time, except for a brief visit in 1948 to his friend, Arthur Honneger, the French composer who suffered a heart attack a week after he had arrived to teach at the Berkshire Music Center, Mr. Munch appreciates the beauty of the country. He comments often on the views and the trees, comparing them with those of the Vosges at home. He enjoys also his large house in Milton, which he occupies during the symphony season. He likes to walk in the garden and surrounding country with his airedale, Pompi. In Switzerland he climbs mountains.

During the Tanglewood season he is living at Elm Court, until her death 10 years ago the home of Mrs. Henry White, widow of the former ambassador to the Court of St. James's. A doorway was cut to give him a two-room suite on the quiet side of the mansion that is now leased as a summer inn by the owner, Mrs. Helm George Wilde, granddaughter of Mrs. White.

Started to Study Medicine

Charles Munch did not always intend to be a musician. When he was 21 he went to Paris to study medicine, but he enjoyed his violin so much and played so well that he gave up a physician's career to study with Lucien Capet. This career was interrupted in 1914 by World War I. He was wounded at Verdun. Between wars he studied violin, taught at the Strasbourg Conservatory and became concertmaster of the Gewandhaus Orchestra in Leipzig under Furtwaengler and Walter. When he learned in 1929 that he must become a German citizen or give up his job, he went to Paris, where he founded the Orchestre Symphonique de Paris, conducted the Lamoureux Concerts and the Straram Orchestra. After a round of guest engagements, he succeeded Philippe Gaubert in 1937 as conductor of the Paris Conservatory Orchestra, holding the position through World War II, taking no Nazi instructions and aiding the Resistance.

In 1939 Munch attempted a trip to the United States to conduct the St. Louis Orchestra, but because of travel restrictions was turned back at the Azores. In 1946 he crossed the Atlantic to conduct the Boston Symphony Orchestra on Dec. 27, and a month later the New York Philharmonic. In 1948, commissioned by the French government, he conducted the National French Radio Orchestra on a coast-to-coast American tour. In 1949 he succeeded Dr. Koussevitzky as regular conductor of the Boston Symphony Orchestra.

Although Munch is described, as "French to his fingertips," one need not fear that his programs will contain a disproportionate number of French compositions. From his first lessons in violin with his father at the age of six, until he left Strasbourg his education in German music was so thorough that Bach, Beethoven and Brahms are as familiar to him as the Berlioz for which he is especially famous. He is said to be equally at home with the Russians.

He is liked by orchestra members, audiences and critics. When he took over the directorship of the Boston orchestra, at his first rehearsal, he said, "I hope we shall work very hard together—and with much joy."

"I make them like what they play. I do not scold them," he told an interviewer. Though he is kind, he has an air of authority, and the men respect him. One critic has said that the orchestra is more flexible under him than it has ever been before. He is a serious, conscientious worker. Five minutes after he arrived at Tanglewood he was holding auditions for soloists in the Bach Magnificat, in D. Like his predecessor, he is a perfectionist.

Audiences and critics at Tanglewood, as in Boston and wherever he has conducted, are enthusiastic in their praise of his musicianship, of his manner of conducting and of the results. While they may at first comment on a lack of showmanship, "you feel," as one critic has expressed it, "that he is above it." His Bach, Haydn and Mozart have won enthusiastic praise, and overflow audiences. There is every indication in the box office that the Shed concerts that commence tomorrow night will be at least as well attended as in previous years, and that the Tanglewood lawns as well as the Shed will be crowded to hear him conduct Berlioz, Brahms, Franck and contemporary composers.

SCRANTON, PA.
SCRANTONIAN
JUL 15 1951

The World of Music

The Berkshire Music Center of Tanglewood in Massachusetts is presenting three concerts of chamber music in the Library of Congress in Washington, sponsored by the Elizabeth Sprague Coolidge Foundation.

The first, given this past week, was by the New Music Quartet, playing quartets by Hindemith, Verdi and Beethoven. On July 18 the Berkshire Trio will be heard in a program including early French music. On July 25 the Moyse Trio will offer a program ranging from Bach to the moderns.

The concerts are for students and the Friends of the Berkshire Music Center, but also are open to the interested public.

PLAN TO HONOR MME. BONNET AT MUSIC FESTIVAL

July 26

French Ambassador's Wife To Be Given Flowers by Franco-Americans

Lenox, July 25—The Franco-American Clubs of Pittsfield and North Adams will present a bouquet of flowers to Madame Henri Bonnet, wife of the French ambassador to the United States at the Berkshire Music Festival at Tanglewood, Thursday night. The presentation will be made by Dr. Arthur Bissaillon of Pittsfield during the intermission.

Arrive Tuesday Morning

Ambassador and Madame Bonnet will arrive by train at Pittsfield early Thursday morning from Detroit, where they have been attending the 250th anniversary of the founding of the city. They will attend the concert in the evening and hear their countryman, Dr. Munch, conduct the first of a series of nine concerts by the Boston Symphony Orchestra.

The [illegible] guests of personal friends in Lenox and will leave Lenox Friday afternoon to go to New York by automobile. From New York they will return to Washington.

Tomorrow would have been the 77th birthday of the late Serge Koussevitzky, founder of the festival and the opening night of the concert will be dedicated to his memory. The funeral music and [illegible] dedicated to Dr. Koussevitzky. Other numbers which will be heard will be Schumann's "Rhenish Symphony" and the "Fantastique" by Berlioz.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 7 - 1951

Bach Concert at Tanglewood To Open Festival Tonight

With all seats sold for the Bach programs that will open the Berkshire Festival tonight and tomorrow afternoon, Charles Munch, music director of the Boston Symphony Orchestra, will conduct his first concert at Tanglewood for an audience that will extend to the lawns surrounding the theatre-concert hall.

The programs follow:

TONIGHT AT 8.15

Bach

Brandenburg Concerto No. 3

Concerto for Three Pianos, in C major (Irving Fine, Bernard Zighera, Ralph Berkowitz)

Brandenburg Concerto No. 2 (Roger Voisin, trumpet; Richard Burgin, violin; Ralph Gomberg, oboe; Georges Laurent, flute).

Final chorus from the St. Matthew Passion (In memory of Serge Koussevitzky)

Brandenburg Concerto No. 4 (Richard Burgin, violin; Georges Laurent and George Madeira, flutes)

TOMORROW AT 3

Cantata "Der zufriedengestellte Aeolus" (Hugh Ross conducting)

Concerto for Three Pianos, in D minor (Irving Fine, Bernard Zighera, Ralph Berkowitz)

Magnificat, in D (Soloists: Phyllis Curtin, soprano; Edith Evans, mezzo soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.)

Mr. Fine, who teaches composition and harmonic analysis at the Berkshire Music Center, is composer in residence and lecturer in music at the new Brandeis University, Waltham. His compositions, which include "Incidental Music to Alice in Wonderland" and "Toccata for Orchestra," have been played at Symphony Hall by the Boston orchestra. He was in Paris on a Fulbright professorship, and in the coming year, on leave from Brandeis, will hold a Guggenheim grant to write music.

Dean of the Berkshire Music Center, Mr. Berkowitz is accompanist to Gregor Piatigorsky.

Mr. Zighera, pianist and harpist with the Boston orchestra, returned recently from Europe, where he was a judge in the finals of the piano competition conducted by the Paris Conservatory of Music. As a student there he took prizes in harp and piano.

The Tanglewood grounds will open tonight at 6 and tomorrow for the chamber music concert at 10.30. They will reopen at 12 before the Bach concert and again in the evening for the composers' forum. General admission tickets for the Festival concerts will be available at the box office.

At the composers' forum at 8.15, open to Friends of the Berkshire Music Center, works of students of Aaron Copland, Luigi Dallapiccola and Irving Fine will be heard.

The program will be:

Julia Perry ..... Woodwind Trio (Jean Bera, flute; Abby Weltcheck, clarinet; Otto Eifert, bassoon)

Raymond Wilding-White Six Poems from the Tang Dynasty (Barbara Jo Curry, soprano; Tom Benton, flute)

Halim El-Dabh ..... Two Piano Pieces (The composer, pianist)

Arnold Freed ... Three Songs for Soprano (Constance Vanderkloot, soprano; Arnold Freed, piano)

Bryan Dority ..... Sextet for Woodwinds Tom Benton, flute; Don Heffner, oboe; James Mooney, clarinet; Steve Portman, bassoon; Jack Howe, horn; Dyson Fourgeau, trumpet. (Frank Italiano, conductor)

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 13 1951

Memorial Service in New York For Dr. Koussevitzky Tonight

LENOX—To commemorate the 40th day of his death, a memorial service will be held tonight in a Russian Orthodox church in New York for Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. The service will be held at the Russian Orthodox church at 59 East Second Street.

Attending the service at which Bishop John of Brooklyn, N.Y., will officiate will be the late conductor's widow, Mrs. Olga Koussevitzky, and her sister, Duchess Anna de Leuchtenberg, who is now living at Seranak, the Koussevitzky home, for the summer. Duchess de Leuchtenberg arrived recently from Nice, France, with her three daughters, Anna, Olga and Natalie, who are now members of the Festival chorus at the Berkshire Music Center. They plan to live permanently in the United States.

Before leaving for New York this afternoon Mrs. Koussevitzky, her sister and family attended a brief memorial service for Dr. Koussevitzky at his grave in the Lenox Cemetery-on-the-Hill. Rev. J. Herbert Owen, pastor of the Congregational Church, officiated.

Mrs. Koussevitzky will return to her Lenox home late tomorrow afternoon. She plans to attend several concerts at Tanglewood in the next few weeks. She was present at the opening exercises of the Berkshire Music Center and last Saturday evening attended the concert in memory of her late husband in the theatre-concert hall when the Boston Symphony Orchestra, with Charles Munch conducting, and the Festival chorus presented the final chorus from the St. Matthew Passion. Following last Sunday afternoon's concert Mrs. Koussevitzky entertained at her home near Tanglewood, Mr. Munch and several trustees of the Boston Symphony Orchestra.

More than 300 musical associates, friends and guests crowded into the Church-on-the-Hill, Congregational, Sunday evening to hear a brief memorial musical tribute to the late Dr. Koussevitzky. Noted artists, associated with Koussevitzky at Tanglewood and in the music world, presented a program devoted to the late conductor's favorite selections. Artists participating included Ruth Posselt, Richard Burgin, George Moleux, Jean Bedetti, Joseph de Pasquale and Alfred Patterson.

Present in the audience which filled the ground floor of the historic church were students and teachers from Tanglewood, members of the Boston Symphony Orchestra and townspeople of Lenox. Faculty members at the Music Center attending the service who had worked with Koussevitzky were Leonard Bernstein and Gregor Piatigorsky.

Rev. J. Herbert Owen, pastor of the church, read the 103d Psalm, Koussevitzky's favorite, and gave the benediction.

Eagle July 26

BERKSHIRE STUDENTS: Pausing on the lawn at Tanglewood to discuss a score are these three Berkshire County students who are enrolled at the Berkshire Music Center. Left to right, Robert Coleman of Pittsfield, violist, who has appeared with the student orchestra; Miss Christine Cardillo of North Adams, who will sing in Tchaikovsky's opera "The Queen of Hearts," next week, and Frederick W. Lord of Great Barrington, an auditor in the opera department, who sings in the Festival chorus.

SPRINGFIELD, MASS.
MORNING UNION
JUL 18 1951

Bernstein Will Lead Tanglewood Program Friday

Tanglewood, July 17—Leonard Bernstein, conductor who is heading the orchestra and orchestral conducting department at the Berkshire Music Center, will lead the student orchestra Friday evening in the music shed at Tanglewood in Shostakovitch's Fifth Symphony.

The second half of an all-Russian program, it will be preceded by three numbers to be led by students of conducting. Bernardo Federowski of Rio de Janeiro, Brazil, will conduct Moussorgsky's "Prelude to 'Khovanstchina' ". Tchaikovsky's "Concerto for Violin in D major will be conducted by Robert Mandell, with Armin Steiner playing the solo. Lorin Maazel will take the baton for Stravinsky's "Symphonie de Psaumes" for orchestra with chorus. The chorus will be prepared by Alfred Nash Patterson.

The chamber music group, directed by William Kroll, will give a concert Sunday morning at 10.30, playing Brahms' Quintet in B minor for clarinet and string quartet; Aaron Copland's Vitebsk (Study on a Jewish Theme) for violin, violincello and piano; and Debussy's, Quartet in G Minor.

Both performances are open to Friends of the Berkshire Music Center. Information will be mailed on request to Tanglewood, Lenox.

PITTSFIELD

HUB ORCHESTRA MANAGER HITS SUBSIDY PLAN

Kiwanis Hear Judd Discuss Music Problems Of Day

Pittsfield, July 25—George Judd, manager of the Boston Symphony Orchestra, told the Kiwanis Club this noon that the United States is not yet ready for subsidies for art and music. Mr. Judd said "Subsidy is good only when it is understood by those who administer it."

Cites 400 Orchestras

Introduced by Arthur Birchard of Lenox, the symphony manager told his audience that 25 years ago there were not over 15 top flight orchestras while today there are nearly 500 municipal orchestras of first class standing. The number of listeners to symphony music has grown in proportion, he said.

The problems facing the orchestras today are shortages, including string instrumentalists, competent conductors, business managers, and money. The last commodity he said is not the most important because too much money sometimes is worse for an orchestra than too little. There are more persons studying the oboe in Eastman School of Music today, he said, than there were playing the instrument in all sections of the country in 1915. String players are not taking advantage of their possibilities and opportunities.

There also is a question of getting enough good new music. The musical world is more fortunate than the art world in this respect, he told the group, because 15th century music is still acceptable but 15th century plays are not.

He traced the growth of music from the time of the princes, who treated musicians as servants or worse. All forms of such support he said have begun with the letter P. First the princes, then the patrons, such as Flagler, Clark and Higginson, who supported the Boston Symphony for many years. Now the public is the supporting force and this is the only stable element, in the long run, for any art. Mr. Judd would not trade the present interest of the public in music for the next P, which would follow in the wake of subsidy...namely the politician.

The politician does not know what is good for music and musicians. Admitting that a form of subsidy now exists in the matter of education in public schools along musical lines he said this should be increased.

The tax on entertainment should be relaxed, he felt, because after the public had paid the ticket price and the tax it was necessary to go back to the same people to ask for money to make up the annual deficits.

Most symphony orchestras take in about 50 per cent of their expenses at the box office. The Boston organization does better than this but the deficit approaches the tax money each year. Deficits cannot be measured in money when it comes to music, according to Mr. Judd.

COLUMBUS, OHIO
DISPATCH
JUL 15 1951

Eight Works By Mozart Programmed

TANGLEWOOD, LENOX, MASS.—Members of the Boston Symphony Orchestra under the direction of Charles Munch, music director of the orchestra, will perform eight works by Mozart next week-end at Tanglewood in two programs of unusual variety. With a chorus from the Berkshire Music Center, the group on Saturday evening (July 21) will present the rarely heard Missa Brevis, K. 192. Soloists will be Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. This work will be led by Hugh Ross. In the featured work on Sunday afternoon (July 22) William Kroll will be soloist in Mozart's Violin Concerto in A Major.

In addition to the mass, Saturday's concert will include the Haffner Symphony, No. 35; the symphony in E-flat, No. 39; the Adagio and Fugue for strings, K. 546; and the Serenade for string orchestra, "Eine Kleine Nachtmusik," K. 525. This performance of the Missa Brevis will be the first at the Berkshire Festival concerts.

Next Sunday afternoon's program consists of the Divertimento for Strings and Two Horns, K. 287; the Violin Concerto in A Major, William Kroll, soloist; and the Prague Symphony, No. 38.

These programs of music by the incomparable 18th Century master, Mozart, will conclude the series of six chamber orchestra concerts in Tanglewood's Theater-Concert Hall. The major Berkshire Festival concerts, held in the larger Music Shed, will begin on Thursday evening, July 26, and will continue for three weeks, with concerts on Thursday evenings, Saturday evenings, and Sunday afternoons. Mr. Munch, music director of the Boston Symphony Orchestra, who has been making his first appearance with his orchestra at Tanglewood this summer, will conduct all but two of the Shed concerts; the others will be conducted by Leonard Bernstein and Eleazar de Carvalho.

State and Local Police Ready For Influx of Cars to Festival

Lieut. Stronach Ask Co-operation of Motorists—Area Towns Assign Officers To Direct Traffic on Concert Nights

The Massachusetts State Police, the management of the Boston Symphony Orchestra and the towns of Lenox, Stockbridge, Lee and Pittsfield are co-operating in an effort to facilitate the movement of traffic before and after the Berkshire Festival concerts. Twelve officers from Troop B headquarters in Northampton will handle the traffic under the direction of State Police Lieutenant Theodore H. Stronach.

Taking several men from each of the stations at Pittsfield, Lee, Monson, Russell, and Shelburne Falls, in order that no station will be undermanned during the nine concerts that will start tomorrow night by the Boston Symphony Orchestra, the lesser crowds for the Bach, Haydn and Mozart performances in the past three week ends have been used for practice, with three officers more than last year because of the new cut-off on Route 20.

They will be distributed as follows: One at either end and one at the intersection of the cut-off leading into the center of Lenox; one at each of the three Tanglewood gates on Route 183, one on Hawthorne Street at the gate leading to the box parking space, one at the junction of Hawthorne Street and Route 183, one at the junction of 183 and the road leading over the mountain to Richmond, one patrolling on a motorcycle from the Tanglewood entrances to the Patterson-Eggleston Monument in Lenox, one patrolling on a motorcycle from the bridge in Lee to the Lenox-Pittsfield line, and one at East Lee directing traffic coming west to Route 7 on Route 20 to detour through Stockbridge, in order to relieve congestion at the Lenox monument. Two officers who will not be needed the entire time will be detailed to guard the money from the ticket sale until it can be removed to the bank.

Proud of Record

Lieutenant Stronach is proud that in past years accidents have been held to a minimum, despite excess traffic under unusually crowded conditions on narrow roads. There have been only one or two of a minor nature, resulting in such negligible damage as a dented fender. He wants to point out that Tanglewood, like other estates in the vicinity was originally meant for private use, and the roads were adequate under those conditions. He urges patience on the part of the audiences and the public who happen to be driving through the Berkshires at the time of concerts, and that they understand that the police are doing everything in their power to improve the movement of traffic under adverse conditions. While trying to facilitate the movement of traffic, he pointed out, the police never lose sight of a possible emergency of fire, accident or illness, and try to keep an exit in case of necessity.

The officers will be at their posts at 6.30 before evening concerts and 1.15 on Sundays, remaining until they are certain that all excess traffic is removed from the roads, and returning in time for the exodus from Tanglewood after the performances.

Plans are made months in advance by representatives of the orchestra, the state police and the towns, and an engineer from the Department of Public Works, who meet to discuss any new problems that might arise as well as the old ones. Additional officers are assigned to handle traffic within the towns of Lenox, Stockbridge and Lee. An effort is made to select men for duty who are acquainted with the area, so that they may answer questions intelligently, such as those about food, lodging and routes, asked by persons from distant places who need advice.

Praising the efforts of the orchestra management, under George E. Judd and Thomas D. Perry Jr., to arrange for the comfort and convenience of the crowds who attend the concerts, and of Michael J. Sullivan, in charge of policing the Tanglewood grounds, Lieutenant Stronach said, "We realize the Festival is doing much good directly and indirectly to people in this area. It puts it on the map. It may seem that we are doing a service to Tanglewood, but it is just as important to provide free movement for the man driving through as to enable another man to attend the Festival concert. Three years ago the smaller concerts were no problem at all, but their attendance has increased. Some people say we should have wider roads, but we cannot afford to spend the money they would cost for nine days out of the year."

Maps Available

Maps of the region and the grounds are issued at the box office. Snacks and light meals may be bought before the concerts and picnic parties are encouraged. As many as 200 groups were counted last season on a Sunday noon. The grounds will open at 6 on weekdays and 12 Sundays. The garden will be lighted for at least an hour after each evening concert. With "Tanglewood on Parade" Lieutenant Stronach said, there is no difficulty, as everyone arrives at a different hour from 4.30 on.

A retired state police sergeant and a deputy sheriff with 21 years experience, Mr. Sullivan posts from three to five officers, authorized to arrest, on the grounds outside of the concert halls. No one has ever been evicted, but they are there in case of emergency. They know as much as the guides about such things as the history of Tanglewood.

Guides, parkers and grounds police are under the direction of Frank Patterson, head of the music department at the North Shore Day School in Winnetka, Ill., who with his wife, Ellie lives at the boat house on the Tanglewood shore of Stockbridge Bowl. Mrs. Patterson is hostess and Daniel Daykin of

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SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 15 1951

Mozart Programs Will Be Presented in 'Tanglewood' Under Ross, Munch

By E. V. W.

This date in music: 1914: First public performance of "Le Coq d'Or," by Rimsky-Korsakov, in Drury Lane Theater, London. A private performance had been given in 1909 in Moscow.

CONCERTS OF UNUSUAL variety by the incomparable 18th century composer, Mozart, will be presented next week-end in the Theater-Concert Hall in the Berkshire Music Center in "Tanglewood" Lenox, Mass.

MEMBERS OF the Boston Symphony Orchestra, under direction of Charles Munch, will play Saturday night, and with a Chorus from the Center, Hugh Ross conducting, offering a rare Mozart Mass—the Missa Brevis, K.192. Soloists in the mass: Gladys Spencer, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass. In addition, the Saturday night program will include the Haffner Symphony No. 35; the Symphony in E Flat No. 39; the Adagio and Fugue for String, K. 546 and the Serenade for String Orchestra, "Eine Kleine Nachtmusik," K.525.

The Sunday afternoon concert will feature William Kroll, soloist, in Mozart's Violin Concerto in A Major. The program will include the Divertimento for Strings and Two Horns, K. 287; and the Prague Symphony No. 38.

IN THE THEATER-CONCERT Hall last night Seymour Lipkin, young American pianist, played the D Major Piano Concerto by Haydn, the Orchestra led by Charles Munch. Included in the program: the Haydn Symphonie Concertante with violin, cello, oboe and bassoon; the G Major Symphony, No. 88 and the London Symphony, No. 104. Concluding the Haydn concerts, this afternoon's program comprises the Violoncello Concerto, Gregor Piatigorsky, soloist, "The Clock," No. 101; "Drum Roll," No. 103, and "Oxford" No. 92, Symphonies.

MAJOR CONCERTS of the Berkshire Music Festival will start Thursday night, July 26, in the Music Shed, with concerts Thursday and Saturday nights and Sunday afternoons for three weeks. Charles Munch, music director of the Boston Symphony Orchestra, will conduct all but two of The Shed programs; the others to be led by Leonard Bernstein and Eleazar De Carvalho.

* * *

Chamber, Symphonic Programs Set for Coming Season

The Community Symphony Orchestra, Rose I. Cashier, Association president, announces that three symphony concerts will be presented in Central High School Lincoln auditorium with two chamber music programs in the Syracuse Museum of Fine Arts also as part of the series. The Community Symphony Chorus will be featured during the 1951-52 season.

THE CONCERTS in the school [illegible]: Nov. 7, 1951; Jan. 24, 1952; March 26, 1952. The chamber music programs: Sunday afternoons, Dec. 9, 1951 and May 25, 1952. The first event will be public, the second is an invitation affair for members of the Association and their friends. George Trostrom has been conductor of the Orchestra for the last several seasons, also leading the Chamber Music group and the Chorus which was organized this year.

GLOBE

WATERBURY, CONN.
AMERICAN
JUL 9 - 1951

6,400 Attend Tanglewood Opening

(Special to The American)

Lenox, Mass., July 9—Two all-Bach programs yesterday afternoon and Saturday night opened the 1951 summer concert series by the Boston Symphony Orchestra at Tanglewood.

A record-breaking 6,400 persons, 1,000 more than the number who attended last year's opening week end, saw Charles Munch make his debut as new music director for the Berkshire Festival. The French conductor [illegible] the Boston Symphony for two full seasons, but had never conducted at Tanglewood.

Saturday night, Mr. Munch dedicated the final chorus from "The Passion According to St. Matthew," to his predecessor, the late Dr. Serge Koussevitsky. It is the first in a series of memorial concerts scheduled by the orchestra and by the Festival Chorus of the Berkshire Music Center, the symphony's school founded by Dr. Koussevitsky.

Mme. Koussevitsky slipped into a side seat in the little Theater-Concert Hall in time to hear Mr. Munch offer the choral selection for "the great leader, the great master, the creator of the Berkshire Music Center." The entire audience stood for a moment in silent tribute as the chorus finished.

The Festival Chorus, a student ensemble directed by Hugh Ross, almost took the spotlight from the orchestra in both opening performances. The powerful young voices were magnificent in the lusty music of "Der Zufriedengstellte Aeolus," (Aeolus Pacified), Bach's secular cantata. Soloists with the group were Phyllis Curtin, soprano; Eunice Alberts, contralto; David Lloyd, tenor and James Pease, bass.

Programs for the week end also included the Brandenburg Concerti Nos. 2, 3, 4 and 6, the Concerti in C major and D minor for three pianos and strings, and the choral "Magnificat," in D major. Trio pianists were Irving Fine, Ralph Barkowitz and Bernard Zighera.

Haydn and Mozart programs will be given over the next two week ends for the "little season" which precedes the major festival works by the full orchestra.

FZ.

HARTFORD, CONN.
TIMES
JUL 18 1951

All-Mozart Music Weekend Program At Tanglewood

Charles Munch and the Boston Symphony Orchestra will [illegible] their Theater-Concert Hall series at Tanglewood's Berkshire Music Center this weekend with two all-Mozart programs, one Saturday evening at 8:15, the other Sunday afternoon at 3.

The programs for these two concerts will be as follows: Saturday: Symphony No. 35 ("Haffner"), the rarely-heard early "Missa Brevis," the familiar and beloved "Eine kleine Nachtmusik," the Adagio and Fugue for Strings, and the Symphony in E Flat, No. 39; Sunday, the Dicertimento for Strings and Two Horns, The 38th Symphony and the A Major Violin Concerto with William Kroll, violinist who performed last season with the Hartford Symphony Orchestra, as soloist.

Tickets for seats in the Theater-Concert Hall are generally sold out well in advance. For information concerning possible turn-ins, one should call the box-office at Tanglewood via the Pittsfield, Mass., exchange.

General admission tickets to the grounds, however, at a cost of $2 are usually available at the box office prior to the concerts.

Lightning Punctuates Tanglewood Memorial to Dr. Koussevitzky

LENOX, Aug. 9 (AP) — The rumble of thunder and the flash of lightning tonight dramatically punctuated the Boston Symphony Orchestra's Koussevitzky memorial performance of Beethoven's "Missa Solemnis" at the Berkshire Music Festival shell.

Despite threatening skies, some 8000 sat in rapt attention as the reverent and somber tones of the orchestra and singers paid tribute to the late Dr. Serge Koussevitzky, founder of the Tanglewood concerts.

Mrs. Koussevitzky, widow of the conductor, was a member of the audience which also included Charles Munch, successor to Dr. Koussevitzky as conductor of the Boston Symphony.

DALLAS, TEX.
NEWS
JUL 15 1951

First Haydn Series For Tanglewood

Special to The News

TANGLEWOOD, Lenox, Mass., July 14.—An all-Haydn program, one of the first series of all-Haydn concerts at Tanglewood, will be presented Sunday afternoon by Charles Munch, members of the Boston Symphony Orchestra, and Gregor Piatigorsky, the cellist.

The pre-season chamber music programs have heretofore been devoted to Bach and Mozart music. But before his death in June, Serge Koussevitzky, founder and guiding spirit of Tanglewood, had asked for the addition of a Haydn series.

Sunday's program will consist of the Cello Concerto with Piatigorsky and the Symphonies No. 101 ("Clock"), No. 103 ("Drum Roll"), No. 92 ("Oxford").

WATERBURY, CONN.
REPUBLICAN
JUL 10 1951

Tanglewood Audience Sets New Record

(Special to The Republican)

Lenox, Mass., July 9—Two all-Bach programs Sunday afternoon and Saturday night opened the 1951 summer concert series by the Boston Symphony Orchestra at Tanglewood.

A record-breaking 6,400 persons, 1,000 more than the number who attended last year's opening week end, saw Charles Munch make his debut as new music director for the Berkshire Festival. The French conductor [illegible] the Boston Symphony for two full seasons, but had never conducted at Tanglewood.

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Haydn and Mozart programs will be given over the next two week ends for the "little season" which precedes the major festival works by the full orchestra.

FZ.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 18 1951

Bernstein To Conduct Students

Shed Concert Open to Friends Of Music Center

TANGLEWOOD—Leonard Bernstein will conduct the student orchestra of the Berkshire Music Center in the Shostakovitch fifth symphony Friday evening at 8.15 in the Music Shed. Conductors for the first half of the program of Russian music will be Bernardo Federowski of Rio de Janeiro, Robert Mandell of the Bronx, and Lorin Maazel of Pittsburgh, Pa., all students in the conducting class.

Mr. Federowski will lead his colleagues in Moussorgsky's prelude to "Knovanstchina," Tchaikovsky's concerto for violin in D major, with Armin Steiner of Los Angeles as soloist; and Stravinsky's "Symphonie de Psaumes" for orchestra with chorus. The chorus will be prepared by Alfred Nash Patterson.

A former student at Tanglewood, Mr. Patterson is organist of the Advent Church in Boston, where he is conductor of the Pro Music Chorus and the Apollo Club.

The concert will be open to the Friends of the Berkshire Music Center.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 9 - 1951

Record Crowd at Festival Enthusiastic Over Munch

By JAY C. ROSENFELD

TANGLEWOOD—Charles Munch received a generous and eager ovation at the end of yesterday afternoon's Bach concert in the Theatre Concert Hall as a record-breaking crowd turned out for the opening of the Berkshire Music Festival.

6400 at First Concerts

Saturday night a crowd of 3600 attended the concert, 900 more than the opening night attendance a year ago and yesterday afternoon 2800 filled the concert hall to overflowing, bringing the week-end total to 6400, which represents 1000 more than the attendance for the first week end of 1950.

Mr. Munch has completed two full seasons with the Boston Symphony Orchestra in Boston but he had never appeared at Tanglewood before Saturday night when he led an ensemble of some 30 men in the opening concert of this season's Bach-Haydn-Mozart series.

Yesterday he closed the concert with his most effective work of the week end when he conducted the Festival chorus in the "Magnificat" with a distinguished list of soloists of which Phyllis Curtin was soprano, Edith Evans, mezzo, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass. Before intermission he had conducted the concerto for three pianos and strings in which the soloists had been Irving Fine, Ralph Berkowitz and Bernard Zighera. Hugh Ross led the chorus and orchestra with a quartet of soloists in the secular cantata, "Aeolus Pacified" to open the program.

Tribute to Koussevitsky

Saturday night Munch made a touching short address before playing the final chorus of the "St. Matthew Passion" in honor of the memory of the late Serge Koussevitzky who died on June 4. He requested the tremendous audience to refrain from applause and to stand for a moment of silent tribute to "the great leader, the great master."

A record audience for opening night greeted the conductor new to Tanglewood and although the initial reception was kindly there was an implied challenge that he would have to prove himself. The applause at the end of the first evening and again at the conclusion of yesterday's concert proved without question that Munch had established himself in the Berkshires purely on his merits. His is an individual manner. There is a complete absence of falderal. His facial expression as he bows to his audience has a friendly warmth but he does not delay with such matters. He is on and off the stage with strict alacrity.

The passing of his illustrious predecessor made new plans necessary swiftly. Munch stepped in to assume not only the duties he had agreed to share in the early preparations of the season but also those which Koussevitzky was to have undertaken. His musicianship was not on trial. That has long been conceded but there was natural curiosity concerning the man who was to bear the responsibilities up to now laid on the able shoulders of the internationally renowned artist whose name was practically synonymous with Tanglewood.

It is debatable whether a man would voluntarily choose an "ordeal by Bach" for such a situation. In any case Munch's Bach afforded the audiences variety and color over a strong and solid base. Saturday night there were four of the Brandenburg concerti. They did not reach equal altitudes. It is possible that Munch was not familiar with the peculiar acoustic problems of the open-sided and open-backed hall in which these concerts, originally intended to be on the intimate side, were played. For if he were, we assume he might have allowed more tone to have been produced in passages where he restrained the orchestra and, in the three-piano concerto, the soloists.

First-Chair Men Fine

The first-chair men of the Boston orchestra played the solos which fall to their lot in the Brandenburgs with their expected distinction. Richard Burgin, the concertmaster, played with musicianly articulation in his several assignments and the flutes of Georges Laurent and James Madsen, the oboe of Ralph Gomberg, were highly commendable. The trumpet in F in the F major concerto, No. 2, was blown directly into the printed copy on the desk, thus robbing it at least of some of its brilliance.

Munch omitted the two-chord bridge between the movements of the G major concerto with which he opened the series, nor did he inject a selected slow movement from another Bach source as has been the custom on previous performances of this concerto. The tonal balance in the sixth Brandenburg, for violas and celli only, came a degree below full satisfaction, particularly in the second theme in the violas where the droning celli overshadowed the poetic lyricism of the theme.

The coming week ends will be devoted to Haydn and Mozart respectively, and then, the entire remainder of the orchestra will come up from Boston for the three weeks of concerts in the great Music Shed by the entire Boston Symphony.

Wife Mowed Down

The condition of Mrs. Ernest Hopaker of Canaan, N.Y., who was brought to Pittsfield General Hospital with severe lacerations yesterday afternoon, who described as not serious today.

According to New York State authorities, Mrs. Hopaker was injured when her husband, driving a power mower, ran into her.

Music Notes

Holders of box and reserved seats for this evening's "Tanglewood on Parade" program at Tanglewood, Lenox, Mass., for the benefit of the Berkshire Music Center, will be entitled to attend a performance of Menotti's "Amelia Goes to the Ball" this afternoon at 4:30. The Center's student orchestra, opera department and chamber music groups will give programs at 6 o'clock, and a choral concert of contemporary music will begin at 7. The Boston Symphony Orchestra will give a concert at 8:30.

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SPRINGFIELD UNION
July 27, 51

MUNCH EXCELS AT TANGLEWOOD MAJOR CONCERT

Opening of Series Shows Rare Talent of Noted French Conductor

By WILLARD H. CLARK

Lenox, July 26—There was an air of expectancy among the music lovers who thronged the music shed and the grounds at Tanglewood tonight. This was the opening of the three series of concerts which will be given in the shed by the Boston Symphony Orchestra under the direction of Charles Munch. The excitement was engendered, we believe, by the fact that many of these people were meeting Mr. Munch for the first time.

Familiar to Many

Others who had heard him conduct the works of Bach-Haydn and Mozart during the past weeks knew that this unassuming French conductor had captivated his audiences by his personal charm, his gentle, yet decisive manner of conducting and by his willingness to let music speak for itself. But how would he handle the larger works which make up the repertoire

Continued On Page 32

Munch Excels

Continued From Page 1

of the shed concerts?

The answer came quickly. With the closing notes of the noble music which Mozart wrote following the death of two friends who were free masons one was able to relax, secure in the knowledge that the Boston Symphony Orchestra was under the musical direction of a rarely sensitive musician, a conductor with the feeling and knowledge to interpret the great orchestral works in a manner to hold the interest and bring out all the beauties and colors of the scores.

The Mozart "Masonic funeral music" was written during July, 1785, after Mozart lost two dear friends. This is noble music, never melancholy, rather music which reaches towards the heights, for to Mozart "death is the true end of our life."

Symphonic Poem

Schumann's "Symphony No. 4 in D Minor" is the most integrated of all his symphonies. It may well be called a symphonic poem, a form which is based upon the irrefutable assertion that there is no break between two successive emotional states. Schumann first thought of this symphony in terms of a symphonic texture. There is seldom any recapitulation, always there is new thematic material to hold the listener.

Mr. Munch conducted the work with great devotion. He can summon mighty fortes when he wishes. But it was in the unveiling of the subtle nuances that he was at his most persuasive. The Romanza was revealed through incomparable beauty of tone and there was just the right lilt and brilliance to the finale.

Great Interpretation

During May, we heard Mr. Munch direct a performance of Berlioz's "Requiem" in Boston. It was a magnificent performance by one entirely en rapport with this composer. Tonight we heard an even greater interpretation of the Berlioz "Symphonie Fantastique," that bizarre and macabre symphony born of frustration.

Munch has been written of the motives which might have given birth to this creation. The sensational character of the music might well have been used to attract public attention—which it did. But something more than normal reactions lie behind the writing of this symphony which goes far beyond the classical proprieties of that era.

We have never listened to a more engrossing reading of this symphony. Munch delved deeply underneath the surface and found there beauty as well as ugliness. There was a torrential power in "March of the Scaffold" and final "Dreams of a Witch's Sabbath," sardonic beauty in the "Waltz" and imagination in the unfolding of the pastorale-like scene in the field.

Mr. Munch and the players were given a real ovation at the close of the performance. We noted Mme. Serge Koussevitzky in her box and also Mrs. Franklin D. Roosevelt, who appeared as narrator in "Peter and the Wolf" with Dr. Koussevitzky last summer.

Saturday night the program will open with the overture to "Oberon" by Von Weber. This will be followed by Prokofieff's "Symphony No. 6 in E flat major." The final portion of the program will be given over the performance of the Brahms "Concert for Piano No. 2 in B flat major." Claudio Arrau will be the pianist.

Koussevitzky Kin Attend Concert

Tanglewood, July 26—The first of the major concerts of the Berkshire Music Festival in the shed at Tanglewood was heard tonight by an audience in the neighborhood of 7000. Not only was this exceptionally small number a bewilderment after having seen record crowds arrive for the Bach-Haydn-Mozart series in the theater-concert hall on previous week ends but considering that the first number on this evening's program was in memory of the late Dr. Serge Koussevitzky whose 77th birthday would have been celebrated today. It was surprising that there were so many empty seats within the shed tonight.

In the boxes were Mrs. Serge Koussevitzky, her sister and his three nieces who attended for the memorial number Mozart's funeral music in honor of her late husband. Here in tribute to Conductor Charles Munch was French Ambassador and Mrs. Henri Bonnet who are week-end guests of Mr. and Mrs. C. D. Jackson.

Notables seen in tonight's audience included Juan Maria Thomas of Majorca, Spanish musicologist and choral conductor; Elizabeth Sprague Coolidge, and Mr. and Mrs. Albert Spalding, the latter both summer residents of the Berkshires.

During intermission Madame Henri Bonnet, wife of the French ambassador, was presented a bouquet of flowers by Dr. Arthur Bissaillon of Pittsfield on behalf of the Franco-American Clubs of North Adams and Pittsfield.

A program change for the Sunday afternoon concert of Aug. 5 was announced tonight. That program will now include Weber's "Overture to Euryanthe," Trauss' "Death and Transfiguration," Prokofieff's "Piano Concert No. 22" featuring Jorge Bolet and the Moussorgsky-Ravel "Pictures at an Exhibition." The popular conductor, Eleazor De Carvalho will lead the orchestra in this program.

THE BOSTON HERALD, FRIDAY, JULY 27, 1951

MUSIC

Berkshire Festival

BOSTON SYMPHONY

At The Shed, Tanglewood, last evening, Charles Munch conducted the Boston Symphony Orchestra in the opening concert of the full orchestra series; the program follows:

Masonic Funeral Music (K477) in memorial of Serge Koussevitzky — Mozart
Symphony No. 4 in D minor — Schubmann
Fantastic Symphony — Berlioz

By ELINOR HUGHES

LENOX, July 26— On an evening as beautiful as only the Berkshires can produce in late July, the Boston Symphony Orchestra, conducted by Charles Munch, opened the first series of full orchestral concerts in the shed. The audience was very large —if not entirely capacity—the applause was enormous, and the occasion was one of very great general satisfaction.

That there was more than a suggestion of looking backward as well as looking forward to the proceedings was only natural, for this is the first year that Serge Koussevitzky's dynamic presence has been missing, a thought present in the minds of the listeners and enforced by the playing, as the opening number on the program, of Mozart's Masonic funeral music as a memorial tribute to the man whose vision and unrelenting labor made Tanglewood a reality and not just a beautiful dream. One man conceived it, but the music world has now taken it to their hearts.

Reports on the success of the season so far are really exciting. The series of chamber music concerts in the preceding weeks of July were entirely sold out, and there is the accustomed rush for seats for the subsequent Shed concerts, which continue through this week, next week and the week after. Tonight's attnedance totalled about 5000 in the Shed itself and 2000 in admissions besides. The only thing that was lacking for complete satisfaction was a full moon, but even for tanglewood, the lunar calendar couldn't be juggled with.

Present in the audience were many distinguished musicians and music lovers from Boston, New York and elsewhere. Including Mrs. Eleanor Roosevelt, the French ambassador and his wife. Madame Koussevitzky honored the occasion with her presence, so that her's and her husband's many friends could feel that Serge Koussevitzy was here in spirit if not in visible presence.

The program following the Mozart Masonic funeral music—at the end of which the audience and the orchestra rose and stood for a moment in silence—consisted of Schumann's Symphony No. 4 and Berlioz' Fantastic Symphony. The Schumann was played with unusual fire and brilliance, as though Mr. Munch and the orchestra were more than ordinarily inspired in their interpretation of a work that can sometimes be rather less than inspiring.

As it was, the music seemed charged with melodic beauty and soring imagination, the composer's inspiration, like the poet's eye. Rolling forth in a fine frenzy. The Berlioz, grandiose, romantic, packed with tonal images and expansive orchestration, brought the evening to a truly exciting close. That ovations for Mr. Munch and the orchestra followed both symphonies, is hardly to be wondered at—they were richly deserved.

Mr. Munch will conduct the second program of series A tomorrow night. This will consist of Weber's overture to "Oberon," Prokofieff's Symphony No. 6 in E flat minor and Brahams' piano concerto in B flat major, with Claudio Arrau as soloist.

BERKSHIRE EAGLE
July 25

Notes and Footnotes

SOMETHING rather nice, a kind of affability pervades Tanglewood this summer, at least in the upper echelons. And uppermost, of course, is Conductor Charles Munch himself. We had made what was certainly an unreasonable enough request; that we might chat with Mr. M. sometime before the Shed programs started. Despite the pressure of the coming big show, he fixed for us to come to his dressing room right after yesterday's rehearsal, at 7 PM.

Through a mixup in signals, we stumbled unannounced into the dressing room, and found Mr. M. changing his wringing shirt. His iron-gray hair was tousled, he looked shaggy and exhausted and might well have been in a bad humor. On the contrary, however, he greeted us pleasantly.

We had a few stock questions and led off with, "Are you nervous about the opening Thursday in the Shed?" He grinned widely, tapped us in a friendly fashion on the arm and said, "No. Not in the least. Not with this wonderful orchestra playing."

This would be the first out-of-doors concert he's conducted, and though they've rehearsed diligently in the great Shed, he has yet to learn how it will sound when full of people. "When it's empty," he said with a spreading gesture, "the sound goes out . . . a little flat."

His long experience with European orchestras has in no way biased Mr. Munch. "This orchestra," he said with feeling, "compares with any in the world. It's with the best." When it came to the American concert audiences he was equally emphatic. "They are," he said earnestly, "first class." Tanglewood, he allowed, was rather different from Europe's famous Salzburg. "Here everything is newer, younger, fresher," he explained it. "The atmosphere is different."

The Lenox country-side, he says, somewhat resembles his home section about Strasbourg, and we learned later that when being chauffeured about by Leonard Bernstein or George Judd will remark of this or that spot, "A nice place for a home." H'm.

When he passed us on the road a bit later in a Pontiac, he waved cheerily. Tanglewood tales have taken a new turn.

—o—

In Brief . . .

Eagle July 26

What with Frenchman Charles Munch making his debut tonight as the 16th Berkshire Festival opens, French Ambassador Bonnet present for moral support and M. Berlioz on the program, Tanglewood takes on a distinct Gallic flavor. *Vive la Fete!* . . .

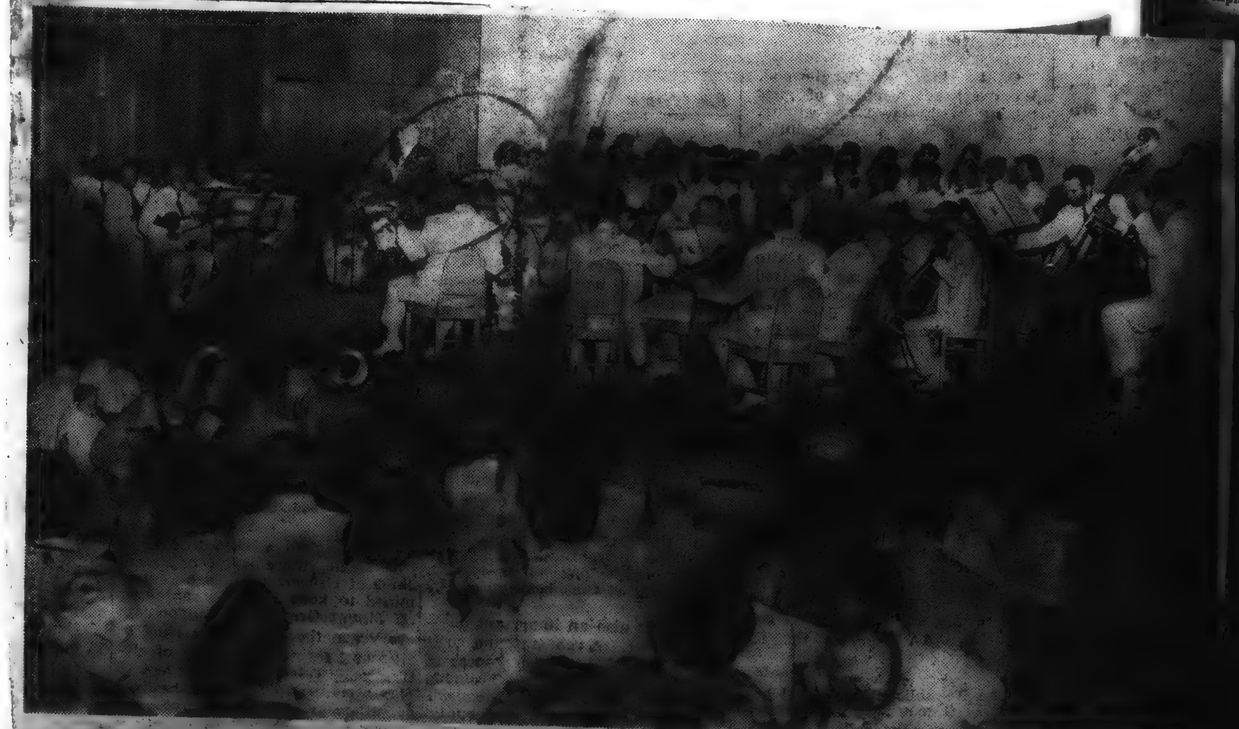
INDIANAPOLIS, IND.
NEWS
JUL 19 1951

Victor to Issue 3 New Albums by Koussevitzky

RCA Victor has scheduled the release of three albums recorded by the Boston Symphony Orchestra under the direction of Serge Koussevitzky shortly before his death June 4.

They are the hitherto unreleased Wagner's "Siegfried Idyll," a new version of the 2d Symphony of Sibelius and the Richard Strauss tone poem "Don Juan," already available on 45 rpm.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 9-1951



RECEPTION FOR MUNCH: As he was about to step to the podium for the Sunday afternoon Bach concert in the Theatre Concert Hall at Tanglewood, Charles Munch, conductor of the Boston Symphony Orchestra, was given a warm reception by the record-breaking crowd. In the background are members of the [illegible] took part in the Bach programs over the week end.

BERKSHIRE EAGLE
July 26

Students To Hear Voice Recordings Of Koussevitzky

LENOX—Students of conducting and composing at the Berkshire Music Center have been invited by Mrs. Serge Koussevitzky to her home Seranak tomorrow afternoon to hear recordings of remarks by her husband. They will also hear a record of the tribute paid to him on the radio June 5, the day following his death, by William Schuman, whose works he often conducted.

Mrs. Koussevitzky has included in her invitation students in composition because the majority of Dr. Koussevitzky's recorded speeches are about composers. They will be accompanied by Aaron Copland, Irving Fine, Leonard Bernstein and Eleazar deCarvalho, their teachers.

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BERKSHIRE EAGLE
July 26.

WELCOME FROM LULI: The French ambassador and Madame Henri Bonnet are greeted on their arrival here from Detroit this morning by their French poodle Luli. The dog was driven here from Washington by the Bonnets' chauffeur, who watches the reunion.

BERKSHIRE EAGLE
July 26.

Henri Bonnet Arrives Here Full of Hope

French Ambassador Optimistic About United W. Europe

Henri Bonnet, French ambassador to the United States, arrived at Union Station here this morning full of optimism for a coming united states of Western Europe.

"We are building it stone by stone," he said, "first in the economic field, which is the most important. When the walls of tariffs will be broken between the six Western European countries — as they will be by the Schuman plan —it will be a very promising start towards a real federation.

"The integrated European army will be the second step. The third one will be in the agricultural field," predicted the ambassador, one of the most notable French visitors to Pittsfield since Lafayette spoke in this city in June, 1825.

The tall, distinguished-looking 63-year-old ambassador spoke of the "strong movement" on the Continent for European unity, led by the French government.

"There is a new spirit in my country in that respect," he said. "We are pressing for the beginning of a Western European federation through the Schuman plan and the Plevin plan for an integrated European army."

Here for 24 hours, the French ambassador and Madame Bonnet will be the guests of the Boston Symphony Orchestra at the Tanglewood concert tonight, when their countryman, Conductor Charles Munch, makes his first appearance here with the full orchestra.

The BSO is reciprocating, for the 104 members of the orchestra and Mr. Munch were entertained by the Bonnets at a buffet supper at the French embassy in Washington last February.

The couple, who arrived here at 10 this morning, will be guests of Mr. and Mrs. C. D. Jackson in Lenox. They will leave tomorrow for a short vacation at Northeast Harbor, Me., unless unexpected embassy business forestalls the trip.

Mr. Jackson, formerly publisher of Fortune magazine and now

Henri Bonnet

Continued From First Page

head of the National Committee for a Free Europe, was described by Ambassador Bonnet as "an old friend of mine who was in Algiers with me during the war. He was head of the information service of the U.S. Army; I was myself in charge of information for the cabinet of the French Provisional Government."

The French conductor, Munch, and the French ambassador met for the first time in Washington a few years ago when the former brought the national French orchestra on an extensive American tour. "It was a grand occasion," the ambassador recalled today.

The Bonnets arrived here from Detroit, where the ambassador took part earlier this week in the 250th anniversary celebration of the founding of the city by the Frenchman Cadillac.

He explained that work in Washington has become "more and more pressing," requiring him to spend most of his time at the embassy. "But Detroit was an exceptionally important occasion," he said, "and Tanglewood is too."

Their chauffeur drove up from Washington last night with the Lincoln Cosmopolitan and Madame Bonnet's black French poodle, Luli. The two stayed overnight at the Sheraton, and while waiting for the Bonnets' overdue train at the station this morning, the chauffeur curried the six-year-old, Washington-born 'bilingual dog.'

Shed Concerts To Open Tonight With Memorial to Koussevitzky

TANGLEWOOD—Dedicating its opening number to the memory of Serge Koussevitzky, the Boston Symphony Orchestra, conducted by Charles Munch, its music director, will open the Berkshire Festival in the Music Shed tonight, on the 77th birthday of its leader for 25 years. At the first rehearsal Tuesday afternoon Mr. Munch, asked for a minute of silence in memory of his predecessor. Tonight's concert will be the conductor's first at Tanglewood with the full orchestra.

Mozart composed the Masonic funeral music in Vienna in 1785, on the death of two fellow Freemasons, the Duke Georg August von Mecklenburg-Strelitz and Franz Count Esterhazy von Galantha. It is appropriate that it should be played in Dr. Koussevitzky's memory, as he loved the music of Mozart above that of any other composer, though so far as is known he never conducted the funeral music in this country. The audience will not applaud.

Robert Schumann's fourth symphony will be the second number, composed in Leipzig in 1841 and performed at a Gewandhaus concert in that year. In revised form it was played at the spring festival of the lower Rhine a year and a half later.

The Berlioz "Fantastic" symphony, written in 1830, was first performed in December of that year at the Paris Conservatory, Habeneck conducting. The composer wrote that it was a part of "the history of my love for Miss Smithson, my anguish and my dreams," but later in his memoirs he wrote that he composed it "while still strongly under the influence of Goethe's 'Faust.'" It takes a very full orchestra—more than 100 players with six tympani that represent distant thunder. Mr. Munch commissioned bells to be cast in France, in C and G, in a foundry near Paris, for use instead of the tubular chimes that are ordinarily played to give the effect of bells of a French church.

Music critics from distant papers and foreign correspondents will be in the audience to hear the French conductor in his debut at Tanglewood.

Tickets are on sale for all Festival concerts at the box office, Tanglewood, England Brothers and the Blue Bird Shop, Stockbridge. General admission may be purchased the day of the concerts at the box office.

Music Center Program Dedicated to Founder

The students at the Berkshire Music Center will dedicate their entire program tomorrow evening to the memory of Serge Koussevitzky who died June 4, less than a month before the opening of the school which he founded in 1940. All departments will participate to honor the conductor of the Boston Symphony Orchestra who had been the inspiration and the only director since it was established.

The program follows:

Choral Department:
Cantata No. 118 ..... Bach
John H. Krueger of Knoxville, Tenn., conductor.

Chamber Music Department:
Trout Quintet ..... Schubert
Jeanne Sandbank of Boston, violin; Annie Denton of Binghamton, N.Y., David Moshe Amitay of Israel, cello; David Moore of Chicago, bass; Audun Rayman of Granville, Ohio, piano.

Composition Department:
Psalm III, a motet for women's chorus and four trombones.
Raymond Wilding-White
An original composition for the occasion, conducted by the composer.

Opera Department:
Scene 6 from Pique Dame . Tchaikovsky
Boris Goldovsky conducting concert version.

Orchestral Department:
Symphony of Psalms ..... Stravinsky
Lorin Maazel, conductor; chorus prepared by Alfred Nash Patterson.
Funeral March from Eroica Symphony, Beethoven

The concert is open to Friends of the Berkshire Music Center.

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THE News-Republican
Millerton, N.Y. & Sharon, Conn.
July 26 — Conn. & N.Y. Editions

Berkshire Festival Opens Thursday In Music Shed

The Berkshire Festival in the music shed at Tanglewood is commencing this weekend with three of the nine concerts by the entire Boston Symphony Orchestra under the baton of Charles Munch, its music director. For the opening number Thursday evening, July 26, Mr. Munch will conduct Mozart's Funeral Music, in memory of his predecessor, the late Serge Koussevitzky, whose 77th birthday it will be.

The first program will include, also, Schumann's Fourth Symphony and Berlioz' Fantastic. Saturday evening Claudio Arrau will play the solo in Brahms' Second Piano Concerto. The other works will be Weber's Overture to "Oberon" and Prokofieff's Sixth Symphony. Sunday afternoon the orchestra will play Barber's Overture, "The School for Scandal", Copland's "Quiet City", Schubert's Fourth Symphony and Franck's Symphony in D minor.

Next Thursday evening, August 2, Mr. Munch will conduct Schumann's Overture to "Genoveva", Beethoven's "Pastorale" Symphony, Ravel's Rapsodie Espagnole and Roussel's Third Symphony. Saturday evening, August 4, Mr. Munch will conduct Handel's Water Music, Bartok's Music for Strings and Percussion, Ravel's Daphnis and Chloe, for the first time at Tanglewood with chorus, and Saint-Saens' Third Symphony with organ. Eleazar deCarvalho, Brazilian conductor, will take the podium for the Sunday aftternoon program, which will include Guarnieri's Second Symphony, Prokofieff's Piano Concerto No. 2, Jorge Bolet, soloist, and Moussorgsky's "Pictures at an Exhibition".

Meantime, rehearsals will be open Saturday mornings at 10 for the benefit of the pension fund of the Boston Orchestra, and students and faculty at the Berkshire Music Center, the Orchestra's summer school, will give performances daily or twice daily for its Friends. Friday afternoon, July 27, at 4:30 they will present compositions of their contemporaries. Friday evening, in memory of Dr. Koussevitzky, they will give a program representing each of the school departments: the Bach Cantata No. 118 by the chorus; an original work written for the occasion by a member of the composition department; Schubert's Trout Quintet by the chamber music department; a concert version of a scene from Tchaikovsky's "Pique Dame"; Beethoven's Egmont Overture and Stravinsky's Symphony of Psalms, the latter especially loved by Dr. Koussevitzky, commissioned by the orchestra for its 50th anniversary in 1930.

E. Power Biggs, organist of the Boston Orchestra, will play Saturday afternoon at 3: Concerto in G major (Antonio Soler); Prelude in B minor and Piece Heroique (Cesar Franck); Sonata in C minor (Julius Reubke). Sunday morning at 10 the chamber music group will perform Boccherini's Quintet in C major; Hindemith's Quartet No. 3 and Mozart's Quintet for winds and piano in E flat major.

Monday and Tuesday evenings the opera department will present Tchaikovsky's "Pique Dame" for members of the Society of Friends of the Berkshire Music Center whose applications were received early enough to secure seats. The small choir will sing again Friday afternoon at 4:30, and at 8:15 in the shed the school's symphony orchestra will perform, conducted by student conductors and one of their teachers.

Ticket and program information will be supplied on application to the box office, Tanglewood, Lenox, Mass.

TARRYTOWN, N. Y. NEWS
JUL 25 1951

Berkshire Fete Begins

LENOX, Mass. — The Berkshire festival in the music shed at Tanglewood is commencing this weekend with three of the nine concerts by the entire Boston Symphony Orchestra under the baton of Charles Munch, its music director.

Tomorrow evening Mr Munch will conduct Mozart's Funeral Music, in memory of his predecessor, the late Serge Koussevitsky.

Saturday evening Claudio Arrau will play the solo in Brahms' Second Piano Concerto. Sunday afternoon the orchestra will play Barber's Overture "The School for Scandal," Copland's "Quiet City," Schubert's Fourth Symphony and Franck's Symphony in D minor.

Other programs will be held on Thursday Aug. 2, and Saturday,

...Hits Tax ... Nonprofit ...chestras

...bsolies Opposed ... BSO Manager ... Kiwanis Talk

...tion of taxes for non-...rmphony orchestras would ... the annual deficit of the ... Symphony Orchestra, ... E. Judd, manager of the ... the Kiwanis Club yester-...

The ...SO comes within 5 to 15 per ... of meeting its budget each ...ar, but the deficit of other large ...chestras are usually higher, Mr. Judd explained.

A bill is pending before Congress which would remove the 20 per cent taxes. It has passed the House and is now in a Senate committee. The bill got as far as the Senate last year and was then thrown out.

After giving a historical resumé of how music has been supported in the past, Mr. Judd told the Kiwanians that he did not believe that symphony orchestras should have direct subsidies at the present time.

In the beginning it was the princes who financed music, then it was the patrons, and now it is the public. Mr. Judd said he was leery of adding a fourth P, the politician because "officials on the whole aren't aware of what is good for music."

Mr. Judd spoke following the Kiwanis Club buffet lunch at the Sheraton Hotel. He explained after the meeting that if entertainment taxes are lifted for symphony orchestras it would go a long way towards solving the financial problems of all the big orchestras and would almost insure their continuance.

Mr. Judd was introduced by Arthur R. Birchard Jr.

Eagle July 26

St. Louis - Globe-Democrat - July 16

Tanglewood Center Is Conductors' Paradise

By FRANCIS A. KLEIN
Globe-Democrat Music Critic

TANGLEWOOD, LENOX, MASS., July 15.—What the students at the famous music center here can accomplish in a remarkably short time was graphically illustrated Friday night when the student orchestra performed. They have only four days in which to ready a program which would give the professionals many a pause.

Several of the dozen or so St. Louisans who are students here play in the orchestra, including Lowell G. Bearden, violin; James Alexander, oboe, and Tom Benton, flute.

The concert was held in the Music Shed, a drab name for an engineering marvel designed by Eliel Saarinen, whose design also was chosen for the Jefferson National Expansion River Front Memorial in St. Louis.

The Shed here is under a half-acre room which will seat 6500 and as many as 15,000 can be accomodated by utilizing the grassy spaces at the rear. The acoustics are so perfect that even a whisper from muted violins will carry with startling clarity from stage to the farthest reaches without amplification. The fortissimos are such as seldom are heard in a concert hall anywhere.

CONDUCTOR'S PARADISE

This is a conductor's paradise, and it's no wonder that Charles Munch, Leonard Bernstein and Eleazar de Carvalho take delight in leading these students. There is enough and to spare of everything, so that the 120-piece symphonic orchestra can boast two harps and all the battery effects desired, as well as enough strings of all categories to give a rich, sonorous tone not unlike that of the Boston Symphony itself.

Serge Koussevitzky's preoccupation with singing strings hasn't been forgotten since his death, and the Tanglewood strings do the founder proud.

In fact the tone these youngsters produced, after less than a week's work, was astounding. Professionals could cry "bravo" at themselves for it. Programs of professional depth are commonplace; nothing seems over the heads of these eager players. Without batting an eye, they tackled Ravel's Mother Goose suit, Chausson's Poeme, Debussy's Clouds and Festivals and Berlio's Harold in Italy. This is championship stuff, not to be fooled with. They carried it through splendidly.

Student conductors Piero Bellugi and Russell Stanger, and student soloists Jeanne Sandbank and Raymond Montoni exhibited a surety of technique that made one blink. The orchestra was not only eager and alert but superresponsive, and when working with Munch, the Debussy specialist, and de Carvalho, the South American rhythm master, rose to virtuostic heights. Tone production and color, graduated dynamics, controlled vibrancy, weight and mass. All the elements of superb orchestral instrument were here. The styling was infinitely varied to suit the needs of such diverse composers as Ravel and Debussy.

OVATION DESERVED

The players, boys and girls mostly 18 or so, deserved the ovation accorded them by an audience distinguished by its coughless, riveted attention. Even the kids were quiet, a sure sign that something of more than passing interest was going on.

In fact, there's always something going on at Tanglewood. E. Power Biggs, noted organist, gave a recital yesterday afternoon and last night the Boston Symphony, under Munch, gave the first of two weekend festival concerts. Haydn's music was featured, the orchestra doing the Symphony No. 80 in G Major, the piano concerto in D Major, with Seymour Lipkin as soloist, the "Longer" Symphony and the Symphonie Concertante.

This afternoon, Haydn again was featured, with Gregor Piatigorsky, who heads the chamber music department here, doing the cello concerto, and the orchestra providing the "Drum Roll," "The Clock" and the "Oxford" symphonies.

SUPERIOR HAYDN

Altogether, it was superior Haydn, well up to the Boston standards, although nothing like the full orchestra was required for these more intimate works of the so-called "Father of The Symphony." Because of their nature, they were played in the Concert Hall rather than the Shed.

Winding up a full week of activity was a composers' forum given over to discussions of modern works. Included were the Sonatina for Winds by F. James Brown of New York City; Senato No. 2 in F-Sharp Minor by Darius Thieme of New York City; The Adagio Molto for violin and piano by Noel Farragut of Bronxville, N. Y.; the piano piece by Robert Pitton of Columbus, Ohio; the second trio for strings, "Lament for Joseph," by Robert Parris, and the Raymond Wilding-White "Madrigals," with Alfred Nash Patterson conducting.

It was a fitting climax to a long look at this rather breathtaking music center which is doing so much to shape the minds and techniques and musical values of those who will be writing, playing or conducting our serious music tomorrow. What one says is encouraging indeed as to the future of that music. Tanglewood, the late Serge Koussevitzky and those who are carrying on the work now deserve a special bow for the accomplishment.

Sunday, July 15, 1951, St. Louis Globe-Democrat. 13A

Music Students Learn Fast at Tanglewood

By FRANCIS A. KLEIN
Globe-Democrat Music Critic

TANGLEWOOD, LENOX, MASS., July 14—Tanglewood Tales as told by Nathaniel Hawthorne, aren't any more wonderful than those told by the dozen or so St. Louis and Missouri students at this famed music center founded by the late Serge Koussevitzky.

"You learn more here in six weeks than you do in six months elsewhere," says Lowell G. Bearden, violinist who is studying orchestral and chamber music work.

"Make that six years," put in Peggy Phillis, the young soprano who made such a hit as Lady MacBeth in the Opera Workshop's production of the Verdi work last season in St. Louis.

"This is a wonderful place," amends Alice Cataldi, who is doing violin work.

"Wonderful," echoes her sister, Helen, who is in the opera department. "The will to work is almost unbelievable. We get a chance to learn almost more than we can take in."

WORK TOO HARD

"Yes," said Murray Blumfeld, an instructor in music at Washington University who is assistant to Boris Goldovsky in operatic coaching and stage direction here, and who also is something of an old-timer at Tanglewood. "Some of these youngsters work almost too hard," he said. "They don't have to be prodded. On the contrary, they have to be restrained, so that they have some fingers or voice left."

The others were of the same opinion. John T. Dunivent of Webster Groves, an artist in his own right, is finding unlimited scope for his talents in the designing of scenic and stage settings in the opera department, where Rachel Twente, also of Webster, is learning more and more about costume designing and fashioning.

OTHERS STUDY

Also studying opera are William Sandidge, whose remarkably flexible bass won recognition for him from the Women's Association of the Symphony; Betty Doogan, James Taylor, Marjorie Moehlenkamp and Mary Darnell. The latter is attending Tanglewood on a scholarship, as are some of the others, and is coaching with Paul Ulanovsky, famed pianist for such singers as Lottie Lehmann. At home she studied under Gerhard Schroth and Leo Miller, and has been featured on the radio. Her background is somewhat typical of the kind brought to Tanglewood by students. All have already gone far in music, but hope to go much further after instruction here.

Among the other instrumentalists from the St. Louis area is James Alexander of Brentwood, who is studying oboe, and from clear across the state in Kansas City is Thomas P. Benton, who already has made quite a reputation for himself as solo flute player, having given recitals in France and in Boston.

PRACTICE IN SHADE

It was fun to follow the students around and look in briefly on some of their class-room work. Not all the work is done in the class-room. One can frequently find little groups here and there in shaded, grassy places on these beautiful grounds, diligently practicing on their own time. But it's in class where theory almost instantly is translated into direct action. Take Boris Goldovsky's Operatic Department, for instance.

There are some 45 students in it, and they are rotated in various roles so that all get a chance to sing Aida, Amneris, Tosca, Suzanna, or whatever it might from the standard repertoire. dynamic Goldovsky, his rathe nasal twang made familiar to millions through his radio work in connection with the Metropolitan Opera broadcasts each Saturday during the season, is everywhere, coaching, instructing, even pleading, but always illustrating.

APPLIES VITALITY

He knows opera inside out, word for word and note by note, but much more than that he can get the students into the vitalness of the parts.

"No, no, no" he stopped a student pair. "You don't walk like that. A fellow with nothing on his mind does so, yes, but not you—you have a lot on your mind. You love this woman, remember?" And he acts out the part to perfection, humming the tune or singing it in a true but indescribable voice. Then he goes to the piano and with the fleet fingers provides the accompaniment for another run-through. When the lesson ends, the students know vastly more about opera than they did before, and the lesson moreover has been leavened with Goldovsky's wit so that it seemed but a few minutes long.

HE CHIMES IN

It's the same in William Kroll's Chamber of Music Department. He had a sextett working—two violins, two violas and double celli. Every now and then he'd grab his own fiddle and chime in at a difficult or obdurate part.

"That A-flat doesn't sound right there," a student commented. "Eh, no?" said Kroll. "Play it for me."

The passage was repeated while the violin master listened intently.

"Sounds all right to me," he remarked, "but then, maybe I'm accustomed to the olives. You'll get used to it."

And he went on to stress dynamics and projection. One part, played rapidly, displeased him.

"No, no children," he admonished. "You are too excited. You must get excited only—only . . . I forget, but anyhow never get excited about this music. Now play."

And then they took it through again with a smoothness and ease that would please even a martinet.

EXACTLY RIGHT

The orchestral and choral rehearsals are on the same plane of intense concentration, with no detail too small to be worked over until it is right. Then when the parts are fitted into the whole piece, the pattern emerges bright and clear.

Leonard Bernstein oversees the orchestral work and Hugh Ross the Choral Department. They and their associates and assistants accomplish wonders in the few weeks at their disposal.

Aaron Copland's lectures on American music are especially popular. Copland, whose fame as a composer is secure, is rapidly acquiring a name as a platform man. He points out with complete authority the distinguishing differences in our music now, the roots from which it came and the influences which guided it this way or that. It's solid stuff made palatable by a man who knows how to lecture.

St. Louis Music Artists Do Well at Tanglewood

By FRANCIS A. KLEIN
Globe-Democrat Music Critic

TANGLEWOOD, LENOX, MASS., July 13.—The eyes of the music world are turned toward Tanglewood, a garden spot set in the picturesque Berkshire Hills, more than ever now since the death in June of Dr. Serge Koussevitzky, its guiding genius. He didn't found Tanglewood but it reached its peak of greatness under him.

Now, musicians and musical aspirants everywhere, including St. Louis, are wondering what will become of Koussevitzky's plans, his hopes, his dreams for the place. It is regarded as second only to his astounding success with the Boston Symphony Orchestra in the list of achievements of this remarkable, many-sided man during his years in America from 1924.

For the moment, nothing will happen to Tanglewood. Nothing will be changed for this season at least. Its ultimate fate is in the hands of the trustees of the Boston Symphony, and, according to George E. Judd, manager, there is nothing afoot now to affect Tanglewood adversely. It would be a shame if Tanglewood died; almost as great a loss to the world as Koussevitzky's death.

WILL KEEP GOING

It's a safe bet, though, that the determination and the means will be found not only to keep it going, but to improve it in all its branches, to make it truly a great monument to a great musical leader—a monument not in cold stone but living and breathing and achieving in the persons of the young musicians trained here.

They come here from all over America, and the world for that matter, and they go back home much better prepared to battle for the cause of good music than when they arrive, but there's something about the very atmosphere of the place which induces additional striving for perfection. The enrollment this summer is some 400, and to this number St. Louis and area have contributed a dozen or so very gifted students who are making the most of their opportunities here.

More about their activities later. First of all it is important to understand just what Tanglewood is and how it achieved a national and international reputation for turning out front-rank musicians, many of them in the artist class. Stanley Chapple, the Little Symphony conductor and for years identified with music in St. Louis, was dean here for years and would be here again except that pressure of his work in the Far West doesn't permit. Dorothy Ziegler, first trombone with the St. Louis Symphony and an excellent pianist, knew the benefits of this place. Leonard Bernstein, Eleazar de Carvalho, Gregor Piatigorsky, Seymour Lipkin, Boris Goldovsky and many more familiar on the St. Louis music scene, are members of the faculty here.

Samuel Mayes, first cellist with the Boston Symphony, which plays concerts during the Berkshire Music Festival here, is an all-St. Louis product, having been a pupil of Max Steindel until his flowering talent took him East to become one of the youngest first-desk men ever to play with a first-rate orchestra. He was still in knee pants.

Tanglewood originally was an elaborate estate of some 200 acres put together by a Boston banker, W. A. Tappin, in 1849. Hawthorne lived here for two years a century ago, and immortalized the wild, wooded aspect of these hills in his immortal "Tanglewood Tales." A single glance is enough to convince one of the aptness of the title. If there is any more glorious scenery in America, it has remained hidden all these years.

The estate came to the Boston Symphony Orchestra by gift in 1936, two years before the festival concerts were started, with the Boston Symphony as guest artists. The idea caught hold immediately and year by year the festival improved and lengthened and better facilities were added. In 1940, Koussevitzky, ever a pioneer in music, the man who had taken an orchestra down the Volga into places that never before had heard such music, got a chance to put into practice an idea he had been nursing for a long time.

IDEA CATCHES ON

This was for a music center, or school, to be held in connection with the festival concerts, but still separate from them, for talented young musicians who would thereby have the chance to study with acknowledged artists or leaders in their own fields.

This idea, too, caught on, and Koussevitzky proved himself somewhat surprisingly, an able administrator, and a superb teacher. It was his influence and his keen, penetrating mind which made Tanglewood the goal of young musicians. Among his progeny were Bernstein and Carvalho, who now teach conducting.

Others on the faculty include Aaron Copland, famed composer, joined this year by Luigi Dallapiccola from Italy, whose works have been heard in St. Louis, is reading Tchaikovsky's "Pique Dame" and other operas in his department; Hugh Ross is directing the chorus; Piatigorsky and William Kroll, the latter known for his quartet work, teach chamber music, and in addition this year there is a new department for music educators, under A. D. Zanzig.

First desk men of the Boston Symphony instruct in their instruments with this setup. It's not surprising that the students here, in an intense six-weeks course, make astounding progress.

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7/27 Eagle-July 27 Eagle-July 27

Opening Shed Concert Draws Crowd of 7100

Hundreds of Seats Left Vacant— Mrs. Roosevelt, French Ambassador In Audience—Arrau Soloist Tomorrow

TANGLEWOOD — Charles Munch made his initial appearance with the full Boston Symphony Orchestra in the Music Shed here last night before a crowd of 7100 music lovers, about 1000 fewer than the opening-night crowd a year ago.

Lawns Covered With Listeners

For the first time in many years there were hundreds of vacant seats in the huge Music Shed but the general admission audience was as large as any opening night concert attracted since the end of hostilities in World War II. The spacious lawns surrounding the Shed were covered with listeners who heard the concert on blankets, deck chairs, camp stools and benches.

The box section was almost filled. Many celebrities were in the middle section of the Shed including French Ambassador Henri Bonnet and Madame Bonnet, who were seated with Mr. and Mrs. C. D. Jackson of Interlaken and Mr. and Mrs. Albert Spalding of Great Barrington.

Mme. Bonnet was presented a bouquet of American Beauty roses at intermission by the Franco-American Club of Pittsfield and the Lafayette Club of North Adams. The flowers were presented by Dr. Arthur B. Bissaillon, secretary of the Franco-American Club.

Mrs. Eleanor Roosevelt, widow of the late President Roosevelt, was a guest of Mrs. Beatrice Auerbach of Hartford, Conn. During intermission the French ambassador and his wife greeted Mrs. Roosevelt in Mrs. Auerbach's box.

Nikisch Family Represented

Also here for the opening concert were the two daughters of Arthur Nikisch, who was the third conductor of the Boston Symphony Orchestra (1889-1893). They are Mrs. Katharina Nikisch Wollgandt and Mrs. Nora Nikisch Schindler, both of New Jersey. With them was the former conductor's grandson, Andrew Schindler. They remained overnight in the Berkshires to visit Tanglewood today for an inspection of the grounds in the daytime and to meet Mr. Munch.

The first portion of the program was dedicated to Dr. Serge Koussevitsky, founder of the Berkshire Music Center and conductor of the orchestra for 25 years before his retirement in 1949. As a tribute to the famed conductor Mr. Munch and the Boston Symphony Orchestra performed Mozart's Masonic Funeral Music (K.477.)

Seated in her usual box for the concert was Mrs. Olga Koussevitzky, widow of the great conductor. With her were her sister, Duchess de Leuchtenberg de Beauharnais and daughters, Olga, Natalie, Anna and Mrs. Maria de Pasquale, wife of Joseph de Pasquale, first violist with the BSO.

Claudio Arrau, who will play the solo in Brahms' second piano concerto tomorrow evening with the Boston Symphony Orchestra, Charles Munch conducting, in the

Festival
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Festival

Continued From First Page

second Berkshire Festival concert in the Shed, returned recently from his sixth postwar tour of Europe. He played at the Festival of Britain in London in May and again after his first visit to Israel, appearing with the London Symphony Orchestra under Sir Thomas Beecham and Sir Adrian Boult.

Described by some critics as "the greatest living pianist," he was born in Chile, grew up in Germany and came to the United States for the first time at 23 to play with the Boston Orchestra under Monteux and the Chicago Symphony under Stock. He has appeared 200 times with major orchestras and given 500 recitals in the past 15 years. It is said that at the age of four he could play a movement from a Beethoven sonata at sight. He gave his first recital at five and made his official debut in Santiago at seven. The Chilean government sent him and his whole family to Germany so that he might study with Martin Krause, a last pupil of Liszt. In 1925 he won the International Contest of Pianists in Switzerland. Following a list of decorations by nearly every Latin-American government Mexico named him last season "Favorite Son," the country's highest decoration in the arts.

The overture of "Oberon" with which Mr. Munch will open the program, is from the opera otherwise known as "The Elf King's Oath," which the composer Carl Maria von Weber conducted three days after completing it at Covent Garden, London in April 1826.

Serge Prokofieff wrote his Sixth Symphony in February 1948, four months before a resolution was pronounced by the Central Committee of the Communist Party condemning the foremost composers of Russia, including Prokofieff and Shostakovitch. They were accused of "confusing and neuhophopathic combinations which turn music into cacophony and a choice accumulation of sound." They were accused of "a bourgeois idealogy fed by the influence of contemporary, decadent Western European and American music." It is reported that Prokofieff, whom Bostonians remember from his visit in 1938 as a "serious and uncompromising artist" at the official inquiry turned to Shostakovitch and said, "What do ministers know of music? That is the business of composers."

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 25 1951

Take Boxes For Concert Series At Tanglewood

A large number of Holyokers are expected to attend the concert series with Charles Munch and the Boston Symphony orchestra which opens Thursday night in the large music shed at Tanglewood.

Mrs. Edward N. White of 1190 Northampton St., Judge Philip O'Brien of 65 Fairfield Ave., and David R. Schoales of South Hadley have reserved boxes for the music festival which continues through August.

Nine concerts are scheduled for Thursday and Saturday nights and on Sunday afternoons featuring the entire Boston Symphony.

The cure in his sermon transformed the fall of the plane from a grievous accident into a part of the enduring fight against oppression; the head of the resistance in his speech revised the phrase from "Morts pour notre liberte" to "Morts pour la liberte". And the fact that this very small, very ordinary village wished to give such dignity to the occasion was in itself significant. Obviously they'll all split into classes and factions again immediately, but that day, in the church, at the monument and at the fete afterwards, they were all similar human beings with a similar aim and similar hearts.

De Carvalho To Conduct Here Sunday

Eleazar de Carvalho — Egone

GREAT BARRINGTON—A special program of music by Eleazar de Carvalho, Berkshire Music Festival guest conductor, and 18 fellow musicians will be given at the 10:55 service at the First Congregational Church Sunday.

The program will be the second in a summer series given by Mr. de Carvalho at the local church. A string orchestra will be heard Aug. 5.

Sunday's program will be as follows:

Trumpet Voluntary ..... Purcell
Recitative and Prayer ..... Berlioz
Trumpet solo, Arthur J. Kerr.
Choral ..... Bach
Quia Respixit from The Magnificat..Bach
Soprano solo, Leontyne Price.
Catacombae ..... Moussorgsky
Andante ..... Mendelssohn
Triumphal Apotheosin ..... Berlioz

During our recent interview with Tanglewood Director Charles Munch, Leonard Burkat was interpreter, and yesterday we heard from him. It seems that he and Leonard Bernstein went to the same grammar school in Boston 19 years ago, and the similarity of their names caused no end of confusion. In fact, it still does. We indicated that Mr. Bernstein chauffeured Mr. Munch about, when it should have been Mr. Burkat. We're pleased to comb this out, and further learned that Mr. Munch has just taken a test for a Massachusetts driver's license, and passed handsomely. Indeed, he is quite accomplished at the wheel, as part of the test is negotiating the mad traffic circle at the park. Driving among those wild Boston cabs in Paris no doubt was good training for him.

—o—

On Aug. 7 Miss Billie Burke, petite screen star, will be 56 years old. No wonder the small fry who hear their grandparents brag of having seen her in old-time Ziegfeld Follies think they're talking of someone else. And if you remember her personally, boy, you're growing old!

RICHARD V. HAPPEL

Hosts Named To Entertain U.N. Visitors

Secretariat Group To Visit Tanglewood Next Week End

The Rotary Club announced today the names of Berkshire hosts who will entertain United Nations visitors arriving here next Friday evening for a Tanglewood week end.

The Secretariat members will be guests in 62 homes in Pittsfield, Lenox, Stockbridge, Dalton and Richmond.

At Tanglewood concerts Saturday evening and Sunday, they will be guests of the Boston Symphony Orchestra, and a picnic lunch on the Tanglewood grounds is planned for them before the afternoon concert.

The group is the second from the U.N. to spend a week end here and is nearly double the size of last year's. Their visit is being sponsored this year by the Pittsfield Rotary Club.

Hosts Listed

The names follow: Judge and Mrs. Charles R. Alberti, Mr. and Mrs. Jonathan Allured, Mrs. Robert D. Bardwell, Miss Elaine Barnes, Dr. and Mrs. John L. Berry, Mr. and Mrs. George M. Chappell, Dr. and Ms. N. N. Copeland, Dr. and Mrs. Daniel B. Dorman, Mr. and Mrs. Harry C. Dutton and Miss Joan Fossa.

Mr. and Mrs. Donald P. Halsey, Mr. and Mrs. Chester D. Hebb, Miss Dorothy Heidenreich, Robert J. Herbert, Mr. and Mrs. W. Scott Hill, Rev. and Mrs. Christian B. Jensen, Miss Ellen Johnson, Mr. and Mrs. John Joyce, Mr. and Mrs. David N. Keeney, Mr. and Mrs. Arthur K. Kelly, Mr. and Mrs. Rudolph A. Lewis and Mr. and Mrs. Frank T. Limont.

Mr. and Mrs. Myron F. Lord, Mr. and Mrs. Sidney T. Maunder, Mr. and Mrs. Donald S. McKenzie, Mr. and Mrs. Lawrence K. Miller, Mr. and Mrs. Weston Morrill, Mr. and Mrs. Frederick M. Myers, Mrs. Joseph Naughton, Joseph O'Neill, Mrs. Brace W. Paddock, K. K. Paluev, Miss Lois Perrett, Mr. and Mrs. Robert M. Pollock.

Also, Mr. and Mrs. W. M. Rogers, Mr. and Mrs. John C. Russ, Mr. and Mrs. George F. Sears, Mr. and Mrs. Isadore Secunda, Mr. and Mrs. Stanley M. Shapiro, Bernard Stelzenmuller, Mr. and Mrs. James E. Stevens, Miss May M. Thayer, Mr. and Mrs. George Tompkins, Mr. and Mrs. Ralph Tompkins, and Mr. and Mrs. Delmont L. Tufts.

Others are Stanley A. Gore, Donald L. McIntire, Lucien Dupuis, Hans Belke, Bert Wright, Rev. and Mrs. Lloyd R. Yeagle and Mr. and Mrs. Robert G. Young.

Hosts from other communities include Mr. and Mrs. Lewis J. Burger and Mr. and Mrs. Albert B. Slye of Dalton; from Richmond, Mr. and Mrs. J. Wendell Butler, Mr. and Mrs. Briggs Gettys and Mr. and Mrs. Albert Ris; from Stockbridge, Mr. and Mrs. John Butler Swann and Mr. and Mrs. Herbert Woodger; and from Lenox, Mr. and Mrs. Peter W. Neurath, Mr. and Mrs. John T. Parsons, Mr. and Mrs. Arthur B. Phinney.

NORTHAMPTON, MASS.
GAZETTE
JUL 27 1951

Big Audience At Tanglewood Major Concert

An audience estimated at about 7000 attended the first of the major concerts of the Berkshire Music Festival at Tanglewood last night.

Charles Munch was acclaimed by the music lovers as he directed the Boston Symphony orchestra in Schumann's "Symphony No. 4 in D Minor," the Mozart Funeral Music" and Berlioz's "Symphonie Fantastique."

Tomorrow night the program will open with the overture to "Oberon" by Von Weber, followed by Prokofieff's "Symphony No. 6 in E Flat Major." The Brahms "Concert for Piano No. 2 in B Flat Major" will complete the program.

Munch and Bostonians Perform at Tanglewood

By a Staff Correspondent

LENOX, Mass., July 26—The Berkshire festival entered its most intensive phase at Tanglewood tonight, when the complete Boston Symphony Orchestra under its regular conductor Charles Munch gave the first of its nine concerts in the vast Music Shed. This was Mr. Munch's first appearance with his full orchestra at tanglewood, although he has conducted a chamber orchestra of Boston symphony players in eighteenth-century programs during the last three week ends.

He began the program with Mozart's funeral music K477 as a tribute to his predecessor the late Serge Koussevitzky who played such an important part in the development of the Berkshire Festival to its present high artistic status and founded the Berkshire Music Center eleven years ago. Two symphonies followed, the Schumann 4th in D minor and the fantastic of Berlioz.

After the performance of the Mozart funeral music, the audience, as requested by Mr. Munch and the orchestra, rose and stood in silence for a minute or more in tribute to Dr. Koussevitzky's memory.

Among the listeners in the boxes were French Ambassador Henri Bonnet and Mme. Bonnet, Mrs. Franklin D. Roosevelt and Mrs. Koussevitzky. During the intermission Mme. Bonnet received a large bouquet of American beauty roses from the French-American clubs of Pittsfield and North Adams representing 2,100 families of French dessent in this region.

The attendance was estimated at more than 7,000, leaving few seats unoccupied in the shed, while a good-sized group heard the music from the lawn outside. Listening from the lawn has long been a Berkshire festical custom. The weather had been threatening earlier in the day, but the sky was virtually cloudless by concert time. The usual traffic jam and lines of slowly crawling cars which have often prefaced major Berkshire festival concerts in the past were practically absent before tonight's performance, thainks to a new road to Tanglewood which by-passes the village of Lenox.

Virgil Thomson's review of this concert will appear in Saturday's Herald Tribune.

Tribune 7/27

BOSTON, MASS.
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Berkshire Festival Opens Tomorrow

The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens tomorrow night with a concert by the Boston Symphony Orchestra led by Charles Munch.

For the next three weeks the festival will continue with concerts Thursday and Saturday evenings at 8:15 and Sunday afternoons at 3. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5, and on Thursday, Aug. 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis, in memory of Serge Koussevitzky, late conductor-emeritus of the Boston Symphony Orchestra.

Tomorrow's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky; Schumann's Fourth Symphony and Berlioz' Fantastic Symphony will complete the opening concert.

Saturday's program opens with Weber's Overture to Oberon, continues with the first Tanglewood performance of Prokofieff's Sixth Symphony and concludes with Brahms' Second Piano Concerto, Claudio Arrau will be soloist.

Sunday afternoon's concert (July 29) will present Samuel Barter's Overture, The School for Scandal; Aaron Copland's "The Quiet City"; Franz Schubert's Fourth Symphony and Cesar Franck's Symphony in D minor.

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[From Late Editions of Yesterday's Times.]

MUNCH LAUNCHES TANGLEWOOD FETE

Conducts Opening Concert of Berkshire Music Festival—Koussevitzky Is Honored

By OLIN DOWNES
Special to THE NEW YORK TIMES.

LENOX, Mass., July 26—As fate would have it, Charles Munch conducted the Boston Symphony Orchestra tonight at Tanglewood in the first of the symphonic concerts of the fourteenth Berkshire Music Festival, on the date that would have been the seventy-seventh birthday of the late Serge Koussevitzky, the musical founder of this famous festival. For twenty-five years, Mr. Koussevitzky held the Boston Symphony Orchestra at that height of technical and interpretative excellence which has given these festivals their international reputation.

The memory of Koussevitzky, who died on June 4, and his immeasurable services to the Boston Symphony and its public was observed by the performance of Mozart's Masonic Funeral Music at the beginning of the concert. Mr. Munch, in a few words from the stage, requested that the audience stand for a silent moment in homage to the departed. Thereafter he proceeded to the main works of his first festival appearance in the Music Shed with the Boston Symphony.

For this occasion he wisely chose two works for the interpretation of which he is justly celebrated. The first of these was Schumann's Fourth symphony. The second, which concluded the evening, was Berlioz' "Symphonie Fantastique," a work in the interpretation of which Mr. Munch can have had but few rivals.

Strongly Contrasted Scores

Nor would it be easy to imagine two scores more strongly contrasted in spirit and matter than these—the poetry and introspection of Schumann, the blazing and impetuous tone drama of Berlioz. In each work Mr. Munch seemed especially at home, and especially communicative. His Schumann is replete with understanding and sensitiveness which no amount of training or experience, by themselves, could have brought him. His Berlioz is even more to the manor-born and inescapably effective.

By the side of the Schumann music, the "Symphonie Fantastique" was of the more striking color and impact. The two works set each other off in a singularly effective manner. There are those who find the Munch reading of the "Fantastique" over-strenuous and so dramatic that our nerves have been drained of the power to respond to the music before it is over. For ourselves, this reading is as remarkable for its delicacy and suggestion in the passages of more subtle nature as it is for the dramatic fury of the "March to the Scaffold" movement and the finale.

Perhaps the first movement is the finest achievement of them all in its passion and poetic feeling. Every phase of its emotion, every fleeting impulse or mood is most flexibly and intuitively revealed. It is true that "The Scene in the Fields," never too easy to sustain in its appeal through the entire movement, can easily begin to drag or lose atmosphere in a big open-air auditorium; nor does it do any good to hurry its tempo a trifle to overcome this handicap. But the "March to the Scaffold" and the finale—"The Witches Sabbath"—are still of an evocative intensity and were projected with sweeping power and temperament.

At the end of the performance there was an ovation for Mr. Munch and his men from an audience of between 7,000 and 8,000.

6

MUSIC

By VIRGIL THOMSON

BERKSHIRE FESTIVAL
TANGLEWOOD

Conductor, Charles Munch and the Boston Symphony Orchestra, in the first concert in The Shed Thursday night. The program:
Funeral Music (K. 477) in memory of Serge Koussevitzky ..... Mozart
Symphony No. 4 ..... Schumann
Fantastic Symphony ..... Berlioz

Elegiac and Powerful

LAST Thursday evening's concert at Tanglewood was the seventh in this season's Berkshire Festival but the first employing the full Boston Symphony Orchestra and taking place in the great shed. Charles Munch conducted. The early parts of the program were dedicated to the memory of Serge Koussevitzky. These observances consisted of a section from Mozart's Masonic Funeral Music (K. 477), sedately and circumspectly rendered, and Schumann's Fourth Symphony, which took on under the circumstance an elegiac tone most welcome and suitable. After the funeral music we all stood for a moment in silence.

Then came the evening's big number, which was the Berlioz "Fantastic Symphony", itself one of music's grander displays of sound and, in the hands of Mr. Munch, one of our time's most stimulating musical experiences. In an expeditious reading (under forty-five minutes) and highly dramatic, the work poured forth from the beginning with such mercurial flexibility and such powerful accents that in the final witches' sabbath it really seemed as if all hell were let loose, along with the Boston Symphony.

* * *

The continuously vivid effect of the whole was the result of huge liberty on the conductor's part. Fearless alterations of the composer's marked speeds and loudness enabled him to sweep the work forward with a spontaneity and a romantic violence ever so becoming to it. And the expertness of his musicians permitted him freedom in this regard without grave losses to precision. The reading was neither traditional nor scorewise correct, but to this listener it was convincing and overwhelming. When one remembers how rarely a comparable effect is achieved and how certainly it was the composer's wish, one is grateful to Mr. Munch as conductor for having avoided all the textual pedantries that in the first three movements of this piece tend more often than not, by sheer accumulation, to frustrate it.

* * *

Another aid on this occasion was the acoustical peculiarities of the shell in front of which the orchestra plays. Tending toward a damping of the higher brilliancies and augmentation of all the lower and heavier sounds, this shell is not, in general, becoming to the strings, which it darkens. But it gives roundness and carrying power to the brass and amplification to woodwinds, so that in climaxes involving a brass display an effect can be achieved as of a whole military band.

These acoustics, as you imagine, were not of benefit to the Schumann Fourth Symphony, though the conductor's reading of it was a lovely one. Neither did they help the Mozart funeral music, which needs, for pathos, sweetness in the chromatic string lines to contrast with the somber chords of brass and woodwind that support these. Nevertheless, it was a pleasure to hear this noble music and a satisfaction to associate one's love of it with the memory of Serge Koussevitzky, whose own nobility of character and consecration to music's excellence have permanently enriched our lives.

Charles Munch

Who conducted Thursday night's concert at Tanglewood

Music

Chamber Music Series Ended By Moyse Trio

By JAY C. ROSENFELD

In the third and final concert of the chamber music series presented at the Berkshire Music Center through the generosity of Mrs. Coolidge and the Elizabeth Sprague Coolidge foundation in the Library of Congress, the artists were Marcel Moyse, flute; Blanche Honegger-Moyse, violin and viola; and Louis Moyse, piano and flute. They played a program of the classics for the first half and after intermission turned to contemporary music.

Marcel Moyse, the elder, eminent composer of well-known flute instruction methods, was faithful to his chosen instrument during the whole evening. Madame Honegger-Moyse and her husband, Louis Moyse, interchanged violin and viola on the one hand, and flute and piano on the other, so that every conceivable combination of ensembles was played. The viola and flute have an especial affinity, it proved, and in combinations where they were used the unity of tone quality was remarkably fine.

After trios of Bach and Haydn and a flute duo of Handel, they arrived at music of this day, by Andre Thiriet, Jacques Ibert, Arthur Honegger, Marcel Gennaro, the elder Moyse himself, and, to close, a trio-sonata by Bohuslav Martinu. It was a coincidence that three of these composers were in successive years on the faculty of the Berkshire Music Center: Martinu, Honegger, and Ibert.

In the main the music was peaceful and agreeable but only in rare instances was it stimulating. In the Moyse serenade for two flutes and viola there was the most action of the evening; in the remainder there was mainly a bucolic, hazy, innocuous mood in which the competence of the performers blended with the character of the music.

The main interest of the program was its value to the young people of the Center school who constituted such a large share of the audience which filled the theatre-concert hall. In this respect the sponsors cannot be thanked enough for the series which has brought such unusual music for the pleasure and edification of the students as well as for all those others privileged to attend.

(Mrs. Serge Koussevitzky presented Mrs. Coolidge a corsage in lieu of the bouquet of flowers which Dr. Koussevitzky presented to her annually in appreciation of the gift of the concerts).

Music

Munch Makes Music Shed Debut With Tribute to Koussevitzky

By JAY C. ROSENFELD

Charles Munch, making his formal Music Shed debut at Tanglewood last night at the head of the Boston Symphony Orchestra gave a performance which reached the heights of the best Berkshire Festival traditions. With a program of the Schumann fourth symphony and Berlioz' "Fantastic Symphony" he drew upon the entire rich resources of his famous orchestra and played with an affluent palette of color, contrasts and sensational effects.

By a very odd coincidence this opening concert in the Festival occurred on the birthday of the man whose personality had been responsible in such a major way in building the venture from a tent-sheltered nomadic existence to a permanent structure, both physically and artistically. Serge Koussevitzky would have been 77 yesterday if he had not passed away on June 4, and to honor his memory, Mr. Munch, in a deeply impressive manner, opened the concert with the Masonic funeral music of Mozart and asked the audience "not to applaud and to keep standing for a minute of silence." This Mozart is not the tragic mourning of the "Eroica" but an adult recognition of nature's intransigence and as such was most suitable for the occasion.

The juxtaposition of Schumann and Berlioz was striking. Both were the children of that wonderful first decade of the past century, both slightly of questionable rationality and both pioneers if in different directions. It was a tribute to the conductor that he was able so clearly to distinguish between the styles of the softer Schumann and the more violent Berlioz. Berlioz has been reaccumulating recognition in the last few years, after periods of being ignored, and this recurring interest is not without some credit to Tanglewood, for he has been listed on programs there with, for us, very pleasant frequency.

Audience Enthusiastic

The story of the "Fantastic" has been told by Berlioz himself and then interpreted by biographers. It isn't necessary to judge that phase of the work except to realize that there was a tremendous conflict going on in his mind which was just bursting for expression. That he did it successfully is the measure of his musical genius; that Munch conveyed it to the enthusiastic audience is the record of the event last night which so auspiciously introduces to Berkshire Festival audiences a man to replace a personality which had been so inextricably identified with Tanglewood.

Munch made Schumann flow with a tender warmth. True, there are many passages of lively tempo and animated spirit but the impression remained of an intimate sympathy, the more so when one recalls the heroic violence of the following Berlioz. Munch made the contrast definite and clear. The orchestra played with all its abundant means. It was natural (and no inconsiderable display of sagacity) that the finale of the Fantastic would arouse an enthusiastic response, but we were hardly prepared for the degree of drama which Munch injected into it. In the "Dies Irae" he had used real bells of genuine sonority which would have gratified the composer beyond computation. Berlioz went to extravagant lengths to achieve effects he desired and only with reluctance did he give in to substitutes and replacements. He must have wept to have to accede to his publishers' dictum and inscribe "2 Campane o pianoforte." He didn't even want the tinkle of the ordinary orchestral pipe. He got what he wanted last night and the effect was melodramatic.

But it wasn't only in the fury of the symphony that Munch scored. He was equally as telling in the softer moments. The ball scene had been replete with grace and gentleness as had been the Schumann Romanze. Here he struck a most comfortable and comforting pace, and fitted it unmistakably in the unified progress of the whole symphony. Schumann didn't sacrifice any spontaneity in the reworking of his symphony although it is the work of an artist mature in his thinking. On the other hand, Berlioz is obviously the 26-year-old Don Juan, Don Quixote and Robin Hood combined. That ominous and tragic "March to the Gallows" is no oldster braving death. Munch conjured up all these pictures for us with graphic timing and a vivid imagination. The ovation was as exciting as it was deserved.

WATERBURY, CONN.
REPUBLICAN
JUL 14

Tanglewood Programs Announced

(Special To The Republican)

Tanglewood, Lenox, Mass. July 13—From one to three performances are scheduled for nearly every day of the coming week at Tanglewood, summer home of the Boston Symphony Orchestra. Following Haydn programs Saturday night and Sunday afternoon by members of the orchestra, Charles Munch conducting, a chamber music concert Sunday morning and a composers' forum Sunday night by students at the Berkshire Music Center, the opera season will open under Boris Goldovsky Tuesday with Mozart's "Impresario", Stravinsky's "Mavra" and Martinu's "Comedy on the Bridge".

The Berkshire Trio will play early and modern French chamber music Wednesday evening, gift of the Elizabeth Sprague Coolidge Foundation, and student conductors and Howard Shanet, one of their teachers, will lead the school orchestra Friday evening in its third program of the season.

Mr. Munch will conduct two Mozart programs Saturday evening and Sunday afternoon, July 21 and 22, to conclude the three weekends in the theater-concert hall that will give place to the concerts in the music shed by the full Boston Symphony Orchestra Commencing July 26. Saturday's program will consist of the "Haffner" and E-flat Symphonies, the Adagio and Fugue for strings and the "Missa Brevis", the last to be conducted by Hugh Ross. Sunday's concert will include the Divertimento for strings and two horns, Violin Concerto in A major, William Kroll, soloist, and the "Prague" Symphony.

A chamber music performance Sunday morning and a composer's forum Sunday evening will again be given by the students, as on each Sunday through the Festival. All morning performances start at 10:30, afternoon at 3 and evening at 8:15. Excepting Festival concerts, they are open to friends of the Berkshire Music Center, to which voluntary contributions for the support of the school constitute membership. Ticket and program information will be mailed on application to the box office.

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REWRITE
LUNENBURG, MASS
JULY, 1951

GREAT MEN CAST A SHADOW. USE IT

This past month Serge Koussevitsky died. I am not musically inclined, although I enjoy good music. But for most of the years of his stewardship as director of the great Boston Symphony Orchestra, I've gained pleasure and creative capital from sitting at his feet in a very real sense. Having observed at least three of the Orchestra's conductors as well as many visiting guest conductors, I think I have come to understand some of the reasons for his greatness, characteristics that are as necessary in a writer or a painter, in a word, in any creative artist, as in a musician.

Not everyone liked his programs. Does every successful story achieve universal popularity? But nearly everyone recognized his musicianship and his high integrity as an artist. He gave much and demanded much. I have seen him lay down his baton, stop the music and start a symphonic movement over again—when his orchestra was not functioning as he thought it should. I have seen him lay down his baton and with never a glance at his audience, wait for the noisy, insulting intrusion of late comers at a break to die down. I have seen him turn and with that Mephistophelean withdrawn smile acknowledge the applause of those same insincere patrons whom he so plainly did not admit into his secret inner world of music. I have seen him smile with touching pleasure when his audiences—on rare occasions—sublimely fused with his men, stamped their appreciation of a magnificently inspired performance.

Music was his life, his way of expressing himself and giving thanks for his creation. No one who ever saw these scenes, or the even rarer moments when the passion of his art led him to risk taking the spotlight away from one of his guest conductors by sitting in the audience, will ever forget how much music & the finest craftsmanship meant to him. But technique alone counted little for him. His devoted sharing of the rewards of fine work with his men and with the artists he offered the opportunity to appear with the greatest orchestra in the world, was an inspiration to all creative folk everywhere. Nothing mattered but Music and the privilege of sharing it with musicians and an appreciative audience. He gave many music writers the opportunity to strengthen their wings, & show what they could do, had to say. Writers can learn what true love of one's art is from him.

ELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 28, 1951

AT TANGLEWOOD—Distinguished visitors at the opening Tanglewood concert of the season by the Boston Symphony Orchestra are pictured here. In the front row, left to right, are Natalie de Leuchtenberg de Beuharnais and Mrs. Serge Koussevitsky, who is talking with Mrs. David Halpin of the National Federation of Music. In the rear row are Duchess de Leuchtenberg de Beauharnais, Olga de Leuchtenberg de Beauharnais and Mrs. Maria de Pasquales. Standing, at right, is Anna de Leuchtenberg de Beauharnais.

July 27

'Pique Dame' for Tanglewood

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The setting of the work is laid in St. Petersburg, Russia, around 1820, and the opera is in three acts, with seven scenes. The libretto was written by the composer's brother, Modeste Tchaikovsky. The version being used at Tanglewood was translated into English by Mr. Goldovsky.

The basis of the opera is a story by Pushkin, who was the source for much in the repertoire of Russian opera. "Pique Dame" was first produced in America in German, at the Metropolitan in March, 1910, under the direction of Gustav Mahler.

The cast for the Tanglewood production includes David Lloyd, Robert Price, James Pease, Mac R. Morgan, Gene Cox, Robert Mesrobian, James Minser, Lawrence Avery, James Joyce, Robert Rue, William Walker, Eunice Alberts, Edith Evans, Phyllis Curtin, Carolyn Long, Rosalind Elias, Patricia Poitras, Martha Wilson, Christina Cardillo, Carolyn Cameron, and Peter Trump.

A group of 50 students also will serve as chorus and dancers; the orchestra is also composed of students.

AMERICA'S FRENCH WEEKLY
"THE ARISTOCRAT OF AMERICA'S FOREIGN LANGUAGE PRESS"

SUBSCRIPTION RATES:
ONE YEAR: $6.00 - SIX MONTHS: $3.50
FRANCE & FRENCH UNION: $7.00 & $4.50

FRANCE AMERIQUE

EDITOR-PUBLISHER: MICHEL POBERS — 535 FIFTH AVENUE, NEW YORK 17, N. Y. — TEL.: MURRAY HILL 7-1140

NUMERO DU 29 JUILLET 1951

● **Du côté des artistes . . .** Denise Darcel vient de signer un contrat pour "The Family Man" à la Métro . . . Charles Munch dirige deux grands concerts, les 2 et 4 août, à Tanglewood, Mass. . . . Une série de disques remarquables des oeuvres de Couperin vient d'être mise en vente en Amérique . . . Le concert Szigeti-Monteux sera, le 30, le grand "event" de la saison du Stadium; lundi, Monteux et Arrau furent magnifiques!

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SPIRITE
LANENBURG MASS
JULY 1951

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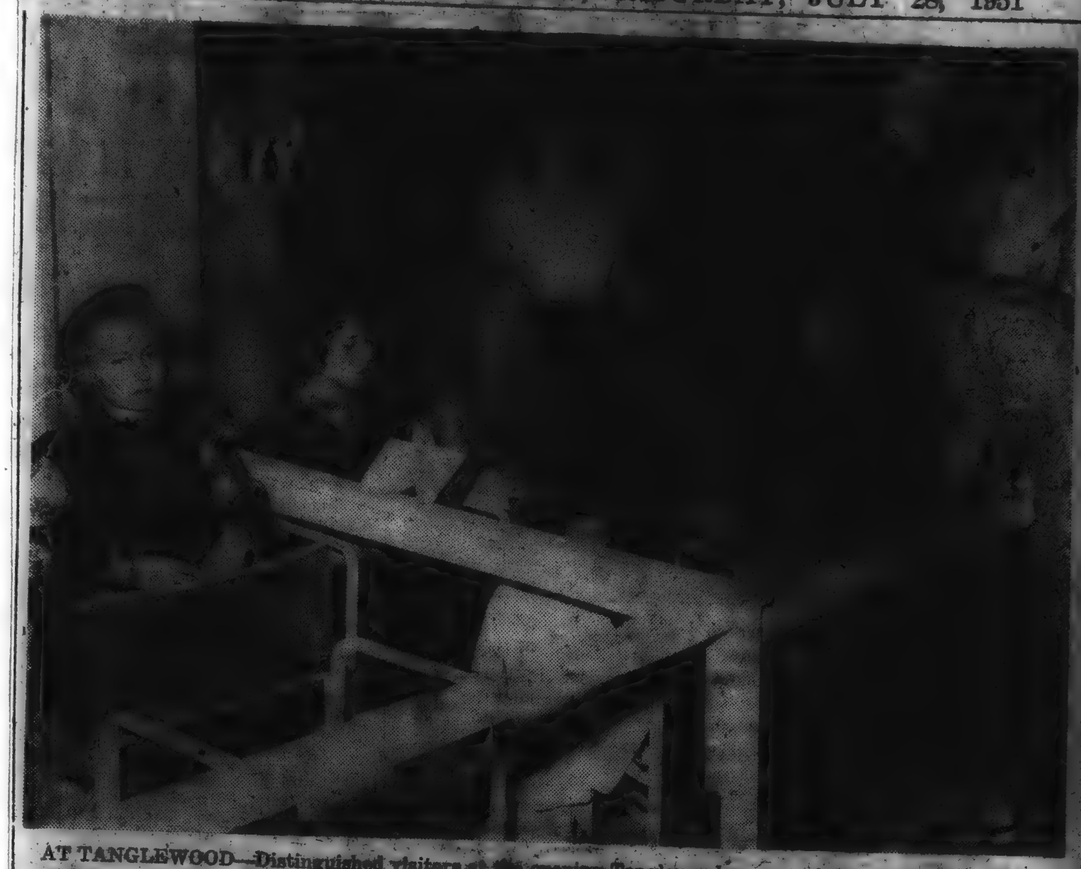
Springfield

ELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 28, 1951



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Plouffe

MUNCH DEBUT: Conducting the full Boston Symphony Orchestra for the first time in the Shed at Thursday's opening concert of the 1951 Berkshire Festival series, Charles Munch received the plaudits of an audience of 7100.

Tribune - Springfield - July 28

BERKSHIRE FESTIVAL

* * *

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By Francis D. Perkins

LENOX, Mass., July 28.—The Berkshire Music Center honored its founder, Serge Koussevitzky, in last night's concert in Tanglewood's music shed. The program, in which all the center's departments were represented, included the first performance of a work composed for this tribute, Raymond Wilding White's setting of the Third Psalm for women's voices and trombones. This was conducted by the composer, a Bostonian who is studying at Tanglewood with Luigi Dallapiccola. The evening closed with Stravinsky's Symphoney of Psalms, which was commissioner by the Boston Symphony for its fiftieth anniversary and introduced to America by that orchestra under Dr. Koussevitzky twenty-one years ago.

Lorin Maazel, who conducted this still impressive work for chorus and orchestra, first appeared in New York as a boy of nine in one of the world's fair concerts of 1939; a year earlier, his precocious talent had been hailed at the National Music Camp in Interlochen, Mich. In recent seasons, he has been with the Pittsburgh Symphony as an assistant conductor. Now twenty-two, he directed a performance which suggested that he should become a leader of considerable consequence. There was a sense of understanding and authority in his interpretation of this exacting music. The balance of vocal and instrumental tone, the clarity of detail and dynamic shading were admirable. Alfred Nash Patterson trained the chorus.

Mr. Wilding White's motet provides a striking and skillfully utilized contrast in pitch and musical timbre between the women's voices, in which the higher notes were most often called upon, and the relative depth and darker hue of the trombones; this also contributed to the realization of the work's expressive atmosphere. The style gave an impression of considerable pervasive pungency and dissonance over an underlying melodic basis.

The scene from Tchaikovsky's "Pique Dame," sung by Pauline Pierce and David Lloyd with Boris Goldovsky, provided a short preview of the performances of this opera here on Monday and Tuesday nights. Bach's 118th cantata, conducted by John Krueger, opened the program, which also included part of Schubert's Trout Quintet and the funeral march from Beethoven's "Eroica" symphony under Leonard Bernstein's direction.

The Boston Symphony Orchestra gave the first of its three public rehearsals for the benefit of its pension fund in the music shed this morning, when Charles Munch conducted parts of tonight's and tomorrow afternoon's festival programs, including the second piano concerto of Brahms, with Claudio Arau as the soloist. The rehearsal began under a cloudy sky and continued under a light drizzle, but the audience occupied half or more of the spacious music shed.

Besides the concerto, tonight's concert offered Weber's overture to "Oberon" and Prokofieff's Sixth Symphony. Tomorrow's program begins with two American works, Samuel Barber's overture for "School for Scandal" and Aaron Copland's "Quiet City," and continues with Schubert's Fourth symphony and Cesar Franck's symphony.

BOSTON, MASS.
RECORD
JUL 18 1951

Berkshire Festival is Ready

The fourteenth season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens this Thursday, July 26, with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director.

For the ensuing three weeks, the Festival will continue, with concerts Thursday and Saturday evenings at 8:15 and Sunday afternoons at 3:00 o'clock. Mr. Munch will conduct sevn of these will conduct on Sunday, August 5; and on Thursday, August 9. Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Misses Solemnis, in honor of Serge Kous[illegible], late conductor-meritus of the Boston Symphony Orchestra, who was instrumental in making Tanglewood a first-rate music center each summer.

Munch and Carvalho Conduct This Week's Berkshire Concerts

The Berkshire Festival continues this week, with Charles Munch leading the Boston Symphony Orchestra in concerts on Thursday and Saturday evenings. Eleazar de Carvalho will conduct on Sunday afternoon, with Jorge Bolet as piano soloist.

Thursday: Schumann Overture to "Genoveva"; Beethoven, "Pastorale" Symphony (No. 6); Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday: Handel, Water Music Suite; Bela Bartok, Music for Strings and Percussion; Ravel, "Daphnis and Chloe" Suite, No. 2; Saint-Saens, Symphony No. 3, with Organ, will conclude the concert. The Ravel suite will be performed with a chorus, prepared by Hugh Ross and composed by students at the Berkshire Music Center; the choral part is optional in the score, but is rarely used. The organist for the Saint-Saens work will be E. Power Biggs.

Sunday, Eleazar de Carvalho, conducting: Prokofieff, Piano Concerto No. 2 (soloist Jorge Bolet); Mousorgsky, "Pictures at an Exhibition." Weber, Overture to "Euryanthe"; Strauss, "Death and Transfiguration."

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C Springfield Republican 7-29-51

Music Festival Brings Activities At Lenox to Peak of Summer

Several Other Attractions Listed for Berkshire Hills Summer Residents, Visitors

Special to The Sunday Republican

Berkshire Hills, July 28—The Berkshire town of Lenox, which since the coming of the music festival has become the beehive of summer activity, gets into full swing with the opening of the music series in the Shed at Tanglewood. Along with this program other activities have been scheduled for the summer visitor or transient.

WOOSTER, OHIO
RECORD
JUL 24 1951

Try and Stop Me

By BENNETT CERF

A BOSTON dowager presented herself at the Pearly Gates, and when Saint Peter asked for her credentials, proudly presented a membership card to the Boston Symphony, ditto to the Athaneum, a pass to the Lowell Lectures at Harvard, and a key to the private park adjoining her Beacon Street domicile.

Saint Peter, duly impressed, remarked, "Come in, madam, by all means—but I don't think you'll like it!"

Plouffe

PROTOCOL: Diplomatic protocol was observed in the Shed last night when Ambassador and Mme. Henri Bonnet, who had received a line of visitors at their box at Tanglewood, went over to greet Mrs. Franklin D. Roosevelt, who attended with Mrs. Beatrice Auerbach of Hartford, at right.

Ten Composers For Concerts In Berkshires

Ten composers whose works spell out more than two centuries of great music will be represented in the three Berkshire Festival concerts in Tanglewood's Music Shed next week. Charles Munch, music director, will lead the Boston Symphony Orchestra in two of these concerts on Thursday and Saturday evenings (Aug. 2 and 4). Eleazar de Carvalho will conduct on Sunday afternoon, Aug. 5.

Thursday evening's concert will open with Schumann's Overture to "Genoveva," which will be followed by Beethoven's "Pastorale" Symphony (No. 6). These nineteenth-century works will be complemented by two French works of the twentieth century: Ravel's Rapsodie Espagnole, and Roussel's Third Symphony.

Saturday evening's program begins with the "Water Music" Suite by Handel, an eighteenth-century favorite. Béla Bartók's Music for Strings and Percussion follows, and Ravel's "Daphnis and Chloe" Suite, No. 2, and Saint-Saëns' Symphony No. 3, with Organ, will conclude the concert.

The Ravel suite is to be performed with a chorus prepared by Hugh Ross and composed of students at the Berkshire Music Center; the choral part is optional in the score, but is rarely used. The organist for the Saint-Saëns work will be E. Power Biggs.

On Sunday afternoon Eleazar de Carvalho will conduct a program featuring Jorge Bolet as soloist in Prokofiev's Piano Concerto No. 2. The remainder of the program will consist of Guarnieri's Second Symphony and Moussorgsky's "Pictures at an Exhibition" with orchestration by Ravel. This orchestration to the original piano composition was made in 1923 for a Paris concert by Serge Koussevitzky.

LENOX, MASS.

Berkshire Festival

TANGLEWOOD, LENOX, MASS.

Boston Symphony

ORCHESTRA

CHARLES MUNCH

Music Director

TONIGHT AT 8:15—SUN. AT 3

Thurs. Eves.—Sat. Eves.—Sun. Afts.
Aug. 2, 4, 5 Aug. 9, 11, 12

RESERVED SEATS—$2.50, $3, $4.50, $5.50, $6.50; Admission $2 (tax incl.)

Address: Tanglewood, Lenox, Mass.
Full programs on request.

FRI., AUG. 10—"Tanglewood on Parade"

Watch for announcements

Second Week of Shed Concerts at Tanglewood

This afternoon at 3 P. M., Charles Munch will conduct the third and final concert in Series A of the concerts in the Shed at the Berkshire Festival at Tanglewood. The program consists of Barber's Overture "The School For Scandal;" Copland's "Quiet City," Schubert's Symphony No. 4, and Franck's Symphony in D minor.

On Thursday and Saturday evenings this week, Mr. Munch will conduct the first and second in the Series B Shed concerts, and on Sunday afternoon Eleazar de Carvalho will conduct the third and last. The Thursday night program consists of Schumann's Overture to "Genoveva," Beethoven's Symphony No. 6, "Pastorale;" Ravel's Rhapsodie Espagnole, and Roussel's Symphony No. 3. The Saturday night program includes Handel's Water Music, Bartok's Music for Strings and Percussion; Ravel's Daphnis and Chloe Suite No. 2, with chorus, and Saint-Saens' Symphony No. 3, with organ.

On Sunday afternoon, Aug. 5, Mr. De Carvalho will conduct Guarnieri's Symphony No. 2 Prokofieff's Piano Concerto No. 2, with Jorge Bolet as soloist, and the Moussorgsky-Ravel "Picture at an Exhibition."

Tomorrow evening we go to Tanglewood for the first of the big concerts in the Music Shed. Then, on Sunday, we plan to attend again, for it is at the three Sunday afternoon concerts in the Shed that the Tanglewood Festival reaches its peak of perfection.

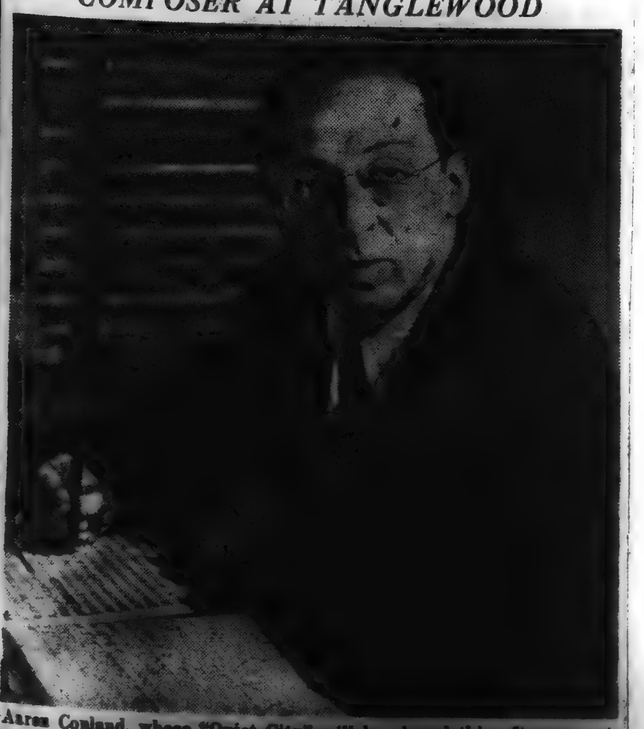
On these three great occasions color and life and music blend into the highest form of human enjoyment. Tremendous crowds will be there from the far corners of the nation and from lands beyond the seas to hear symphonic music such is heard seldom in a lifetime.

Around about the Music Shed will be a host of youths scattered upon the lawn, content to sit under Berkshire skies enjoying the music from a distance. These are music lovers who have paid an admission charge at the gate and have brought along blankets and chairs, and in many instances picnic lunches, in order to make the day complete.

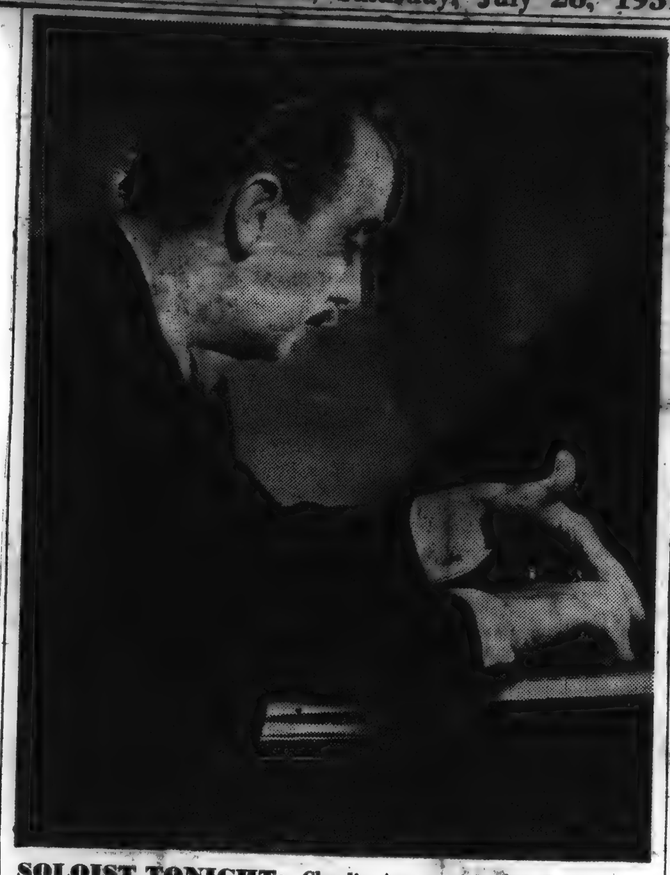
Admission tickets are always available at the ticket window. At last reports a few good reserved seats in the Shed were still available.

Charlemont-on-the-Deerfield
July 24, 1951

COMPOSER AT TANGLEWOOD



Aaron Copland, whose "Quiet City" will be played this afternoon at the Berkshire Music Festival, near Lenox, Mass.



SOLOIST TONIGHT: Claudio Arrau, who recently returned from a concert tour of Europe, will play the solo in Brahms' second piano concerto tonight at 8.15 at the Boston Symphony Orchestra's concert in the Music Shed.

Two Composers To Hear Works At Shed Concert Tomorrow

Boston Symphony To Perform Barber's 'The School for Scandal' and Copland's 'Quiet City' at Berkshire Festival

Two composers will be at Tanglewood tomorrow afternoon to hear their works played by the Boston Symphony Orchestra, Charles Munch conducting. Samuel Barber will hear his Overture, "The School for Scandal." Aaron Copland will hear his "Quiet City," for trumpet, English horn and strings. The program will include Franz Schubert's Fourth ("Tragic") Symphony in C Minor and Cesar Franck's Symphony in D Minor. Roger Voisin will play the trumpet solo and Louis Speyer the English horn. Both are members of the orchestra.

Mr. Barber, nephew of the late Madame Louise Homer and a native Pennsylvania, graduated from Curtis Institute (Philadelphia), won the Prix de Rome in 1935 and the Pulitzer Prize for Music twice. His Symphony in One Movement has been played by major orchestras in this country and Europe, including a performance at the Salzburg Festival by the Vienna Philharmonic Orchestra, the first American work to be played there. The Overture was not meant as a prelude to an opera, but as an expression in music of the spirit of Sheridan's comedy. In the past season he conducted, at Dr. Munch's invitation, the Boston Orchestra in his Symphony No. 2 at Symphony Hall. Earlier in his career, Serge Koussevitzky, finding his Essay for Orchestra "too short for the audience to fully enjoy the charm," announced that it would be played twice, which it was. He was for two seasons a member of the composition faculty of the Berkshire Music Center.

Wrote Composition Here

Mr. Copland, regarded as one of the most distinguished American composers, wrote "Quiet City" in its present form in Harold Kelley's barn-studio between Pittsfield and Richmond after the first Tanglewood season in 1940. It was written as incidental music for Irwin Shaw's play of the same name, and revised from the score, written for trumpet, to include the oboe and string orchestra. Mr. Copland, pianist as well as composer, has composed for the theatre, the movies, the dance and for concert, has lectured and performed in many places in this country. He has been a member of the faculty of the Tanglewood school since its opening 11 years ago, and is at present chairman of its faculty committee.

Although none of the nine symphonies of Schubert were published during his life time, the Fourth Symphony written in 1816 when he was 19, waiting for performance until 1849 and for publication until 1884, they are now available in 19 different versions, on long-playing records. It is believed that he intended the Fourth for the amateur group in which he played the viola.

The first performance of Cesar Franck's Symphony in D Minor, the only one he ever wrote, was at the Paris Conservatory in 1889, when the members of the orchestra were opposed to it, the subscribers bewildered and some of his colleagues spitefully critical. After his death in 1890 his works received the attention they deserved, but in Paris he was regarded as "a mild little organist and teacher," whose compositions were seldom played.

Roger Voisin, who will play the trumpet solo in "Quiet City," is the son of Rene Louis Voisin, who occupied the position before him in the Boston Orchestra.

Louis M. Speyer, who will play the English horn solos, was born in Paris, son of a violinist in the Cologne Orchestra. A pupil of Georges Gillet, he won first prize at the Paris Conservatory, coming to America in 1913 with a French band.

Chamber Music Concert

The program for Sunday morning's concert at 10 by the chamber music group of the Berkshire Music Center will be:

Quintet in E flat major ..... Mozart
For oboe, clarinet, bassoon, horn and piano.
Paul Kramer, oboe; Norman Call, clarinet; Russell Pugh, bassoon; Richard Mackey, French horn; Edith Karney, piano.

Quartet No. 3 ..... Hindemith
Betty Carney and Donald Caldwell, violins; Robert Coleman, viola; Martl Knauer, violoncello.

Quartet No. 1 in C minor ..... Faure
For piano, violin, viola and violoncello.
Edith Gross, piano; Ma Si Hon, violin; Raymond Montoni, viola; Robert Bayre, violoncello.

'Pique Dame' To Be Heard Next Week

Opera Scheduled At Concert Hall Monday, Tuesday

TANGLEWOOD — With a dress rehearsal for students, faculty and staff tomorrow night, performances of "Pique Dame," Tchaikovsky's opera, will be given under the direction of Boris Goldovsky, Monday and Tuesday evenings for Friends of the Berkshire Music Center whose contributions to aid the school were received early enough to secure reservations.

First produced in Russia in 1890 and in America in 1910 at the Metropolitan Opera House in New York, the work is so rarely heard that it is attracting more than ordinary attention among critics, who are coming long distances to hear it.

The story is of the love of Herrmann, a poor boy, for Lisa, daughter of a Countess. To make a fortune, Herrmann tries to discover the secret of the Countess' success at cards, for which she is called "Pique Dame" (Queen of Hearts). When she refuses to tell him her secret he causes her death. This brings on his madness, during which the Countess' ghost tells him the secret of her winning at cards. Broken-hearted at her lover's insanity and supposed guilt, Lisa drowns herself, and Herrmann, with the secret of Pique Dame, wins at cards but stabs himself when the ghost reappears.

The opera is in three acts, with seven scenes in St. Petersburg, Russia about 1820. Mr. Goldovsky has translated into English the version of the opera being used at Tanglewood from the libretto written by the composer's brother, Modeste Tchaikovsky, from a story by Pushkin. The first American performance was in German, directed by Gustav Mahler.

The cast, in which the principals will appear for only one performance, includes: Herrmann, David Lloyd of Port Washington, N.Y. and Robert Price, New York; Count Tomsky, James Pease of Port Washington; Prince Yeletsky, Mac R. Morgan of Southport, Conn.; Tchekalinsky, Gene Cox of Boston; Sourin, Robert Mesrobian, Albany and James Minser, Wichita, Kan.; Tchaplitsky, Lawrence Avery, Brooklyn; Naroumov, James Joyce of Boston and Robert Rue of Detroit; Master of ceremonies, William Walker of Bloomington, Ill.; the Countess, Eunice Alberts of Andover and Edith Evans of Philadelphia; Lisa, Phyllis Curtis of Cambridge and Carolyn Long of Cambridge, Maryland; Pauline, Rosalind Elias, Lowell; The Governess, Patricia Poitras, New York; Mary, Martha Wilson, New York; Chloe, Christine Cardillo, North Adams; Daphnis, Carolyn Cameron, Pekin, Ill.; Mydas, Peter Trump, Marion Station, Pa.

Chorus, dancers and orchestra are composed of students. Mr. Goldovsky will conduct the opera, with which Dr. Koussevitzky planned to make his conducting debut in America.

BERKSHIRE FESTIVAL

THE SHED

Tanglewood, Lenox, Mass.

TODAY, 3 P.M. Conductor, Charles Munch.
Overture, The School for Scandal... Barber
Quiet City ..... Copland
Symphony No. 4 ..... Schubert
Symphony in D minor ..... Franck
THURSDAY, 8:15 P. M. Conductor, Munch.
Overture to Genoveva ..... Schumann
Symphony No. 6 ..... Beethoven
Rapsodie Espagnole ..... Ravel
Symphony No. 3, with Organ... Saint-Saens
SATURDAY, 8:15 P. M. Conductor, Munch.
Water Music ..... Handel
Music for Strings and Percussion... Bartok
Don Juan ..... Strauss
Symphony No. 3, with Organ... Saint-Saens
NEXT SUNDAY, 3:15 P. M. Conductor, Eleazar de Carvalho; Jorge Bolet, piano.
Overture, Euryanthe ..... Weber
Symphony No. 2 ..... Guarnieri
Piano Concerto No. 2 ..... Prokofieff
Pictures at an Exhibition... Mussorgsky-Ravel
Death and Transfiguration ..... Strauss

[224]

Times July 30

MUNCH CONDUCTS 2 AMERICAN WORKS

Directs Boston Symphony in Copland and Barber Music at Berkshire Festival

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., July 29—The week-end concerts of the Berkshire Music Festival by Charles Munch and the Boston Symphony Orchestra offered an exceptional richness of representative symphonic music.

The concert this afternoon began with the works of two Americans who were in the audience and who have earned their spurs before this with scores that Mr. Munch interpreted. It is in no wise invidious to remark that these scores, as well as their composers, were first put before the public by Dr. Koussevitzky.

Mr. Munch read them with the utmost enthusiasm, and took obvious pleasure in their success with the audience. They were Samuel Barber's overture, "The School for Scandal," and Aaron Copland's "Quiet City." Mr. Barber's witty and amusing score has an Italianate flavor. The subject that suggested the music was Sheridan's "School for Scandal," but it could have been a comedy by Goldoni done in an Italian theatre. The piece, written in 1932, is in its nineteenth year, and sounds fresh, expert and spontaneous.

Mr. Copland has called the play by Irwin Shaw "The Quiet City," "a realistic fantasy of the many different people in a great city. "It called," he says, "for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity"—this was in 1939. The music, with the singularly evocative tone and color of the solo trumpet over the strings, has not lost its atmosphere. The expression of reverie is personal at the same time that the quality of the music is philosophic and tender.

Schubert Symphony Heard

The next piece was the perfectly adorable "tragic" symphony, so-called, No. 4 in the succession of Schubert's works in that form. We, ourselves, rank it highest among symphonies. To call this "tragic" is to misname the work by overstatement, as obviously the great tragic symphony of Tchaikovsky is given under-statement in nicknaming it the "Pathetic."

But Schubert's music, especially in the opening movement, is agitated, troubled, and infinitely affecting. There was no composer who sang so simply and so purely, so completely from the depths of an innocent heart. And the symphony has no weak places; even if its form and instrumentation are not those of the later works; even if, in the finale, one thinks a little of Rossini, and in the lovely slow movement of a greater model, Mozart. It is to be said that Mr. Munch called forth this music in a spirit that corresponded in its simplicity and sincerity to the composer's thought.

It was his best performance of the afternoon, for it was only here that he did not yield to overexcitement and apparently that idea that only brush-strokes can be completely successful in the big auditorium. It is neither necessary nor advisable to force tone or tempo to reach the audience of thousands inside the music shed or on the lawns outside.

Hence it was that the high spirits of the Barber overture were somewhat furiously communicated; that a greater degree of nostalgia and dream might have emanated from Mr. Copland's score, and that the dramatic and passionate performance of Cesar Franck's symphony in D minor needed a profounder majesty and a nobler dignity back of its most emotional pages.

The interpretation was, of course, effective, and wholly sincere, but it lost in poise, and therefore in the greatest effect of the climaxes. There was nervousness in it, and exaggeration, natural neither to Mr. Munch when he is completely balanced and master of the situation, nor to the nature of Franck's music.

Saturday Night's Program

The concert last night was not less interesting and perhaps better proportioned [illegible] occasion. It began with [illegible] attic "Oberon" overture [illegible] done. There followed [illegible] controversial but very [illegible] and inspired Sixth [illegible] of Prokofieff, which has [illegible] in the past to equal the [illegible] composer's Fifth in sustain[illegible] and architecture.

For whatever the impression of the moment may mean, the Sixth seemed to us last night the richer and the more significant of the two works. The first part is powerfully dramatic and the slow movement, very passionate, melodic, and introspective, too. The finale starts with the exultant and exhilarating swiftness and élan that make one of Prokofieff's characteristic moods, a mood that easily degenerates with him into the trivial. This finale sweeps along with all imaginable Cossack fire, but at the last become arrestingly tragic and portentous. The performance was exceptionally brilliant and penetrating.

There was a very fine conclusion to the concert, when Claudio Arrau appeared as soloist in the performance of Brahms B-flat piano concerto. His performance had strength that was tempered with a tone that did not harden. The same thing can be said of the ruggedness and grasp of the scherzo; the fine texture of the middle movement; the Brahms fancy and humor of the finale.

The Saturday night audience numbered 8,800 persons; that of this afternoon 9,700. This completed the first week of the Berkshire Festival symphonic concerts.

NORTH ADAMS, MASS. TRANSCRIPT

JUL 18 1951

Tanglewood Russian Program Friday May Go Over 10,000-Mark

A program of Russian music, scheduled Friday evening at Tanglewood, is expected to bring this season's attendance at the student symphony orchestra concerts past the 10,000 mark, it was announced today.

This week's program will be the third in the series, and will be featured by Shastakovitch's Fifth symphony, with Leonard Bernstein conducting. Other selections on the program will include Moussorgsky's "Prelude to Khovanstchina," the first movement from Tchaikovsky's violin concerto in D major, and Stravinsky's "Symphony of Psalms."

The concert is open to members of the Friends of the Berkshire Music center and their

Times July 29

N.Y.—T

[From Late Editions of Yesterday's TIMES]

ALL TANGLEWOOD JOINS IN CONCERT

Berkshire Music Center Units Give Program in Memory of Serge Koussevitzky

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., July 27.—The concert given tonight by members of all the departments of the Berkshire Music Center in memory of Serge Koussevitzky was an impressive illustration of the variety and scope of the work of the music which he founded and developed with his heart's blood.

The occasion opened with the performance by the chorus, conducted by John Krueger, of the Bach cantata, "O Jesus Christ, Meins Lebens Licht," and closed with Stravinsky's "Symphonie de Psaumes," directed by Lorin Maazel. The classes in composition, conducting, ensemble and opera took part.

The Schubert "Trout" quintet was played by Jeanne Sandbark, violin; Anne Denton, viola; Moshe Amitray, 'cello; David Moore, double bass, and Audun Ravnan, pianist. Raymond Wilding-White directed the performance of his own "Psalm III, Motet for Women's Voices and Trombones." The piece shows strongly the Stravinsky influence, and is written with skill and conviction. Its problems of intonation and of rhythmic flexibility were excellently surmounted.

Boris Goldovsky, head of the opera department, conducted a scene from the third act of Tchaikovsky's "Pique Dame," with Phyllis Curtin as Lisa and David Lloyd as Herman.

This opera will be performed in its entirety on stage next Monday night and can then be reported.

After the intermission, Leonard Bernstein conducted the student's orchestra in the slow movement of Beethoven's "Eroica" symphony. As with all the other performances of the evening, this one was applauded to the echo, when it would have been more fitting if silence had followed this tribute of the greatest symphonic elegie ever composed to the memory of one of the most distinguished musicians of our time.

Finally came Stravinsky's symphony of Psalms, with its singular combination of a certain hard iconlike immobility and a savage primitivism and depth of feeling fully communicated by Mr. Maazel. He penetrated to the essence of the music and conveyed it with a master hand.

BERKSHIRE FESTIVAL

By Francis D. Perkins

LENOX, Mass., July 29.—Ample variety in period and style marked the two week-end Berkshire Festival programs played by the Boston Symphony Orchestra under Charles Munch in Tanglewood's music shed. In last night's concert Weber's Overture to Oberon prefaced the first Tanglewood performance of Serge Prokofieff's Sixth Symphony; Claudio Arrau was the soloist in Brahm's Second Piano Concerto. This afternoon's concert began with the only two American works scheduled for this summer's festival, Samuel Barber's Overture for the School for Scandal and Aaron Copland's Quiet City. Two differently romantic symphonies, the Fourth of Schubert and Franck's only work in this form followed.

Five-figure audiences would have probably heard both concerts if the weather had been more amenable. Yesterday's weather was threatening for much of the day, and provided a drizzle during part of the concert, but the gathering of 8,800 exceeded the shed's seating capacity. Today the possibility of rain held down the attendance to some extent, but the sun appeared at intervals during the performance for the crowd of 9,700. A large contingent took advantage of the opportunity for listening informally, from the lawn.

The Weber Overture had a contrasted interpretation with notable delicacy in the introductory measures and momentum and a slightly relentless high speed for the main body of the work. The general quality of orchestral tone was delectable in the Prokofieff Symphony, but Mr. Munch's interpretation might have realized more variety of mood in the first two movements; the change of atmosphere with the onset of the finale was, however, vividly projected. The quick march in the first theme of this movement recalls similar themes in the finales of other more or less recent Russian symphonies, but this finale is distinguished by an occasionally apparent undercurrent in a grimmer vein. The general expressive purpose of this symphony, which is already known in New York, is far from hard to understand.

Mr. Arrau's warmly applauded playing of the Brahms Concerto in B Flat Major exhibited this noted pianist's well-known technical mastery, and had its ingratiating and persuasive moments. But to this listener it seemed that this work was not the happiest of mediums for Mr. Arrau, and that much of its essential atmosphere, its mellow romanticism, its expressive breadth and pervasive largeness of scale were not conveyed. He strove valiantly to realize this last characteristic, but the result was more often hard and energetic than full and sonorous. The performance as a whole sometimes suggested a laudable desire for interpretative unity rather than its actual achievement on the part of the eminent soloist and conductor.

Neither of the two American works in today's program is new. Mr. Barber composed his conservative, melodically-appealing and well scored overture nineteen years ago. Mr. Copland's Quiet City, composed in 1940, is based on theater music which he wrote a year earlier. Both works can be regarded as candidates for our not yet assembled American standard repertory. Both found the orchestra in its best form; the interpretation of the overture was expressively appropriate. In the admirably lucid performance of Quiet City there was some but not all of the atmosphere of distant brooding meditation which was associated with previous Tanglewood performances under the late Serge Koussevitzky. The soloists, Roger Voisin on the trumpet and Louis Speyer on the English horn, deserved much praise.

Schuberts Fourth Symphony, titled The Tragic, has perhaps more of wistfulness than of tragedy in its characteristic and ingratiating measures, although there is a relative darkness of mood at the beginning and at times in the andante. The orchestral tone and the clearness of medium in today's performance were laudable, but occasionally a lighter dynamic treatment might have been appropriate. Mr. Munch was expressively at home in the Franck Symphony, projected with emotional warmth and vividness of hue, which brought the first of the summer's series in the music shed to a climactic close.

Tomorrow and Tuesday nights the Berkshire Music Center's opera department presents Tchaikovsky's "Queen of Spades" in Tanglewood Theater concert hall. The Boston Symphony gives its next three concerts Thursday and Saturday nights under Mr. Munch and next Sunday afternoon under Eleazar de Carvalho. Changes have been made in both the Saturday and Sunday programs. On Saturday Mr. Munch has substituted Ravel's Second Daphnis and Chloe Suite, including a seldom-heard choral section, for Strauss' "Don Juan." On Sunday Weber's "Euryanthe" Overture and Strauss' Death and Transfiguration replace Camargo Guarnieri's Second Symphony, since the orchestral parts for the Brazilian work have not arrived. Prokofieff's Second Piano Concerto, with Korge Bolet as soloist, and Moussorgsky's Pictures at an Exhibition will be played as scheduled.

A Friday Night Concert in Tanglewood

Bernadine Custer

The Berkshire Music Center's principal orchestra gives several programs in Music Shed at Lenox, Mass., during six festival weeks

Concert at Tanglewood Draws Audience of 9500

Works of Only Two American Composers Listed for Three Series of Shed Programs

By WILLARD M. CLARK

Lenox, July 29 — Charles Munch and the Boston Symphony orchestra drew an audience of 9500 people to Tanglewood today for the closing concert in series A.

Two American Composers

It seems strange that in this great American institution devoted to music that only two compositions by American composers are listed for the three series of shed concerts. These two, Barber's Overture to "The School for Scandal" and Copland's "The Quiet City," were played today. They have been heard here before. These two compositions do not seem to us to be as significant American music as might have been chosen for hearing at Tanglewood.

Mr. Munch gave sincere, honest interpretations to the two works. Barber's overture aims to approximate

Continued On Page 4

more than successful in this, if the listener happens to have a vivid imagination. Mr. Munch's reading of the score was masterful, reaching far below the surface for its meanings.

Barber Not Around

Mr. Munch looked in vain for Samuel Barber after his piece was played, but he did not appear. Mr. Copland was on hand to acknowledge the applause after his work was played.

Following the American works, there came a beautiful reading of Schubert's, "Symphony No. 4 in C Minor," familiarly known as the "Tragic." It is probable that the dark colorings of the opening movement prompted someone to give it the name "Tragic," but elsewhere it belies that nomenclature. Particularly lovely was the lyricism of the andante which Mr. Munch set forth with unabashed sentiment. After the opening movement, the work loses its gloom and the natural symphonic cheerfulness of Schubert's symphonic writings shines forth. In the stormy sections, the orchestra unleashes a torrent of tone which made for exciting listening.

Remarkable Performance

The concert closed with a remarkable performance of Franck's "Symphony in D Minor." Mr. Munch's reading was entirely personal. We felt the opening movement was brutalized, both by the brisk tempo taken and the unpleasant texture of the brasses and woodwinds. Things calmed down considerably in the [illegible] allegretto; yet, even in that there was a feeling of restlessness. The finale was a triumph for all concerned. It was a triumphant affirmation of a spirit which had reached far beyond the choir loft and which [illegible] its freedom.

Last night we listened to a splendid performance of the Brahms' "Piano Concerto No. 2 in B-flat Major" with Claudio Arrau as pianist. It was a performance shadowy in content, virile and well integrated. The final movement was tremendous in scope and spirit. Mr. Arrau has always impressed us as a "Black and White" colorist, and these colors dominated his playing of the concerto.

First Performance

Tomorrow night we shall hear the first performance of the Tschaikowsky opera "Pique Dame" under the direction of Boris Goldovsky. Koussevitzky was to have conducted this opera, making his first appearance as an opera conductor. The work has been performed but rarely in this country and interest in this, the first of two performances, is running high. Luminaries in the musical firmament are coming here in large numbers. Fritz Kreisler was present at the Saturday night concert. Gian Carlo Menotti, the composer, was here today along with the piano duo Lubushuft and Neminoff.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 15 1951

MOZART CONCERTS TO CONCLUDE FIRST PART OF FESTIVAL

Eight Works on Programs Next Week End at Tanglewood

Lenox, July 14—Members of the Boston Symphony Orchestra under the direction of Charles Munch, music director, will perform eight works by Mozart next week end at Tanglewood, in two programs of unusual variety. With a chorus from the Berkshire Music Center, the group on Saturday evening, July 21, will present a rare Mass, the "Missa Brevis," K. 192. Soloists will be Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. This work will be led by Hugh Ross. In the featured work on Sunday afternoon, July 22, William Kroll will be soloist in Mozart's violin concerto in A major.

First Performance

In addition to the Mass, Saturday's concert will include the Haffner Symphony No. 35; the Symphony in E flat, No. 39; the Adagio and Fugue for strings, K. 546; and the Serenade for string orchestra, "Eine Kleine Nachtmusik," K. 525. This performance of the "Missa Brevis" will be the first at the Berkshire Festival concerts.

Next Sunday afternoon's program consists of the Divertimento for strings and two horns, K. 287; the violin concerto in A major, William Kroll, soloist; and the "Prague" Symphony, No. 38. These programs of music by the incomparable 18th-century master, Mozart, will conclude the series of six chamber orchestra concerts in Tanglewood's Theater-Concert Hall.

The major Berkshire Festival concerts, held in the larger Music Shed, will begin on Thursday evening, July 26, and will continue for three weeks, with concerts on Thursday evenings, Saturday evenings, and Sunday afternoons. Mr. Munch, who has been making his first appearances with his Orchestra at Tanglewood this summer, will conduct all but two of the Shed concerts; the others will be conducted by Leonard Bernstein and Eleazar de Carvalho.

Information concerning tickets should be addressed to the box office at Tanglewood, Lenox, Mass. General admission is on sale on the day of each concert, at Tanglewood.

The opera season will open under Boris Goldovsky Tuesday with Mozart's "Impresario," Stravinsky's "Mavra" and "Martinu's "Comedy on the Bridge." The Berkshire Trio will play early and modern [illegible] on chamber music Wednesday evening, as a gift of the Elizabeth Sprague Coolidge Foundation, and student conductors and Howard Shanet, one of their

[illegible] in music the [illegible] Guarnieri's comedy. It was played with much brio and tumult, but the melodies of which Barber is so eminently capable of devising came through with crystal clarity. The performance of Copland's "Quiet City" was a personal triumph for Roger Voisin, trumpeter, and Louis Speyer, English horn virtuoso. Mr. Copland aims to evoke, through music, the thoughts of many people in the quiet of the night. He has been

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 27 1951

7000 At Tanglewood For Opening Of Major Concert Series

The first of the major concerts of the Berkshire Music Festival opened last night in the large music shed with Charles Munch conducting the full Boston Symhony Orchestra.

The program included the Mozart "Masonic funeral music" and Schumann's Symphony No. 4 in D Minor, was heard by an audience of nearly 7,000.

The program was a memorial to Dr. Serge Koussevitzky whose 77th birthday was yesterday. Attending the concert were his widow, her sister and his three nieces.

The concert Sunday afternoon will include Weber's "Overture To Euryanthe," Strauss' "Death and Transfiguration," Prokofieff's "Piano Concerto No. 22" and Moussorgsky-Ravel "Pictures At An Exhibition."

teachers, will lead the school orchestra Friday evening in its third program of the season.

July 2

FULL ORCHESTRA HIGHLY EFFECTIVE ON OPENING NIGHT

Mozart Funeral Music in Memory of Serge Koussevitzky

By VICTOR PRAHL

With the third concert of the major series in the large shed scheduled for this afternoon, the season at Tanglewood may be considered in full swing. We have read of a falling off in attendance at summer concerts in other parts of the country but so far this has certainly not been true of Tanglewood. The combined attendance for the concerts in the small shed has surpassed that of previous years. The coming week is another promising one and in addition to the three concerts by the full orchestra, tomorrow and Tuesday night the opera department will present Tchaikowsky's "Pique Dame".

Mozart Concerto

Of the numerous events during the past week, outstanding was the splendid performance of Mozart's Violin Concerto in A major (K. 219) by William Kroll in last Sunday's all-Mozart program. As a seasoned ensemble player, naturally it was a finely integrated performance but in addition there was an authoritative drive and at times a dash and brilliance that added up to a distinguished interpretation. We liked especially the zestful manner with which he delivered the Hungarian portion of the finale, and judging from the applause the audience did too.

Thoroughly delightful was the Divertimento in B flat major for Strings and Two Horns (K. 287) and Charles Munch made a vital, stirring work of the "Prague Symphony". He accomplished further wonders with the full orchestra on Thursday night in the Fourth Symphony by Robert Schumann and the "Fantastic" Symphony of Berlioz. He seems to have a special gift for the musical realization of the wild dreams of Berlioz, and realistically vivid were the dramatic portions, balanced with an ingratiating light touch in the more imaginative parts. His conducting of the Franck Symphony at this afternoon's concert promises to be another event.

The concert opened fittingly with Mozart's Funeral Music (K. 477) played in memory of Serge Koussevitzky, movingly beautiful music played with a dignity and sincerity which obviously expressed the feeling of the audience as well as the players.

STUDENT CHORUS FOR RAVEL SUITE AT TANGLEWOOD

E. Power Biggs Organist in Symphony No. 3 by Saint-Saens

Lenox, July 29—Ten composers whose works spell out more than two centuries of great music will be represented in the three Berkshire Festival concerts in Tanglewood's Music Shed this week. Charles Munch, music director, will lead the Boston Symphony Orchestra in two of these concerts, on Thursday and Saturday evenings and Eleazar de Carvalho will conduct on Sunday afternoon, with Jorge Bolet as piano soloist on part of that program.

Thursday evening's concert will open with Schumann's overture to "Genoveva," which will be followed by Beethoven's "Pastorale" Symphony (No. 6). These 19th-century works will be complemented by two French works of the 20th century, Ravel's "Rapsodie Espagnole," and Roussel's third symphony.

Suite With Chorus

Saturday evening's program begins with the "Water Music" Suite by Handel, an 18th-century favorite. Bela Bartok's Music for Strings and Percussion follows, and Ravel's "Daphnis and Chloe" Suite, No. 2, and Saint-Saens' Symphony No. 3, with organ, will conclude the concert. The Ravel suite is to be performed with a chorus, prepared by Hugh Ross and composed of students at the Berkshire Music Center; the choral part is optional in the score, but is rarely used. The organist for the Saint-Saens work will be E. Power Biggs.

Sunday afternoon's concert will find Eleazar de Carvalho as guest conductor in a program featuring Jorge Bolet as soloist in Prokofieff's Piano Concerto No. 2. The remainder of the program consists of Guarnieri's second symphony and Moussorgsky's "Pictures at an Exhibition," with orchestration by Ravel; this orchestration to the original piano composition was made in 1922 for a Paris concert by Serge Koussevitzky, late conductor of the Boston Symphony Orchestra.

Reserved seats for these concerts are available and information may be obtained at the Festival ticket office, Tanglewood. In addition, general admission to the grounds is sold on the day of each concert at the same office.

Prepare for Opera

Miss Florence Wickham, "Pauline" in first American performance of Tchaikovsky's "Pique Dame" at Metropolitan, listens to rehearsal by cast who will present it at Tanglewood under direction of Boris Goldovsky, head of the opera department of the Berkshire Music Center, Monday and Tuesday. Left to right: Mr. Goldovsky, Miss Wickham, Phyllis Curtin of Cambridge; Rosalind Elias, Lowell; Eunice Alberts, Andover.

Lenox, July 13—Under the direction of Boris Goldovsky, nationally-known opera expert and head of the Tanglewood opera department, students at the Berkshire Music Center next week will give two performances of Tchaikovsky's "Pique Dame," or, "The Queen of Spades." Written and first produced in Russia in 1890, this melodramatic story of tragedy and mystery is regarded as one of Tchaikovsky's best works.

Its Tanglewood production, orginally scheduled to be Serge Koussevitzky's first direction of opera in America before his death June 4, will be held on Monday and Tuesday evenings, with audiences primarily composed of members of the Friends of the Berkshire Music Center, whose voluntary contributions help support the work of the school, now in its ninth season. The cast includes Herrmann: David Lloyd, Port Washington, N. Y., and, on the second night, Robert Price, New York City; Lisa: Phyllis Curtin, Cambridge, Mass., and Carolyn Long, Cambridge, Md., and Chloe: Christina Cardillo, North Adams. A group of some 50 students will serve as chorus and dancers, and the orchestra is also composed of students.

WATERBURY, CONN.
REPUBLICAN
JUL 17 1951

Haydn Works Offered At Tanglewood

(Special to the Republican)

Lenox, Mass., July 16 —The works of Joseph Haydn, represented by four symphonies, a sinfonie concertante for winds and strings, the D major Piano Concerto and a superb interpretation of the violoncello Concerto in D major, were offered by the Boston Symphony Orchestra this week end.

The all-Haydn programs followed last week's Bach concerts in the Theater-Concert Hall. Next Saturday night and Sunday afternoon the orchestra will devote itself to music by Mozart, in the third week-end of "Little" concerts opening the 11th year of the Berkshire Music Festival at Tanglewood.

Gregor Piatigorsky, a rollicking, exuberant giant who came onstage swinging his cello as if it were a violin, was soloist yesterday. He drew an unprecedented burst of applause from the audience after the sustained solo passage by the cello in the exposition of the concerto, and from there on, set his own pace for Charles Munch and the orchestra to follow.

Piano soloist for Saturday night's concert was Seymour Lipkin, 24-year-old New Yorker who is on the faculty of the Berkshire Music Center. His playing of the three-part concerto was brilliant, particularly moving in the tender, meloci second movement.

Of the four symponies offered, No. 88, No. 104 ("London,") No. 103 ("The Drum Roll,") and No. 101 ("The Clock,") the 88th was perhaps the warmest, although the tempo of the opening two movements seemed a trifle too restrained by comparison with the full, robust treatment of its minuet and final.

Visitors to Tanglewood will often find that some of the most stimulating music comes not from the professional perfection of the Boston Symphony Orchestra, but from the numberless student groups whose recitals are open to supporting members, "Friends," of the Music Center. Yesterday morning, young musicians of the orchestral department gave a program of chamber music in the open-sided Chamber Music Hall. Opera Department students list a program for tomorrow night, the student orchestra gives a Shed concert Friday, while another chamber music recital will again be given Sunday morning.

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Christian Science Mon. - July 28

Tanglewood Report

Opening Berkshire Concerts

By Paul Giuliana

Tanglewood, Lenox, Mass.

During the first three week ends of the Berkshire Music Center's six weeks' school and concert period, the public is invited to hear programs of fine chamber music played by first-rank musicians of one of the world's great musical organizations, the Boston Symphony Orchestra. Played in the rustic Theater-Concert Hall with the naturally beautiful surroundings of the Berkshire Hills, much of the stiffness often associated with chamber compositions of compactness and excellence is dispelled, allowing the music to diffuse with more normal esthetic penetration.

An atmosphere of somber respect attended the first of the six concerts this season devoted to the works of Bach, Haydn, and Mozart, when Charles Munch conducted a revised program in memory of Serge Koussevitzky, founder of the Berkshire Music Center. In a program devoted to the chamber works of Bach it is perhaps natural that four of the Brandenburg Concerti were included.

Magnificat, Stirringly

The two concertos for three keyboards and strings as well as the secular cantata, "Der Zufriedengestellte Aeolus," created interest mainly because of the infrequency of their performance. A glowing peak of the Bach programs came in a devout and stirring performance of the Magnificat, sung by the Tanglewood Chorus under the direction of Hugh Ross.

High lights of the pair of concerts given over to the music of Joseph Haydn were the superlative cello playing of Gregor Piatigorsky in the Violoncello Concerto in D major, and a sparkling interpretation of the Sinfonie Concertante for Violin, Violoncello, Oboe, and Bassoon, with Richard Burgin, Samuel Mayes, Ralph Gomberg, and Raymond Allard as soloists. The remainder of the compositions were mostly long-time Haydn favorites played perennially by all symphony orchestras.

Heights of Precision

Delightful and rewarding as the masterpieces Symphony No. 88 in G major and the "Drum Roll" Symphony always prove to be, the repertory of recent Haydn discoveries would make a welcome addition to the almost too frequently played works of long-standing familiarity. Tireless labors of organizations like the Haydn Society of Boston, for example, have yielded abundant fruitage which music organizations could draw upon with broadened enjoyment for all.

It was in the three symphonies of Mozart, whose music closed the chamber series, and in the Divertimento for Strings and Two Horns that Mr. Munch and the players achieved heights of precision in ensemble, polished phrasing, and delicacy of nuance. An occasional uneven passage, or one with routine interpretation in the Bach and Haydn concerts, ripened here into oneness and often into inspired interpretation. The E-flat and "Prague" Symphonies came to life, their own life, unhampered by impetuous pressure or labored emotion.

It is impossible to estimate the broadening cultural effect which festivals of music such as are held in Tanglewood have on the many thousands who attend. That listeners come great distances to hear the music is in itself significant. That the finest musicians and teachers from every branch of the art use their vacation time to further esthetic ends in a world crowded with trying problems, points to a positive presage, placing emphasis on constructive values.

Eagle

, Monday, July 30, 1951

Public Events

Tonight

8.30—Talk by Walter Terry, dance critic of New York Herald Tribune. Jacob's Pillow, Lee.

8.45—Paul Hartman in new comedy, "One's a Crowd." Berkshire Playhouse, Stockbridge.

Tanglewood

(For Friends of the Berkshire Music Center).

Tonight

*8.15—Tchaikovsky opera, "Pique Dame."

Tomorrow Afternoon

4.30—Chamber orchestra concert.

Tomorrow Evening

*8.15—Second performance of "Pique Dame."

*For holders of reserved seat tickets.

Eagle — July 30

Berkshires in 'My Day'

Mrs. F.D.R. Pleads for Tanglewood Support; Visits Elm Court, Reflects Tastes Improve

Today's "My Day" column by Mrs. Eleanor Roosevelt is printed by courtesy of United Feature Syndicate Inc., and the Boston Globe. Although The Eagle is not a subscriber to this daily article, the syndicate and its regular subscribers made it available because the content has to do solely with Berkshire County.

HYDE PARK, Sunday — On Thursday evening Miss Thompson and I went with Mrs. Auerbach from Hartford to the Berkshire Music Festival at Tanglewood. It was a beautiful concert but everyone, I think, felt a little sad because our thoughts turned to Serge Koussevitzky who died on June 4, 1951. This festival was his inspiration, as was the music school and all that is done at Tanglewood.

The conductor was Charles Munch and he began the concert by playing Mozart's Masonic funeral music, asking us beforehand not to applaud but to rise and stand at the end in memory of Dr. Koussevitzky.

Dr. Koussevitzky's wife came in just before the concert began and I could not help thinking what a difficult and emotional night this must have been for her. The music was beautifully rendered by the Boston Symphony Orchestra and nothing could have been more fitting than this tribute to the memory of a great conductor.

Then the orchestra played Schumann's Symphony No. 4 in D minor and after the intermission Berliaz's "Fantastic Symphony."

The French Ambassador and Madame Bonnet were there to enjoy the really beautiful rendition by the orchestra. They had come from Detroit and hoped to go for a week's holiday in Seal Harbor, Me., but Mme. Bonnet was none too sure that her husband could get six days of rest and change.

I hope the Berkshire Festival will continue to be upheld by the public because it is a fitting memorial to Dr. Koussevitzky and one that the public should continue to appreciate and support in every way possible.

Before going to the concert we dined at Elm Court, which has become an inn and restaurant. They pointed out to me the elm under which Harry White, President Woodrow Wilson and others must have discussed terms of the World War I peace treaty. I could not help thinking how much an old house could tell if only the walls and furniture could talk.

Evidently many of the furnishings and pictures were left in this house when it was sold. The grounds are the real beauty and they have been fortunate, for their elms seem to have remained untouched by the beetle.

Taste has changed since these houses of rich people were built. On the whole, I think taste has improved. There is more simplicity today regardless of the money you may have to spend. Perhaps there is less money to spend, too, and I am not sure that is not a good thing if it drives us to more stud of reral beauty of line and simplicity as well as better use of our space.

All leather shoulder bags from $2.95 plus tax. Berkshire Leather Co., 67 Eagle Street. —Adv. —31

Berkshire Bus Tours, Saturday 10.15 A. M. Tickets at Museum, $2.—Adv.—3.

EAGLE - July 30

PLANNING BENEFIT: These area residents comprise the steering committee making plans for the annual Tanglewood on Parade program Aug. 10 for the Berkshire Music Center. Shown in the Goldfish Bowl at Tanglewood discussing plans for the benefit are left to right, Mrs. Donald F. McPherson, Pittsfield and Chicago; Miss Annabel Terrell, Chatham, N.Y.; Mrs. William Felton Barrett, Great Barrington and New York; Mrs. Bruce Sanborn, Lenox and St. Paul, Minn.; Mrs. Serge Koussevitzky, Mrs. J. Herbert Owen, Lenox; Mrs. David Karrick, Washington and Stockbridge; Mrs. Anson Phelps Stokes, Lenox; Mrs. Albert Spalding, Great Barrington and New York; Mrs. C. D. Jackson, Lenox and New York; Mrs. David H. McAlpin, Stockbridge and Princeton; Mrs. Winthrop Emmet, Stockbridge; standing, Mr. Owen, Mrs. George W. Edman, Pittsfield; and Mr. Spalding.

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Spring Field

Rains Fail to Keep 8800 From Tanglewood

Shed Audience Soon Forgets Weather Under Spell of Boston Symphony's Program

By VICTOR PRAHL

Lenox, July 28—The intermittent rains of the afternoon left the grounds here at Tanglewood too damp tonight for the usual multitude to sit outside and listen to the music but the 8800 that filled the large shed soon forgot the weather in the spirited performance of Weber's enchanting overture to "Oberon."

Charles Munch stepped out of his conservatism and resorted to a virtuoso conducting technic in this dynamic piece. He gave a special lift to music of this kind with a pronounced rhythmical character, and at his brilliant conclusion everyone was obviously in a fine mood and ready to settle down and listen to the Prokofieff "Sixth".

Although introduced in this country less than two years ago, the Boston Symphony knows this symphony well, has made it his own, and under the understanding and masterful direction of Charles Munch it was an impressive, and at times, exciting performance. The first movement sees a bit disjointed and austere but as it progresses it becomes more coherent and takes on meaning, and recognises the Prokofieff idiom.

The slow movement with its Wagnerian touches is almost operatic in its impassioned lyricism. But it is in the last movement that the composer is his own witty, ebullient self of the "Fifth" and "Peter and the Wolf". It is full of humor and all of the old Prokofieff tricks, rapid repetitious passages dressed in original harmonic sequences, clean-cut, characteristic rhythms and fantastic leaps in total intervals. With a final reminiscence of the austere first movement this remarkable work comes to an accelerated, turbulent close. The audience reacted to its varied moods and rallied with a tumultuous round of applause at its conclusion. Charles Munch was recalled numerous times inviting the members of the orchestra to arise and share the well deserved success.

As we send in these lines Claudio Arrau is just starting the Brahms Second Piano Concerto about which we shall have to report later.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 28 1951

Bernstein To Conduct Friday Night

Leonard Bernstein, protege of the late Serge Koussevitsky, has a major role in the musical life of the Berkshire Mountains region this year, principally as head of the orchestra and orchestral conducting department of the Berkshire Music Center at Tanglewood.

Friday night he will conduct the center's student orchestra in the great 6,000-seat Shed in Shostakovitch's Symphony No. 5. In the all-Russian program the other numbers will be conducted by students. Berbardo Federowski of Rio de Janeiro will conduct Moussorgsky's Prelude to "Khovanstchina." Tchaikovsky's Concerto in D Major will be conducted by Robert Mandell, with Armin Steiner as violinist. Lorin Maazal will conduct Stravinsky's "Symphony of Psalms" for orchestra and chorus, with the center chorus prepared by Alfred Nash Patterson.

These programs are open to Friends of the Berkshire Music Center.

Bernstein also will conduct one of the main Berkshire Festival programs Aug. 9, a performance of Beethoven's Missa Solemnis, in memory of Dr. Koussevitzky.

In neighboring Music Mountain, near Pittsfield, Bernstein will appear in an afternoon concert Aug. 6 with the Zimbler Sinfonietta as concerto pianist for the benefit of the [illegible] Cerebral Palsy Associations of Massachusetts.

Berkshire Music Students Heard—

Six Departments Combine In Koussevitzky Memorial

By Harold Rogers

Six departments of the Berkshire Music Center joined in producing an unusual concert Friday evening in memory of Serge Koussevitzky. A large audience assembled in the great Music Shed at Tanglewood to hear selections by students and faculty members who are working in the choral, chamber music, composition, opera, orchestral, and conducting classes.

The program opened with an indifferent performance, conducted by John Krueger, of Bach's Cantata No. 118, "O Jesu Christ, mein's Lebens Licht." Bach's tempo is slow, to be sure, but when buoyancy is lacking in performance, as happened in this case, sluggishness is often the result.

* * *

The concert gained instantly in interest when an ensemble of young artists gave an ingratiating reading of two movements from Schubert's "Trout" Quintet—the Theme and Variations, employing the melody of Schubert's beloved song of the same name, and the finale, Allegro giusto. This winning rendition was played by Jeanne Sandbank, violin; Anne Denton, viola; Moshe Amitay, cello; David Moore, contrabass; and Audun Ravnan, piano.

We next heard one of the high lights of the evening, a composition by Raymond Wilding-White, young Boston composer. It was "Psalm III," a motet for women's voices and a quartet of trombones. This is a difficult piece of writing, of great originality, that speaks in a contemporary idiom. Mr. Wilding-White constantly intrigues the ear with sudden contrasts in tonality, with melodies that follow no conventional pattern, with dissonant intervals that produce a harmonious effect. He often uses the trombones as a punctuating device, now bombastic, now staccato, and again in soft, sustained phrases. The trombonists gave a performance worthy of Mr. Wilding-White's brilliantly wrought motet.

* * *

Boris Goldovsky, head of the opera department, then mounted the podium to direct a concert performance of the sixth scene from the third act of Tchaikovsky's "Pique Dame." This opera, for which Dr. Koussevitzky was to have made his first operatic conducting appearance in America, will be heard tonight and tomorrow night in the Theater-Concert Hall. Mr. Goldovsky will conduct.

In the concert version the roles of Lisa and Hermann were given eloquent and dramatic expression by Phyllis Curtin and David Lloyd. Mr. Goldovsky was careful to keep Tchaikovsky's lush orchestration below the voices, a feat not often accomplished when a large orchestra is behind the singers on stage, rather than in the pit.

* * *

After Leonard Bernstein's poignant reading of the Funeral March from Beethoven's "Eroica," the program concluded with a stunning performance of Stravinsky's "Symphonie de Psaumes" for orchestra with chorus.

The chorus, which sang with finish and dynamic response, was prepared by Alfred Nash Patterson, conductor of the Chorus pro Musica in Boston. Lorin Maazel, a young conducting student of impressive ability, handled the direction of this work with surety.

Stravinsky chose the texts for his three movements from the Vulgate translation and composed the symphony in 1930 for the Boston Symphony Orchestra's fiftieth anniversary and dedicated it to the orchestra. It was a fitting selection for the close of a concert in Dr. Koussevitzky's memory.

Eagle — July 30

PITTSFIELD WELCOME: It fell upon Dr. and Mrs. Arthur B. Bissaillon of Pittsfield to present French Ambassador and Mme. Henri Bonnet a bouquet on behalf of the Franco-American Club of Pittsfield and the Lafayette Club of North Adams at the opening of the first series of concerts at the Berkshire Music Festival. Plouffe

MEMORIAL MOMENT: Mrs. Serge Koussevitzky greets a friend immediately after the playing of Mozart's funeral music with which the Boston Symphony Orchestra opened Thursday's initial concert of the 1951 Festival. With her are her four nieces, the Misses Olga and Natalie de Leuchtenberg de Beauharnais (in foreground), Mrs. Maria de Pasquale and, standing, Miss Anna de Leuchtenberg de Beauharnais. Plouffe

JUL 25 1951

Music Festival Will Open

LENOX, Mass. — The Berkshire festival in the music shed at Tanglewood is commencing this weekend with three of the nine concerts by the entire Boston Symphony Orchestra under the baton of Charles Munch, its music director.

Tomorrow evening Mr. Munch will conduct Mozart's Funeral Music, in memory of his predecessor, the late Serge Koussevitzky.

Saturday evening Claudio Arrau will play the solo in Brahms' Second Piano Concerto. Sunday afternoon the orchestra will play Barber's Overture "The School for Scandal," Copland's "Quiet City," Schubert's Fourth Symphony and Franck's Symphony in D minor.

Other programs will be held on Thursday, Aug. 2, and Saturday, Aug. 4.

Springfield-Union July 31

'Queen of Spades' Opera Charms at Tanglewood

Most Ambitious Work Yet Presented by Music Center Department Given Fine Performance

By WILLARD M. CLARK

Lenox, July 30—"The Queen of Spades" by Tschaikowsky was given a superior performance tonight by members of the opera department of the Berkshire Music Center here at Tanglewood. It was by far the most ambitious and demanding work the department has ever attempted and the results were entirely creditable.

Dedicated to Late Maestro

The opera was to be conducted by Dr. Serge Koussevitzky and previous to the opening of Tanglewood many conferences were held and all decisions regarding the musical end of the performance were made by Dr. Koussevitzky. Boris Goldovsky told us that the opera department was dedicating this performance to the great maestro in all humility. Mr. Goldovsky conducted the performance tonight.

The opera was written and produced in Russia in 1890. The story centers about the love of Hermann, David Lloyd, for Lisa, Phyllis Curtin, daughter of the countess, Eunice Alberts. Hermann's poverty leads him to seek the countess' secret at cards which has netted her a huge fortune, but the revelation of which will cause her death.

Hermann threatens the countess, but she refuses her secret. A quarrel between Hermann and Lisa results in Hermann becoming insane, during which the ghost of the countess tells him the secret. Lisa, heartbroken at her lover's insanity, does away with herself and Hermann stabs himself at the gaming table when the countess' ghost appears. It is all very melodramatic and exciting.

Tschaikowsky lavished some of his finest music on this opera. The solo

Continued On Page 6

'Queen of Spades'

Continued From Page 1

numbers, ensembles and recitatives are written in his most sensitive vein and the mounting drama is written with unparalleled skill.

The burden of the piece rests on the shoulders of Hermann, and David Lloyd gave one of his finest portrayals. The voice is somewhat light for the music, but he sung with impeccable enunciation and understated his histrionics, which was an advantage. Miss Alberts has seldom been seen to so great advantage as in the role of the countess. The Lisa of Phyllis Curtin was charmingly sung, for this young woman has a lovely voice. She did lack the temperament to put across the drama in her role. James Pease as Count Tomsky was a commanding figure and sang with big, virile tones and superb enunciation. Mac Morgan as the prince who was Lisa's fiancee gave a superb vocal delineation of the part.

One of the most charming scenes in the opera was the interlude and the pageant "The Faithful Shepherd," during which Christina Cardillo as Chloe revealed a lovely voice and fine vocalism. Carolyn Cameron as Daphnis also sang persuasively.

Charmingly Staged

This is one of the most elaborate operas to stage, according to Mr. Goldovsky. With the resources at hand, it was charmingly staged. Sets and costumes were of the century, rich in appearance and entirely functional. The many scenes were changed reasonably quickly, but it was near midnight before the opera ended.

The school orchestra played brilliantly. Mr. Goldovsky had his players well in hand, and it was seldom that they overpowered the singers. The choruses, which are delightful in themselves, were brightly sung and the stage movement was particularly well paced and organized.

The work was sung in an English translation by Goldovsky. It was an entirely singable translation and we have not before heard an operatic performance so notable for the clarity of enunciation by all concerned.

Much credit should go to all concerned in the preparation of this opera and the performance tonight was a fitting tribute to Dr. Koussevitzky, who conceived the performance and was not permitted to realize his dream of conducting it.

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EAGLE - July 30

EAGLE - July 30

DETROIT, MICH.
TIMES
JUL 17 1951

Tanglewood Announces Plans For Benefit Program Aug. 10

Berstein To Play Solo in Gershwin's 'Rhapsody in Blue' With BSO— Mrs. Roosevelt To Speak Before Concert

TANGLEWOOD — Mrs. Eleanor Roosevelt will share the spotlight with Charles Munch and Leonard Bernstein at the Tanglewood on Parade program here Aug. 10 for the benefit of the Berkshire Music Center. It will be Mrs. Roosevelt's second visit to the Festival this year.

Mr. Munch and Mr. Bernstein will conduct the Boston Symphony Orchestra during the evening and Mr. Bernstein will play the piano solo in Gershwin's "Rhapsody in Blue."

As in previous years, the students in the school will assemble on the "campus" and at a trumpet call will disperse to give performances of chamber music, opera, choral singing and symphonic. After an hour's interval for picnicking on the lawn or a snack at the cafeteria, Mrs. Roosevelt will speak for 10 minutes before the Boston Symphony Orchestra plays at 8.15.

As a bonus, holders of reserved and box seat tickets will be invited to a performance at 4.30 PM of Menotti's "Amelia Goes to the Ball." The evening will conclude with dancing on the lawn.

25,400 Over Week End

Large audiences continued to pour into Tanglewood over the week end, making the total attendance for the first series of the three week-end concerts 25,400. There were 8800 at the concert Saturday night despite the rain and 9500 yesterday afternoon when rain threatened before concert time.

Big crowds also turned out aSturday afternoon for the recital by E. Power Biggs, organist of the Boston Symphony Orchestra and yesterday morning for the chamber music concert. There will be similar performances at the same hours next week end, open to Friends of the Berkshire Music Center, whose contributions support the school.

In the week end audiences were Carlo Menotti, composer of "The Melium," "The Telephone," "The Consul," and "Amelia Goes to the Ball"; Mr. and Mrs. Pierre Luboshutz (Nemenoff and Luboshutz), duo-pianists; Mrs. Lea Luboshutz, violinist at Curtis Institute, Philadelphia, mother of Boris Goldovsky, director of the Tanglewood opera department; Samued Barber, composer whose Overture, "The School for Scandal" was played at yesterday's Festival concert; Judge Raymond S. Wilkins, trustee of the Boston Symphony Orchestra and Mr. and Mrs. Fritz Kreisler.

Also in the audience yesterday was Frieda Hempel, German soprano, who made her Metropolitan Opera debut in New York in 1912. An opera star and concert singer for many years, Miss Hempel also studied piano at the Leipzig Conservatory before becoming a vocal artist as a pupil in Berlin of Mme. Nicklas-Kempner.

Chamber Orchestra Concert

Tomorrow afternoon at 4.30 the chamber orchestra of the opera department will play in the Music Shed, led by Eleazar de Carvalho and Howard Shanet, of the conducting faculty.

Two movements from Ernst Krenek's "Kleine Blasmusik" will be given their first American performance. The program in addition will be:

Canzon Septini Toni No. 2 from Sacrae Symphoniae ..... Giovanni Gabrieli
Toccata from Il Primo Libro de Ricercari et Canzoni ..... Aurelio Bonelli
Overture from Music for the Royal Fireworks ..... Handel
Howard Shanet, conductor
Trumpet Voluntary ..... Henry Purcell
Symphonies pour instruments a vent ..... Igor Stravinsky
Apotheosis for chorus and band ..... Hector Berlioz

Music

Ovations for Conductor Munch Show His Festival Popularity

By JAY C. ROSENFELD

Charles Munch's reading of the Cesar Franck symphony yesterday afternoon brought the first week end of concerts in the Music Shed at Tanglewood to a rousing close. He went to extremes of tempo and to wide contrasts of dynamics to excite the huge audience to a tremendously tumultuous ovation. He brought the Boston Symphony Orchestra to turbulent climaxes and then by sudden sibilant "shushes" to softer, quieters valleys to make the entire symphony one of great agitation. Anyone who thinks of the Franck symphony as representative of the kindly old composer himself would have to revise his estimate if he were to take yesterday's performance as the standard.

The program had been very intelligently devised. The concert started with two examples of contemporary American composition: Samuel Barber's overture to "The School for Scandal" and Aaron Copland's "Quiet City." Barber's overture calls for a large orchestra. In the near-20 years of its existence it had grown to be accepted as an item in the standard repertory of many orchestras. It has color, impressive thematic material and animation. The orchestra drew forth lovely sounds for Munch in this piece and at the conclusion, the conductor beckoned searchingly for the composer to stand to acknowledge the applause, but Munch seemed to have been misinformed concerning his presence. Copland, however, was there and came forward to shake Munch's hand for the way he conducted the short mood picture "Quiet City." The soloists, Roger Voisin, trumpet, and Louis Speyer, English horn, acquitted themselves superbly. Such refined wind-instrument playing is rare indeed.

Schubert's fourth symphony was a refreshing running mate to the American pieces and the French symphony. Again, Munch's choice of tempo injected elan to the music and, in the case of the 19-year-old composer, is probably more defensible. In any case in the proper places it moved along at a speed to the utmost of the virtuoso Bostonians.

Saturday Night Concert

Saturday night's program had been an equally happy sequence. Weber's "Oberon" overture was predictable by the very first sounding of the French horn's solo. The immaculate and round purity of its tone set the pace for the performance of the whole orchestra. Munch tended to exaggerate the pause and intensify the speedier passages but it all made for drama and effectiveness.

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Mr. Munch has now run the full gamut of Tanglewood. Although he had completed two full years in Symphony Hall in Boston, he had not conducted here before this season. His three weeks with the smaller ensemble in the theatre-concert hall have now been complemented by the first of the three week ends scheduled for this series. The ovation granted him yeseterday afternoon could have left no doubt, if any still remained, concerning his acceptance. A faint smile showed through his usual dignified acknowledgements as the audience insisted on showing him their enthusiastic appreciation.

MUSIC

Boston Herald July 31

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Where the opera loses ground is in its recitatives; as soon as a character comes in to straighten out the plot or get characters on or off stage, the bones begin to stick through then you realize that Tchaikovsky, for all the exquisite moments he achieves, could not compose an opera all the way through, so to speak. The parts are often very great; the whole does not grow with steadily mounting intensity.

HANDSOMELY STAGED

Set in the post-Napoleonic period, the opera was handsomely staged and costumed here, and the performances were vocally and dramatic highly satisfying. David Lloyd, steadily increasing in stature, gave remarkable vocal and dramatic verity to the role of the suicidal Hermann.

Phyllis Curtin, who signs and acts with great distinction, was also outstanding. Eunice Alberts was splendidly sinister as the Queen, and James Pease, Rosalind Elias and Mac Morgan were, as always, very sound performers, and all in top voices.

The orchestra occasionally seemed a little thin, but on the whole it was highly rewarding representation. It will be repeated tonight and, it is to be hoped, given in Boston during the NEOT's regular season.

Al Fresco Symphony For Lenox

By JOAN DEAN
Detroit Times Fashion Editor

TANGLEWOOD, Lenox, Mass., July 17—Taking on a tan while listening to a live symphony concert is all the style, eastern version.

This tan goes to the toes, too. You peel off shoes and stockings, stretch out on a cool, green lawn and let the music wash over you.

Nothing formal this, but a formula as successful as you can get (Harvey Taylor, Detroit Times music critic, please note).

This is the way thousands of people enjoy Tanglewood, in the cool and beautiful Berkshires, the summer home of the Boston Symphony Orchestra.

Since blouses, and not Brahms, are really our business, we had better explain that an invitation to visit Tanglewood, extended to the nation's fashion editors—now well tangled in the snarl of styles being shown in New York—was accepted 100 per cent.

Fashions En-Route

A fashion show en route gave the trip a certain legal status. While riding through the mountains, we viewed a parade of fashions for the small girl designed by Varden Petite, smart, medium-priced coats and suits by Bellciano; casual hats by Merrimac, casual costumes by Nelly De Grab, shoes by Palter DeLiso, and fabrics by Skinner.

All of these fashions, top-notch in their own fields, deserve more mention than we are going to give them at the moment. Popular with Detroiters, these styles will come in for their share of attention when they arrive in Detroit shops, which will be soon.

Being completely enchanted with Tanglewood and the charm of New England, we are at this time going to tread on the toes of the travel and food editors and move right into their fields.

About the best way to relate the trip is to have you relive it with us.

Off to the Hills

Come aboard the New Haven Railroad editors' special and roll through the eastern countryside with us. Watch the flat green fields gradually rise into foothills and then mountains. Beautiful isn't it?

Now the train is stopping at Lenox and we board horse drawn carriages for the Red Lion Inn—built in 1740. they proudly boost. But Detroit was a thriving community at that time.

There is no doubting the charm of the Red Lion Inn, however, it is as authentic an early American place as you'll ever see.

But drop that suitcase and hurry to Eastover, a converted country estate high up in the mountains where we are going to have dinner.

And what a dinner: New England in all its phases, a table filled with lobsters, baked beans and brown bread, clam chowder (made with milk, of course) and corn beef and cabbage, plus roast beef, ham, potato salad, lobster Newburg, brown Betty — oh, calories, count yourself out.

Students Gather

Now another fashion show, this time on the terrace, and then back to the Red Lion Inn for the night. And tomorrow the Boston Symphony at Tanglewood.

In this musical paradise, spread out over acres and acres of woods so thick they actually tangle, is where the "Stradivarius of orchestras"—the Boston Symphony—summes.

Here, too, come music students from all over the world, from Egypt, from Asia, and from Detroit and Michigan. We note a number: Nancy Jean Allen of Suffield Drive, Birmingham; William C. Dominik of Steel avenue, Lansing; Raymond E. Gilbert of Ewald Circle, Detroit; Kurt W. Saffir of Ilene, Detroit; and Robert L. Rue of Manistique avenue.

Detroiters on Hand

Seymour Lipkin, Detroit's musical celebrity is a member of the faculty here, too—but hush, the bell for the concert is sounding and 4,000 people pour through the gates to find any place they can.

They sit on the lawns, some in the shade with pillows under their heads, others in the sun. Some are old, some are young, all are dressed casually, even carelessly, but all are music lovers.

Some bring their lunches and munch quietly while the Boston Symphony's music flows between the hills which form a natural amphitheater.

As the concert ends, the audience quietly picks itself up from beneath the trees, some to return to one thing and some to another, and the fashion press of the nation switches from Haydn to shop interest.

Second Section Eagle

MINIATURE MUNCH: Little Tom Smith of 22 Crosby Place drag music from his four-piece orchestra, all representatives of Commo ond honors in originality, was appropriately named Little Tanglewood. most unusual costume.

[229]

Will Ploufle
Charles Munch,
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EAGLE - July 30

Tanglewood Announces Plans For Benefit Program Aug. 10

Berstein To Play Solo in Gershwin's 'Rhapsody in Blue' With BSO— Mrs. Roosevelt To Speak Before Concert

TANGLEWOOD — Mrs. Eleanor Roosevelt will share the spotlight with Charles Munch and Leonard Bernstein at the Tanglewood on Parade program here Aug. 10 for the benefit of the Berkshire Music Center. It will be Mrs. Roosevelt's second visit to the Festival this year.

Mr. Munch and Mr. Bernstein will conduct the Boston Symphony Orchestra during the evening and Mr. Bernstein will play the piano solo in Gershwin's "Rhapsody in Blue."

As in previous years, the students in the school will assemble on the "campus" and at a trumpet call will disperse to give performances of chamber music, opera, choral singing and symphonic. After an hour's interval for picnicking on the lawn or a snack at the cafeteria, Mrs. Roosevelt will speak for 10 minutes before the Boston Symphony Orchestra plays at 8.15.

As a bonus, holders of reserved and box seat tickets will be invited to a performance at 4.30 PM of Menotti's "Amelia Goes to the Ball." The evening will conclude with dancing on the lawn.

25,400 Over Week End

Large audiences continued to pour into Tanglewood over the week end, making the total attendance for the first series of the three week-end concerts 25,400. There were 8800 at the concert Saturday night despite the rain and 9500 yesterday afternoon when rain threatened before concert time.

Big crowds also turned out aSturday afternoon for the recital by E. Power Biggs, organist of the Boston Symphony Orchestra and yesterday morning for the chamber music concert. There will be similar performances at the same hours next week end, open to Friends of the Berkshire Music Center, whose contributions support the school.

In the week end audiences were Carlo Menotti, composer of "The Melium," "The Telephone," "The Consul," and "Amelia Goes to the Ball"; Mr. and Mrs. Pierre Luboshutz (Nemenoff and Luboshutz), duo-pianists; Mrs. Lea Luboshuiz, violinist at Curtis Institute, Philadelphia, mother of Boris Goldovsky, director of the Tanglewood opera department; Samued Barber, composer whose Overture, "The School for Scandal" was played at yesterday's Festival concert; Judge Raymond S. Wilkins, trustee of the Boston Symphony Orchestra and Mr. and Mrs. Fritz Kreisler.

Also in the audience yesterday was Frieda Hempel, German soprano, who made her Metropolitan Opera debut in New York in 1912. An opera star and concert singer for many years, Miss Hempel also studied piano at the Leipzig Conservatory before becoming a vocal artist as a pupil in Berlin of Mme. Nicklas-Kempner.

Chamber Orchestra Concert

Tomorrow afternoon at 4.30 the chamber orchestra of the opera department will play in the Music Shed, led by Eleazar de Carvalho and Howard Shanet, of the conducting faculty.

Two movements from Ernst Krenek's "Kleine Blasmusik" will be given their first American performance. The program in addition will be:

Canzon Septini Toni No. 2 from Sacrae Symphoniae ..... Giovanni Gabrieli
Toccata from Il Primo Libro de Ricercari et Canzoni ..... Aurelio Bonelli
Overture from Music for the Royal Fireworks ..... Handel
Howard Shanet, conductor
Trumpet Voluntary ..... Henry Purcell
Symphonies pour instruments a vent ..... Igor Stravinsky
Apotheosis for chorus and band ..... Hector Berlioz

EAGLE - July 30

Music

Ovations for Conductor Munch Show His Festival Popularity

By JAY C. ROSENFELD

Charles Munch's reading of the Cesar Franck symphony yesterday afternoon brought the first week end of concerts in the Music Shed at Tanglewood to a rousing close. He went to extremes of tempo and to wide contrasts of dynamics to excite the huge audience to a tremendously tumultuous ovation. He brought the Boston Symphony Orchestra to turbulent climaxes and then by sudden sibilant "shushes" to softer, quieters valleys to make the entire symphony one of great agitation. Anyone who thinks of the Franck symphony as representative of the kindly old composer himself would have to revise his estimate if he were to take yesterday's performance as the standard.

The program had been very intelligently devised. The concert started with two examples of contemporary American composition: Samuel Barber's overture to "The School for Scandal" and Aaron Copland's "Quiet City." Barber's overture calls for a large orchestra. In the near-20 years of its existence it had grown to be accepted as an item in the standard repertory of many orchestras. It has color, impressive thematic material and animation. The orchestra drew forth lovely sounds for Munch in this piece and at the conclusion, the conductor beckoned searchingly for the composer to stand to acknowledge the applause, but Munch seemed to have been misinformed concerning his presence. Copland, however, was there and came forward to shake Munch's hand for the way he conducted the short mood picture "Quiet City." The soloists, Roger Voisin, trumpet and Louis Speyer, English horn, acquitted themselves superbly. Such refined wind-instrument playing is rare indeed.

Schubert's fourth symphony was a refreshing running mate to the American pieces and the French symphony. Again, Munch's choice of tempo injected elan to the music and, in the case of the 19-year-old composer, is probably more defensible. In any case in the proper places it moved along at a speed to the utmost of the virtuoso Bostonians.

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DETROIT, MICH. TIMES

MOTOR SALES, INC.
Grosse Pointe Farms
MOTOR SALES COMPANY
Highland Park
MERCHANDISE, INC.
Wayne
for Proof
conomy!
registration figures.
You'll save money
's famous slimline
rock-bottom low.
Many high? Mercury's
you when you get
Drop in today.
old value? Mercury
3-WAY CHOICE!
the drive of your life!" Mercury now
ly makes available a triple choice in
missions. Merc-O-Matic Drive, the new
r, smoother, more efficient automatic
missions—or thrifty Teuch-O-Matic
drive are optional at extra cost. There's
silent-gear standard transmission.

Second Section Eagle [illegible] Pi

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[229]

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RIVERSIDE, CAL.
ENTERPRISE

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Berlin Festival Gets American Help

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Ber[illegible] once Dr. Koussevitzky [illegible]il and later his associate [illegible]e faculty of the Berkshire [illegible] Center, has returned from [illegible] to take over Dr. Koussevitzky [illegible]ork in the school. Aaron [illegible]land will join him at the [illegible].

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An ambitious season has been planned by the New Orleans Opera Association for next fall. It will open on Oct. 11 with "Traviata," featuring Della Rigal, Robert Merrill and Brian Sullivan.

Other performances will be: Oct. 25,26,27—"Fledermaus" — Regina Resnik, Lois Hunt, Brian Sullivan, Thomas Hayward, John Brownlee, Clifford Hasvourt. Nov. 29 and Dec. 1—"Tosca" — Dorothy Kirsten, David Poleri. March 20, 22 — "Mignon" — Blanche Thebom, Marilyn Cotlow, Leopold Simoneau. April 3, 5 — "Rigoletto" — Leonard Warren, Patrice Munsel, Eugene Conley. april 17, 19—"Manon" —Bidu Sayao, Anton Dermota, Martial Singher. May 1, 3—"Marriage of Figaro"—Frances Yeend, Adelaide Bishop, Frances Bible, James Pease, Walter Cassel.

America will contribute 500,000 marks to support the Festival of the Arts held in Berlin from July 6 to 30. It will include performances by the leading orchestras, opera and theatrical companies of Europe and is expected to be the chief musical event of the year.

SPRINGFIELD, MASS.
MORNING UNION
JUL 16 1951

FASHION EDITORS AT LENOX—Lenox entertained 100 fashion editors yesterday at the annual "dress week" this year at Eastover. This picture, taken at the Lenox station, shows Berkshire "Cowboys" from Eastover meeting a group of editors who were transported in the ancient tally-ho, one of a group of ancient vehicles at the popular resort.

Monitor

BOSTON, WEDNESDAY, AUGUST 1, 1951

...and' Claudette

Will Plouffe

Charles Munch, conducting the Boston Symphony Orchestra in the Shed at Tanglewood. He will conduct the concerts of the Berkshire Festival Thursday, Saturday, and Aug. 11 and 12.

FASHION EDITORS FIND BERKSHIRE SHOW ENJOYABLE

50 From All Parts of Nation See Models Parade at Lenox Resort

Lenox, July 15 — These Berkshire Hills were paid a whirlwind visit over the week end by 50 fashion editors. Boarding tally hos which are heavily laden with the romantic history of old society which once reigned supreme here, the editors were given a real country ride to Eastover.

Excellent Meal

The guests were treated to a sumptuous supper. Once settled down the fashion editors reclined in easy lawn chairs, doffed hats and shoes and watched the fashions as exhibited by New York models.

Practically every section of the country was represented by the fashion editors and one wondered if they did not leave the Eastover wonderland with more thoughts of the variety and quality of the meal laid before them than they did of the clothing that adorned the models.

One editor who has covered fashion shows in all the fashion centers o[illegible] Europe and the United States was heard to remark that "this is it." She never thought that she would be seated barefooted, wiggling her toes in the cool of the evening amidst flashing floodlights and a galaxy of colors topped by a brilliant moon that danced on the blue waters of Eastover's pool to cover a fashion show.

Visit Tanglewood

The group motored to Tanglewood where it joined the record throng to enjoy the Haydn program played by the Boston Symphony Orchestra.

During intermission the editors interviewed students from their particular sectors of the country who are enrolled in the Berkshire Music School.

It is unlikely that the visiting writers gleaned much from the fashion attire of the overflow crowd on the lawn unless they were looking strictly for informal wear.

Tribune Clipper

MUSIC

By VIRGIL THOMSON

THE QUEEN OF SPADES

TANGLEWOOD

Opera in three acts, music by Peter Ilyitch Tchaikovsky; Russian libretto by Modeste Tchaikovsky based on Pushkin's story, performed in new English translation by Boris Goldovsky Monday night in the Theater-Concert Hall at Tanglewood, Lenox, Mass. The cast:

Hermann	David Lloyd
Lisa	Phyllis Curtin
Countess	Eunice Alberts
Count Tomsky	James Pease
Prince Yeletsky	Mac Morgan
Pauline	Rosalind Elias
Tchekalinsky	Gene Cox
Sourin	Robert Mesrobian
Naroumov	Robert Rue
Tchaplitsky	Lawrence Avery
Governess	Patricia Poiyras
Mary	Martha Wilson
Majordomo	William Walker

In the interlude: Chloe, Christine Cardillo; Daphnis, Carolyn Cameron; Midas, Peter Trump.

Conductor and stage director, Boris Goldovsky; assistant director, Sarah Caldwell. Settings and lighting design, G. Philippe de Rosier. Costume design, Leo Van Witsen. Technical director, Robert Collington Ackart.. Lighting technician, Nathaniel C. Merrill. Musical assistants, Jan Meyerowitz, Paul Ulanowsky and Felix Wolfes.

In Spite of Inefficiencies

TCHAIKOVSKY'S "The Queen of Spades," this season's first offering of the opera department at the Berkshire Music Center, was given on Monday evening before a full house in the theater-concert hall of Tanglewood. Based on Pushkin's famous story of love and gambling and perfidy and the supernatural, and set to passionate and insistent music by Russia's most celebrated composer, this score is one of the finest blueprints in the repertory for producing in the musical theater an abundance of atmosphere and excitement.

* * *

Nevertheless, atmosphere, excitement, all the dramatic intensities that seem to inhere in it, are seldom present in its performance. I do not know why this work so seldom makes its effect. Neither can I quite explain how so much of that effect came to life on Monday evening, far more, indeed, than this reviewer has ever formerly experienced. The performance was far from first-class by professional standards. There were musical and dramatic faults without number. And yet the piece made its impression, carried its message to a grateful audience.

* * *

The production's first virtue was an English translation that told the story plainly and violated nothing in the vocal line. Its second was the clear enunciation of that text by the singing actors. Its third was sound vocalism on the part of these same actors, particularly those who sang the leading roles—Phyllis Curtin, Eunice Alberts, David Lloyd, Mac Morgan and James Pease. Secondary advantages appeared in the scenery and costume design, which were ambitious and generally successful, if not in any notable way distinguished.

* * *

The weakest element of the production was, surprisingly, its musical direction. Boris Goldovsky, who conducted, is an opera leader of considerable experience. And yet his orchestra (students, I admit, but not incompetents, by any means) lacked balance, blending and correctness of pitch. Its tempos lacked vigor, his accompaniments, in many cases, discretion. There must have been more virtue in his work than this reviewer observed, for the performance did have some dramatic power. Its lack of grace on the stage, save in the principle parts (for American vocal students are notoriously sloppy of stance and movement), was neither surprising nor gravely harmful. But nonobservance of the orchestral amenities and general lack of both delicacy and drive in the musical direction might well have failed altogether to animate so complex a score and spectacle.

* * *

That no such failure took place must be credited to Mr. Goldovsky, in spite of his orchestral ineptitudes and unsubtle pacing. For the show was his. He had translated it, coached it and staged it in rehearsal, as he conducted it in performance. It did not sound well, except for some of the singing; but it looked well and came over clearly both as music and as drama. This last feat, a difficult one and rarely achieved with "The Queen of Spades," merits note and gratitude. For the opera has dramatic power in it and untold musical wealth. Any one, I should think, would have been glad to make, as this reviewer did on Monday after many years, its real acquaintance.

Boris Goldovsky

Opera conductor at Tanglewood

[230]

RIVERSIDE, CAL.
ENTERPRISE
1951

In the World of Music

Berlin Festival Gets American Help

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Charles Munch, who succeeded Dr. Koussevitzky when the latter retired as music director of the Boston Symphony, has cut short his European engagements and is returning the first week in July to open the festival on July 7.

Eleazar de Carvalho will lead the concert on Aug. 5 as planned and Munch has invited Leonard Bernstein to conduct Beethoven's Missa Solemnis on Aug. 9 in memory of Dr. Koussevitzky.

Bernstein, once Dr. Koussevitzky's pupil and later his associate on the faculty of the Berkshire Music Center, has returned from Mexico to take over Dr. Koussevitzky's work in the school. Aaron Copland will join him at the school.

The Philadelphia Orchestra is being urged to visit Europe this summer for concerts to be conducted by Eugene Ormandy, its leader. Bordeaux, Paris and Helsinki are mentioned for appearances if the tour materializes Harl McDonald, manager of the orchestra, has pointed out, however, that a European tour can be undertaken only if the entire costs are guaranteed by booking agents abroad.

An ambitious season has been planned by the New Orleans Opera Association for next fall. It will open on Oct. 11 with "Traviata," featuring Della Rigal, Robert Merrill and Brian Sullivan.

Other performances will be: Oct. 25,26,27—"Fledermaus" — Regina Resnik, Lois Hunt, Brian Sullivan, Thomas Hayward, John Brownlee, Clifford Hasvourt. Nov. 29 and Dec. 1—"Tosca" — Dorothy Kirsten, David Poleri. March 20, 22 — "Mignon" — Blanche Thebom, Marilyn Cotlow, Leopold Simoneau. April 3, 5 — "Rigoletto" — Leonard Warren, Patrice Munsel, Eugene Conley. april 17, 19—"Manon" —Bidu Sayao, Anton Dermota, Martial Singher. May 1, 3—"Marriage of Figaro"—Frances Yeend, Adelaide Bishop, Frances Bible, James Pease, Walter Cassel.

America will contribute 500,000 marks to support the Festival of the Arts held in Berlin from July 6 to 30. It will include performances by the leading orchestras, opera and theatrical companies of Europe and is expected to be the chief musical event of the year.

Monitor

BOSTON, WEDNESDAY, AUGUST 1, 1951

and' Claudette

Will Pfeiffe

Charles Munch, conducting the Boston Symphony Orchestra in the Shed at Tanglewood. He will conduct the concerts of the Berkshire Festival Thursday, Saturday, and Aug. 11 and 12.

SPRINGFIELD, MASS.
MORNING UNION
JUL 16 1951

FASHION EDITORS AT LENOX—Lenox entertained 100 fashion editors yesterday at the annual "dress week" this year at Eastover. This picture, taken at the Lenox station, shows Berkshire "Cowboys" from Eastover meeting a group of editors who were transported in the ancient tally-ho, one of a group of ancient vehicles at the popular resort.

FASHION EDITORS FIND BERKSHIRE SHOW ENJOYABLE

50 From All Parts of Nation See Models Parade at Lenox Resort

Lenox, July 15 — These Berkshire Hills were paid a whirlwind visit over the week end by 50 fashion editors. Boarding tally hos which are heavily laden with the romantic history of old society which once reigned supreme here, the editors were given a real country ride to Eastover.

Excellent Meal

The guests were treated to a sumptuous supper. Once settled down the fashion editors reclined in easy lawn chairs, doffed hats and shoes and watched the fashions as exhibited by New York models.

Practically every section of the country was represented by the fashion editors and one wondered if they did not leave the Eastover wonderland with more thoughts of the variety and quality of the meal laid before them than they did of the clothing that adorned the models.

One editor who has covered fashion shows in all the fashion centers of Europe and the United States was heard to remark that "this is it." She never thought that she would be seated barefooted, wiggling her toes in the cool of the evening amidst flashing floodlights and a galaxy of colors topped by a brilliant moon that danced on the blue waters of Eastover's pool to cover a fashion show.

Visit Tanglewood

The group motored to Tanglewood where it joined the record throng to enjoy the Haydn program played by the Boston Symphony Orchestra.

During intermission the editors interviewed students from their particular sectors of the country who are enrolled in the Berkshire Music School.

It is unlikely that the visiting writers gleaned much from the fashion attire of the overflow crowd on the lawn unless they were looking strictly for informal wear.

Tribune August 1

MUSIC

By VIRGIL THOMSON

THE QUEEN OF SPADES

TANGLEWOOD

Opera in three acts, music by Peter Ilyitch Tchaikovsky; Russian libretto by Modeste Tchaikovsky based on Pushkin's story, performed in new English translation by Boris Goldovsky Monday night in the Theater-Concert Hall at Tanglewood, Lenox, Mass. The cast:

Hermann	David Lloyd
Lida	Phyllis Curtin
Countess	Eunice Alberts
Count Tomsky	James Pease
Prince Yeletsky	Mac Morgan
Pauline	Rosalind Elias
Tchekalinsky	Gene Cox
Sourin	Robert Mesrobian
Naroumov	Robert Rue
Tchaplitsky	Lawrence Avery
Governess	Patricia Polyras
Mary	Martha Wilson
Majordomo	William Walker

In the interlude: Chloe, Christine Cardillo; Daphnis, Carolyn Cameron; Midas, Peter Trump.

Conductor and stage director, Boris Goldovsky; assistant director, Sarah Caldwell. Settings and lighting design, G. Philippe de Rosier. Costume design, Leo Van Witsen. Technical director, Robert Collington Ackart. Lighting technician, Nathaniel C. Merrill. Musical assistants, Jan Meyerowitz, Paul Ulanowsky and Felix Wolfes.

In Spite of Inefficiencies

TCHAIKOVSKY'S "The Queen of Spades," this season's first offering of the opera department at the Berkshire Music Center, was given on Monday evening before a full house in the theater-concert hall of Tanglewood. Based on Pushkin's famous story of love and gambling and perfidy and the supernatural, and set to passionate and insistent music by Russia's most celebrated composer, this score is one of the finest blueprints in the repertory for producing in the musical theater an abundance of atmosphere and excitement.

* * *

Nevertheless, atmosphere, excitement, all the dramatic intensities that seem to inhere in it, are seldom present in its performance. I do not know why this work so seldom makes its effect. Neither can I quite explain how so much of that effect came to life on Monday evening, far more, indeed, than this reviewer has ever formerly experienced. The performance was far from first-class by professional standards. There were musical and dramatic faults without number. And yet the piece made its impression, carried its message to a grateful audience.

* * *

The production's first virtue was an English translation that told the story plainly and violated nothing in the vocal line. Its second was the clear enunciation of that text by the singing actors. Its third was sound vocalism on the part of these same actors, particularly those who sang the leading roles—Phyllis Curtin, Eunice Alberts, David Lloyd, Mac Morgan and James Pease. Secondary advantages appeared in the scenery and costume design, which were ambitious and generally successful, if not in any notable way distinguished.

* * *

The weakest element of the production was, surprisingly, its musical direction. Boris Goldovsky, who conducted, is an opera leader of considerable experience. And yet his orchestra (students, I admit, but not incompetents, by any means) lacked balance, blending and correctness of pitch. Its tempos lacked vigor, his accompaniments, in many cases, discretion. There must have been more virtue in his work than this reviewer observed, for the performance did have some dramatic power. Its lack of grace on the stage, save in the principle parts (for American vocal students are notoriously sloppy of stance and movement), was neither surprising nor gravely harmful. But nonobservance of the orchestral amenities and general lack of both delicacy and drive in the musical direction might well have failed altogether to animate so complex a scene and spectacle.

* * *

That no such failure took place must be credited to Mr. Goldovsky, in spite of his orchestral ineptitudes and unsubtle pacing. For the show was his. He had translated it, coached it and staged it in rehearsal, as he conducted it in performance. It did not sound well, except for some of the singing; but it looked well and came over clearly both as music and as drama. This last feat, a difficult one and rarely achieved with "The Queen of Spades," merits note and gratitude. For the opera has dramatic power in it and untold musical wealth. Any one, I should think, would have been glad to make, as this reviewer did on Monday after many years, its real acquaintance

Boris Goldovsky

Opera conductor at Tanglewood

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N.Y. - Staats-Zeitung und Herold

July 30

July 29

AUS DER MUSIKWELT

Von FRED LOW

Erstes Konzert der Berkshire Festspiele

(Sonderbericht für die "New Yorker Staats-Zeitung und Herold")

LENOX, 28. Juli. — Charles Munch dirigierte das erste Konzert des Bostoner Symphonieorchesters in Tanglewood Donnerstag abend. Er eröffnete das Programm mit der "Maurerischen Trauermusik" Mozarts zum Gedenken an den kürzlich verstorbenen Direktor der Berkshire Festspiele, Serge Koussevitzky. Zu Beginn richtete Munch eine kurze Ansprache an das Publikum und ersuchte, von Beifallskundgebungen nach dem Mozart-Werk im Hinblick auf den feierlichen Charakter abzusehen und sich zu einer Trauerminute von den Sitzen zu erheben.

Die "Maurerische Trauermusik" wurde von Mozart im Juli 1785 zum Gedenken an zwei Freimaurer, Herzog Georg August von Mecklenburg-Strelitz und Franz Graf Eszterhazy von Galantha geschrieben; die Komposition ist ein einfaches Werk mit klingenden Streicherchören und getragenen Melodien. —

Munch erreichte mit der Wiedergabe der Symphonie Nr. 4 D-Moll von Robert Schumann den Höhepunkt des Abends, die Interpretation brachte den romantischen Charakter des Werkes zu allerschönster Geltung, der Streicherklang war bezaubernd und selbst in den zartesten Nuancen bis in den entferntesten Platz der großen Halle und des Rasengeländes hörbar. Der Dirigent zeigte in der Ausarbeitung der Themen, in der Durchführung und im Aufbau der Steigerung des ersten Satzes die sorgfältige Probenarbeit. Die Einheitlichkeit des Spiels der Geigen in den Sechzehntelpassagen, die Cellokantilene in der Romanze von der Oboe sekundiert, die delikate Pizzicatobegleitung der Melodie, die Stelle der Sologeige die zum ersten Thema zurückführt, werden in der Wiedergabe des hervorragenden Orchesters zu einem großen Genuß für den Hörer. Im Scherzo kommt der straffe Rhythmus zum Vorschein und im Finale, das vom Trio des vorhergehenden Satzes eingeleitet wird, kommen nochmals die unübertrefflichen Geiger zu bester Wirkung.

Der Abend wurde mit einer Aufführung der Symphonie Fantastique von Berlioz abgeschlossen; man kennt die Interpretation des französischen Dirigenten aus früheren Konzerten der Bostoner. Charles Munch gibt dem Werk eine Spannung, die im ersten Satz, im "Marches des supplices" und im Hexensabbath zu großartigen Steigerungen führt. Im Schlußsatz verwendet er volltönende Glocken im Gegensatz zu den sonst gespielten Instrumenten, der Kontrast des Klanges zu dem der Streicher ist unvergleichlich. Der Walzer und der Pastoralsatz sind prachtvoll abgestuft, die Tempi werden vom Dirigenten manchmal rascher als sonst genommen, die Wirkung auf den Hörer ist dadurch noch gesteigert.

Es war eine Meisterleistung Munchs, die er allerdings nur mit einem solchen Ensemble vollbringen konnte. Jede Regung, jede Geste des Dirigenten wird genauestens befolgt; wir hatten Gelegenheit, Proben beizuwohnen und zu konstatieren, daß trotz Beibehaltung der großen Linie die einzelnen Nuancen doch immer wieder geändert sind, ein Zeichen der niemals vollkommen gleichbleibenden Stimmung des Dirigenten.

Das Konzert am Donnerstag war ein vielversprechender Auftakt zu den Festwochen in Tanglewood, die in bezug auf Qualität des Orchesters und seines Dirigenten kaum eine Konkurrenz zu befürchten haben. Über die Programmwahl im allgemeinen und die Durchführung der Feste in Tanglewood wird allerdings nach manches zu sagen sein.

Freitag abend fand in der großen Halle ein Gedenkkonzert für Serge Koussevitzky statt, es war eine ausgezeichnete Idee, die Ausführung den Studierenden zu übertragen und dadurch die Bedeutung des ehemaligen Leiters des Berkshire Music Center durch seine Studenten würdigen zu lassen. Alle Klassen des Berkshire Music Center beteiligten sich an dem Konzert, das eine Übersicht über die Tätigkeit der einzelnen Abteilungen ermöglichte. Ursprünglich war ein Konzert des Studentenorchesters, das allwöchentlich in der großen Halle für die "Freunde des Music Centers" spielt, geplant. Die Chorklassen unter Leitung von Hugh Ross brachten eine Aufführung der Bach Kantata Nr. 116, Dirigent John Krueger, Knoxville, Tenn.

Jeanne Sandbank (Geige) von Boston, Anne Denton (Viola), Binghampton, N. Y., Moshe Amitay (Cello) Israel, David Moore (Kontrabaß), Chicago, und Audun Ravnan (Klavier), Granville, Ohio vereinigten sich zum Quintett in 2 Sätzen aus Schuberts Forellenquintett. In der Kompositionsklasse hörte man Psalm III, Motette für Frauenchor und vier Posaunen von Raymond Wilding-White (Dirigent: der Komponist) und Boris Goldovsky leitete die Konzertaufführung einer Szene aus Tschaikowskys Oper "Pique Dame". Das Werk wird Montag und Dienstag im Theatre-Saal zur szenischen Aufführung gelangen. Schließlich wurde Strawinskys "Psalmensymphonie" vom Studentenorchester unter Leitung Iorin Maazels, Pittsburgh aufgeführt, der mitwirkende Chor wurde in den Proben von Alfred Nash Patterson dirigiert. Zum Abschluß der Veranstaltung leitete Leonard Bernstein den Trauermarsch aus der "Eroica" Beethovens.

Die Leistungen der Studenten erreichten in allen Vorträgen ein anerkanntes Niveau, ein Zeichen für die Arbeit, die in den einzelnen Klassen geleistet wird. Die Gedanken der Mitwirkenden und der Hörer waren auf den Gründer des Berkshire Music Center gerichtet; Serge Koussevitzky hat sich mit der tatkräftigen Hilfe, die er begabten Musikern und insbesonders jungen Komponisten gewährt hatte, große Verdienste erworben. Er hat vielen bisher unbekannten Talenten erst die Durchführung ihrer Pläne, die Verfolgung ihrer künstlerischen Laufbahn ermöglicht. Die Musikwelt hat mit dem Tode des Dirigenten einen großen Verlust erlitten, die jungen Studenten haben in ihm noch weit mehr verloren.

Die Festwochen in Tanglewood bringen diese Woche die Erstaufführungen der Oper "Pique Dame" von Tschaikowsky, Boris Goldowsky ist für die musikalische und szenerische Leitung verantwortlich, Kammermusikkonzerte, eine Veranstaltung des "Composer Forum" sowie Konzerte des Boston Symphonie Orchesters Donnerstag und Samstag unter Leitung Charles Munchs, und Sonntag nachmittags, Dirigent Eleazar de Carvalho, ergänzen das Programm der Veranstaltungen. Ferner sind Konzerte eines Kammerchors Freitag, 3. August, nachmittags, des Studentenorchesters, Freitag abend vorgesehen, für die "Freunde des Berkshire Music Center" ist der Besuch der Orchesterproben unter Munch und Carvalho ermöglicht. Die Festwochen in Tanglewood werden bis 12. August fortgesetzt.

"Pique Dame" und "Ariadne auf Naxos" bei den Festspielen in Tanglewood

Von FRED LOW

Serge Koussevitzky beabsichtigte Tschaikowskys Oper "Pique Dame" im Rahmen der Berkshire Festspiele aufzuführen, er wollte das Werk dirigieren und Boris Goldovsky war für die Leitung der Szene bestimmt. Nach dem Ableben Koussevitzkys wurde Goldovsky zum verantwortlichen Leiter der Opernklassen ernannt und als zweites Werk der Saison Richard Strauß "Ariadne auf Naxos" zur Wiedergabe gewählt.

Zehn Opern sind im Verzeichnis der Kompositionen des russischen Meisters enthalten, doch nur zwei Werke "Pique Dame" und "Eugene Onegin" kommen heute noch, wenn auch sehr selten, zur Aufführung. "Pique Dame" ist 1890 geschrieben worden, das Libretto wurde von Modest Tschaikowsky, dem Bruder des Komponisten verfaßt, es war ursprünglich für N. S. Klenovsky bestimmt, der sich aber nach langem Zögern entschloß das Buch abzulehnen. Tschaikowsky wollte vorerst ein Libretto, das von einem Andern als nicht gut genug bezeichnet wurde, ebenfalls ablehnen, er schreibt in einem Brief: ein Buch wie "Pique Dame" inspiriert mich nicht im mindesten und ich könnte niemals etwas wertvolles daraus machen." Zwei Jahre später änderte er allerdings seine Meinung, als der Direktor des Kaiserlichen Theaters zu ihm kam und die Komposition einer Oper anregte, die er in der Saison 1890 aufführen wollte. Tschaikiwsky entschloß sich nach Florenz abzureisen, "dem einzigen ruhigen und friedvollen Platz in der Welt" wie er in einem Brief an einen seiner Freunde schreibt. Er vollendete das Werk im Juni 1890, war aber von der konzentrierten Arbeit so erschöpft, daß er die Niederschrift oft unterbrechen mußte. Heimweh nach Rußland zeigt sich auch in seinen Briefen aus dieser Zeit: "Die Arbeit ging sogleich gut vonstatten, aber in meinen Mußestunden litt ich so sehr unter dem Heimweh, daß ich weinte wie ein Kind und oft alles im Stich lassen und nach Hause reisen wollte." In diesem Brief, der an den Großfürsten Konstantin gerichtet war, liest man auch von einer "Zerrüttung der Nerven, die fast zu einer Krankheit ausartete", von "Widerwillen gegen Florenz" und von "der Freude an der bevorstehenden Heimkehr." Tschaikowsky meint, daß es sehr leicht möglich sei, daß "Pique Dame" eine herzlich schlechte Oper ist, die er nach einem Jahr hassen wird aber "für jetzt scheint mir, daß dies mein bestes Werk ist und daß ich in der Art eine Tat vollbracht habe." Das Libretto ist nach einer Dichtung Puschkins geschrieben, bei aller Unwirksamkeit des Inhalts ist der Text doch geschickt verfaßt; es ist ein wahrer Schauerroman in dessen Mittelpunkt die Figur eines Offiziers steht, der vom Kartenspiel unwiderstehlich angezogen, niemals über die nötigen Mittel zum Spiel verfügt, eine Liebesgeschichte ist in die Handlung verwoben. Die gespenstische alte Gräfin, die Hüterin des Geheimnisses der "drei gewinnenden Karten" wird ermordet und die Oper endet mit dem Tod des Offiziers und seiner Braut. Obgleich Modest Tschaikowsky für das Libretto verantwortlich war, hatte der Komponist seinen großen Anteil an dem Buch. Im Originalmanuskript sieht man die Wörte des Textes auf der rechten Seite geschrieben, die Anmerkungen des Komponisten und die Verbesserungen sind auf der linken Seite zu lesen. Tschaikowsky, der immer der Verwendung von Motiven abgeneigt war und sich oft gegen Richard Wagner aus diesem Grunde ausgesprochen hatte, macht in "Pique Dame" von einem Hauptmotiv Gebrauch, das durch die ganze Oper zu hören ist. Es ist das Motiv der "drei Karten: Drei, Sieben und As." Die Szene im Schlafraum der alten Komtesse ist voll Spannung in der Musik, die Instrumentierung zeigt den hervorragenden Meister des Orchesters. Einfache Lieder, ein wirkungsvolles Duett (Lisa und Polina) und die Arie Tomskys sind Höhepunkte der Oper, auch die Romanze, eine reizvolle Melodie im zweiten Akt und die berühmte Arie Hermanns im Finale sowie die große Szene Lisas waren für den großen Erfolg des Werkes bestimmend. Die Premiere fand am 19. Dezember 1890 in St. Petersburg statt, Aufführungen in Wien 1902), in Rom (1906), in Berlin (1907) und in New York (1908) bestätigten den Erfolg. Es war schon seit langem die Lieblingsidee Serge Koussevitzkys gewesen die Schönheiten der Oper Tschaikowsky dem Publikum der Berkshire-Festspiele zugänglich zu machen, er hatte alle Einzelheiten der Besetzung und Aufführung mit Boris Goldovsky festgelegt und die Leiter des Berkshire "Music Center" haben es daher als eine pietätvolle Pflicht angesehen den Willen Koussevitzkys unverändert durchzuführen.

Boris Goldovsky hat als zweites Werk die Oper Richard Strauß' "Ariadne auf Naxos" zur Aufführung vorbereitet. Für die "Ariadne" sind nur 36 Musiker erforderlich, ein Kammerorchester, in dem jeder solistisch tätig und das Klavier hervorragend beschäftigt ist. Das Werk wurde vor zwei Jahren im City Center aufgeführt, es gehört zweifellos zu den hervorragendsten Schaffungen des deutschen Meisterkomponisten und wird unbegreiflicherweise in Amerika nur selten gegeben. Über die Entstehung der Oper erfährt man aus dem Briefwechsel Strauß - Hofmannsthal interessante Einzelheiten, die für die Bühnenaufführung wesentliche Hinweise geben. Hofmannsthal schreibt: "Es handelt sich um ein simples und ungeheures Lebensproblem: Das der Treue. An dem Verlorenen festhalten, ewig beharren bis an den Tod — oder leben, weiterleben, hinwegkommen, sich verwandeln, die Einheit der Seele preisgeben und dennoch in der Verwandlung sich bewahren, ein Mensch bleiben, nicht zum gedächtnislosen Tier herabsinken —." Das Gegenüberstellen der Figur der Ariadne zu der Tänzerin und Komödiantin Zerbinetta kommt in der Musik zu hervorragender Charakteristik. — Die Gestalten der Commedia dell'arte Harlekin und Scaramuccio, das Spiel im Spiel, die heroisch-mythologischen Figuren im Kostüm des 18. Jahrhunderts geben eine Mischung, die Richard Strauß zu seiner Komposition inspirierte und in der er im intimen Rahmen etwas Einmaliges geschaffen hat. Die erste Fassung der Oper 1912 in Stuttgart brachte dem Dichter und dem Komponisten einen außerordentlichen Erfolg, Max Reinhardt war für die Szene verantwortlich. 1916 entschlossen sich Strauß und Hofmannsthal eine Umänderung vorzunehmen, die Molieresche Komödie wurde von der Oper separiert und die neue Fassung,

WATERBURY, CONN.
REPUBLICAN
JUL 28 1951

Stirring Program At Tanglewood

(Special to The Republican)

Lenox, Mass., July 27—Diplomatic and musical notables attracted almost as much attention as did the Boston Symphony Orchestra Thursday [illegible] the Berkshire Music Festival's major summer concerts in the vast Tanglewood Shed.

It was more than merely a celebrity-studded opening night, however, for an audience of more than 7,000 heard a stirring performance of the imaginative "Fantastic Symphony" by Berlioz, long to be remembered by admirers of Charles Munch, new conductor of the orchestra. The violent contrasts in the Berlios music were heightened by Mr. Munch's orchestration, which brought out all the color, fire and grisly humor of this symphony.

The program, first in a series of nine Festival concerts for the full Boston Symphony Orchestra, opened with the resonant Masonic Funeral Music by Mozart. Dedicating this to the late Dr. Serge Koussevitsky, founder of [illegible] director and conductor [illegible] orchestra for a quarter-century, Mr. Munch asked the listeners not to applaud, but to stand in tribute at the finish of the number. Thursday would have been Dr. Koussevitsky's 77th birthday.

Also played was Schuman's Symphony No. 4 in D minor, a vigorous, melodic composition which then took the orchestra in swift transition from sensitive airs for strings to the brassy insistance of a triumphant finale.

Thursday night's audience included Mrs. Franklin D. Roosevelt; the French ambassador, Henri Bonnet, and his stately wife; Mme. Koussevitsky, dramatically clad in a long black cape; and the young composer-conductor, Leonard Bernstein, long a protege of Koussevitsky, who now directs the Music Center School.

F. S.

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MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

Even in Europe the late Serge Koussevitzky was not much given to operatic conducting and this country never heard him in that capacity. His long [illegible] was to have been broken [illegible] summer in a pair of performances at Tanglewood of Tchaikovsky's "Pique Dame." Last fall he [illegible] Boris Goldovsky discussed the [illegible] ject at length, deciding on [illegible] matters as cuts, which were to be negligible, and the period of the opera, which was to be moved from the [illegible] of Catherine the Great down to 1820, at about which time Pushkin wrote the Hoffmannesque short story on which the opera is based.

* * *

But we all know what happens to the best laid plans. Koussevitzky's failing health caused a temporary postponement of the projected performances until 1952, but when death overtook him in early June it was decided to mount the opera as a memorial to him. "Pique Dame," which Tanglewood heard and Boston will hear next winter as "The Queen of Spades," was apparently dear to Koussevitzky. He had planned a concert performance of it at Symphony Hall but the war made impossible the visits of the Russian singers upon whom he had counted.

* * *

Like the New England Opera Theatre's performance of "Eugene Onegin" last season, the Tanglewood showings of "The Queen of Spades," which took place on Monday and Tuesday of last week, raised the issue of the operatic Tchaikovsky and the disparity that exists between the enormous popularity of his orchestral works and the scanty American hearings of his pieces for the stage, of which there are 10 in all. "Pique Dame," to give it the title by which it is commonly known, has always enjoyed enormous vogue in Russia and apparently most Russians regard it as Tchaikovsky's operatic masterpiece, while in other parts of the world that position is generally accorded "Onegin."

* * *

Having now heard both works in the course of half a year, I am prepared to say that "Onegin" is the finer of the two; that it is better integrated; that there is a closer relation between the music and the story; that it is of finer grain and stylistically more unified. "Pique Dame," on the other hand, is richer in the sort of thing that appeals to the ordinary opera-goer. In fact, it would seem to be the one of Tchaikovsky's operas that has the most in common with the operas of Western Europe. One of my New York colleagues suggested at the Monday evening premiere that with the inclusion of spoken dialogue it would make it a hit on Broadway.

* * *

In advance of Puccini, Tchaikovsky worked out a compromise between the vocal opera of the Italians and the symphonic one of Wagner. The orchestra has plenty to do in "Onegin" and even more in "Pique Dame," which came along a dozen years later, that is to say in 1890, three years before the composer's death. A bang-up orchestral performance would be something to hear, and perhaps Koussevitzky could have brought it to pass with the excellent student orchestra of the Berkshire Music Center. These youngsters did well for Mr. Goldovsky the other evening, giving you a very good idea of the potentialities of the score. That they had made their first acquaintance with their parts less than a week before, is proof of their ability, even if it does bespeak a certain crowding of the Tanglewood schedule.

* * *

As briefly stated here the other day, the Pushkin story, and the libretto by the composer's brother, Modest, which elaborates upon it and departs from it in certain respects, is concerned with a young officer, Hermann, who tries to wrest from an aged countess the secret of her infallible success at cards, and inadvertently scares her to death in the attempt. Later her ghost confides it to him, but when he is to play the ace, that fateful card inexplicably becomes the Queen of Spades. He loses all and stabs himself. There is a love affair between Hermann and Lisa, the countess' granddaughter, though when the latter finds that Hermann is more interested in money than in her, she drowns herself.

* * *

Up to the second scene of Act II, when Hermann secretes himself in the countess' bedroom, the music seems merely laid on to the story. In that scene, however, it immediately grips the hearer, and until the end that grip is seldom relaxed. The actual conclusion is nevertheless musically weak. The cheerful songs of the gambling officers seem out of key with the tragedy that had come before, and Tchaikovsky found no very convincing musical expression for Hermann's self destruction.

In the matter of settings and costumes this was the most elaborate production that Tanglewood has seen. As in all Goldovsky performances, the dramatic side was well taken care of, and for the most part the singing was of a high order as well. On Monday David Lloyd distinguished himself as Hermann; Phyllis Curtin made an appealing Lisa, even if she could not do fullest justice to the music; Eunice Alberts projected the aged countess admirably; and the fine baritone of James Pease was heard to excellent advantage in the music of Count Tomsky, a vocally rewarding role. It would be a pleasure to mention all 13 members of the cast, did space permit, and even that would not include Christina Cardillo, Carolyn Cameron and Peter Trump who participated in the classic Interlude, to music in the style of Mozart, that interrupts the ball scene at the beginning of the second act. That we are to have "Pique Dame" at the Opera House next season is good news indeed. By it our collective operatic experience will be enriched.

N.Y. - Staats-Zeitung und Herold
July 30

July 29

AUS DER MUSIKWELT

Von FRED LOW

Erstes Konzert der Berkshire Festspiele

(Sonderbericht für die "New Yorker Staats-Zeitung und Herold")

LENOX, 28. Juli. — Charles Munch dirigierte das erste Konzert des Bostoner Symphonieorchesters in Tanglewood Donnerstag abend. Er eröffnete das Programm mit der "Maurerischen Trauermusik" Mozarts zum Gedenken an den kürzlich verstorbenen Direktor der Berkshire Festspiele, Serge Koussevitzky. Zu Beginn richtete Munch eine kurze Ansprache an das Publikum und ersuchte, von Beifallskundgebungen nach dem Mozart-Werk im Hinblick auf den feierlichen Charakter abzusehen und sich zu einer Trauerminute von den Sitzen zu erheben.

Die "Maurerische Trauermusik" wurde von Mozart im Juli 1785 zum Gedenken an zwei Freimaurer, Herzog Georg August von Mecklenburg-Strelitz und Franz Graf Eszterhazy von Galantha geschrieben; die Komposition ist ein einfaches Werk mit klingenden Streicherchören und getragenen Melodien. —

Munch erreichte mit der Wiedergabe der Symphonie Nr. 4 D-Moll von Robert Schumann den Höhepunkt des Abends, die Interpretation brachte den romantischen Charakter des Werkes zu allerschönster Geltung, der Streicherklang war bezaubernd und selbst in den zartesten Nuancen bis in den entferntesten Platz der großen Halle und des Rasengeländes hörbar. Der Dirigent zeigte in der Ausarbeitung der Themen, in der Durchführung und im Aufbau der Steigerung des ersten Satzes die sorgfältige Probenarbeit. Die Einheitlichkeit des Spiels der Geigen in den Sechzehntelpassagen, die Cellokantilene in der Romanze von der Oboe sekundiert, die delikate Pizzicatobegleitung der Melodie, die Stelle der Sologeige die zum ersten Thema zurückführt, werden in der Wiedergabe des hervorragenden Orchesters zu einem großen Genuß für den Hörer. Im Scherzo kommt der straffe Rhythmus zum Vorschein und im Finale, das vom Trio des vorhergehenden Satzes eingeleitet wird, kommen nochmals die unübertrefflichen Geiger zu bester Wirkung.

Der Abend wurde mit einer Aufführung der Symphonie Fantastique von Berlioz abgeschlossen; man kennt die Interpretation des französischen Dirigenten aus früheren Konzerten der Bostoner. Charles Munch gibt dem Werk eine Spannung, die im ersten Satz, im "Marches des supplices" und im Hexensabbath zu großartigen Steigerungen führt. Im Schlußsatz verwendet er volltönende Glocken im Gegensatz zu den sonst gespielten Instrumenten, der Kontrast des Klanges zu dem der Streicher ist unvergleichlich. Der Walzer und der Pastoralsatz sind prachtvoll abgestuft, die Tempi werden vom Dirigenten manchmal rascher als sonst genommen, die Wirkung auf den Hörer ist dadurch noch gesteigert.

Es war eine Meisterleistung Munchs, die er allerdings nur mit einem solchen Ensemble vollbringen konnte. Jede Regung, jede Geste des Dirigenten wird genauestens befolgt; wir hatten Gelegenheit, Proben beizuwohnen und zu konstatieren, daß trotz Beibehaltung der großen Linie die einzelnen Nuancen doch immer wieder geändert sind, ein Zeichen der niemals vollkommen gleichbleibenden Stimmung des Dirigenten.

Das Konzert am Donnerstag war ein vielversprechender Auftakt zu den Festwochen in Tanglewood, die in bezug auf Qualität des Orchesters und seines Dirigenten kaum eine Konkurrenz zu befürchten haben. Über die Programmwahl im allgemeinen und die Durchführung der Feste in Tanglewood wird allerdings noch manches zu sagen sein.

Freitag abend fand in der großen Halle ein Gedenkkonzert für Serge Koussevitzky statt, es war eine ausgezeichnete Idee, die Ausführung den Studierenden zu übertragen und dadurch die Bedeutung des ehemaligen Leiters des Berkshire Music Center durch seine Studenten würdigen zu lassen. Alle Klassen des Berkshire Music Center beteiligten sich an dem Konzert, das eine Übersicht über die Tätigkeit der einzelnen Abteilungen ermöglichte. Ursprünglich war ein Konzert des Studentenorchesters, das allwöchentlich in der großen Halle für die "Freunde des Music Centers" spielt, geplant. Die Chorklassen unter Leitung von Hugh Ross brachten eine Aufführung der Bach Kantata Nr. 116, Dirigent John Krueger, Knoxville, Tenn.

Jeanne Sandbank (Geige) von Boston, Anne Denton (Viola), Binghampton, N. Y., Moshe Amitay (Cello) Israel, David Moore (Kontrabaß), Chicago, und Audun Ravnan (Klavier), Granville, Ohio vereinigten sich zum Quintett in 2 Sätzen aus Schuberts Forellenquintett. In der Kompositionsklasse hörte man Psalm III, Motette für Frauenchor und vier Posaunen von Raymond Wilding-White (Dirigent: der Komponist) und Boris Goldovsky leitete die Konzertaufführung einer Szene aus Tschaikowskys Oper "Pique Dame". Das Werk wird Montag und Dienstag im Theatersaal zur szenischen Aufführung gelangen. Schließlich wurde Strawinskys "Psalmensymphonie" vom Studentenorchester unter Leitung Iorin Maazels, Pittsburgh aufgeführt, der mitwirkende Chor wurde in den Proben von Alfred Nash Patterson dirigiert. Zum Abschluß der Veranstaltung leitete Leonard Bernstein den Trauermarsch aus der "Eroica" Beethovens.

Die Leistungen der Studenten erreichten in allen Vorträgen ein ansehnliches Niveau, ein Zeichen für die Arbeit, die in den einzelnen Klassen geleistet wird. Die Gedanken der Mitwirkenden und der Hörer waren auf den Gründer des Berkshire Music Center gerichtet; Serge Koussevitzky hat sich mit der tatkräftigen Hilfe, die er begabten Musikern und insbesonders jungen Komponisten gewährt hatte, große Verdienste erworben. Er hat vielen bisher unbekannten Talenten erst die Durchführung ihrer Pläne, die Verfolgung ihrer künstlerischen Laufbahn ermöglicht. Die Musikwelt hat mit dem Tode des Dirigenten einen großen Verlust erlitten, die jungen Studenten haben in ihm noch weit mehr verloren.

Die Festwochen in Tanglewood bringen diese Woche die Erstaufführungen der Oper "Pique Dame" von Tschaikowsky, Boris Goldowsky ist für die musikalische und szenerische Leitung verantwortlich, Kammermusikkonzerte, eine Veranstaltung des "Composer Forum" sowie Konzerte des Boston Symphonie Orchesters Donnerstag und Samstag unter Leitung Charles Munchs, und Sonntag nachmittags, Dirigent Eleazar de Carvalho, ergänzen das Programm der Veranstaltungen. Ferner sind Konzerte eines Kammerchors Freitag, 3. August, nachmittags, des Studentenorchesters, Freitag abend vorgesehen, für die "Freunde des Berkshire Music Center" ist der Besuch der Orchesterproben unter Munch und Carvalho ermöglicht. Die Festwochen in Tanglewood werden bis 12. August fortgesetzt.

"Pique Dame" und "Ariadne auf Naxos" bei den Festspielen in Tanglewood

Von FRED LOW

Serge Koussevitzky beabsichtigte Tschaikowskys Oper "Pique Dame" im Rahmen der Berkshire Festspiele aufzuführen, er wollte das Werk dirigieren und Boris Goldovsky war für die Leitung der Szene bestimmt. Nach dem Ableben Koussevitzkys wurde Goldovsky zum verantwortlichen Leiter der Opernklassen ernannt und als zweites Werk der Saison Richard Strauß "Ariadne auf Naxos" zur Wiedergabe gewählt.

Zehn Opern sind im Verzeichnis der Kompositionen des russischen Meisters enthalten, doch nur zwei Werke "Pique Dame" und "Eugene Onegin" kommen heute noch, wenn auch sehr selten, zur Aufführung. "Pique Dame" ist 1890 geschrieben worden, das Libretto wurde von Modest Tschaikowsky, dem Bruder des Komponisten verfaßt, es war ursprünglich für N. S. Klenovsky bestimmt, der sich aber nach langem Zögern entschloß das Buch abzulehnen. Tschaikowsky wollte vorerst ein Libretto, das von einem Andern als nicht gut genug bezeichnet wurde, ebenfalls ablehnen, er schreibt in einem Brief: ein Buch wie "Pique Dame" inspiriert mich nicht im mindesten und ich könnte niemals etwas wertvolles daraus machen." Zwei Jahre später änderte er allerdings seine Meinung, als der Direktor des Kaiserlichen Theaters zu ihm kam und die Komposition einer Oper anregte, die er in der Saison 1890 aufführen wollte. Tschaikowsky entschloß sich nach Florenz abzureisen, "dem einzigen ruhigen und friedvollen Platz in der Welt" wie er in einem Brief an einen seiner Freunde schreibt. Er vollendete das Werk im Juni 1890, war aber von der konzentrierten Arbeit so erschöpft, daß er die Niederschrift oft unterbrechen mußte. Heimweh nach Rußland zeigt sich auch in seinen Briefen aus dieser Zeit: "Die Arbeit ging sogleich gut vonstatten, aber in meinen Mußestunden litt ich so sehr unter dem Heimweh, daß ich weinte wie ein Kind und oft alles im Stich lassen und nach Hause reisen wollte." In diesem Brief, der an den Großfürsten Konstantin gerichtet war, liest man auch von einer "Zerrüttung der Nerven, die fast zu einer Krankheit ausartete", von "Widerwillen gegen Florenz" und von "der Freude an der bevorstehenden Heimkehr." Tschaikowsky meint, daß es sehr leicht möglich sei, daß "Pique Dame" eine herzlich schlechte Oper ist, die er nach einem Jahr hassen wird aber "für jetzt scheint mir, daß dies mein bestes Werk ist und daß ich in der Art eine Tat vollbracht habe." Das Libretto ist nach einer Dichtung Puschkins geschrieben, bei aller Unwirksamkeit des Inhalts ist der Text doch geschickt verfaßt; es ist ein wahrer Schauerroman in dessen Mittelpunkt die Figur eines Offiziers steht, der vom Kartenspiel unwiderstehlich angezogen, niemals über die nötigen Mittel zum Spiel verfügt, eine Liebesgeschichte ist in die Handlung verwoben. Die gespenstische alte Gräfin, die Hüterin des Geheimnisses der "drei gewinnenden Karten" wird ermordet und die Oper endet mit dem Tod des Offiziers und seiner Braut. Obgleich Modest Tschaikowsky für das Libretto verantwortlich war, hatte der Komponist seinen großen Anteil an dem Buch. Im Originalmanuskript sieht man die Wörte des Textes auf der rechten Seite geschrieben, die Anmerkungen des Komponisten und die Verbesserungen sind auf der linken Seite zu lesen. Tschaikowsky, der immer der Verwendung von Motiven abgeneigt war und sich oft gegen Richard Wagner aus diesem Grunde ausgesprochen hatte, macht in "Pique Dame" von einem Hauptmotiv Gebrauch, das durch die ganze Oper zu hören ist. Es ist das Motiv der "drei Karten: Drei, Sieben und As." Die Szene im Schlafraum der alten Komtesse ist voll Spannung in der Musik, die Instrumentierung zeigt den hervorragenden Meister des Orchesters. Einfache Lieder, ein wirkungsvolles Duett (Liss und Polina) und die Arie Tomskys sind Höhepunkte der Oper, auch die Romanze, eine reizvolle Melodie im zweiten Akt und die berühmte Arie Hermanns im Finale sowie die große Szene Lisas waren für den großen Erfolg des Werkes bestimmend. Die Premiere fand am 19. Dezember 1890 in St. Petersburg statt, Aufführungen in Wien 1902), in Rom (1906), in Berlin (1907) und in New York (1908) bestätigten den Erfolg. Es war schon seit langem die Lieblingsidee Serge Koussevitzkys gewesen die Schönheiten der Oper Tschaikowsky dem Publikum der Berkshire-Festspiele zugänglich zu machen, er hatte alle Einzelheiten der Besetzung und Aufführung mit Boris Goldovsky festgelegt und die Leiter des Berkshire "Music Center" haben es daher als eine pietätvolle Pflicht angesehen den Willen Koussevitzkys unverändert durchzuführen.

Boris Goldovsky hat als zweites Werk die Oper Richard Strauß' "Ariadne auf Naxos" zur Aufführung vorbereitet. Für die "Ariadne" sind nur 36 Musiker erforderlich, ein Kammerorchester, in dem jeder solistisch tätig und das Klavier hervorragend beschäftigt ist. Das Werk wurde vor zwei Jahren im City Center aufgeführt, es gehört zweifellos zu den hervorragendsten Schaffungen des deutschen Meisterkomponisten und wird unbegreiflicherweise in Amerika nur selten gegeben. Über die Entstehung der Oper erfährt man aus dem Briefwechsel Strauß - Hofmannsthal interessante Einzelheiten, die für die Bühnenaufführung wesentliche Hinweise geben. Hofmannsthal schreibt: "Es handelt sich um ein simples und ungeheures Lebensproblem: Das der Treue. An dem Verlorenen festhalten, ewig beharren bis an den Tod — oder leben, weiterleben, hinwegkommen, sich verwandeln, die Einheit der Seele preisgeben und dennoch in der Verwandlung sich bewahren, ein Mensch bleiben, nicht zum gedächtnislosen Tier herabsinken —." Das Gegenüberstellen der Figur der Ariadne zu der Tänzerin und Komödiantin Zerbinetta kommt in der Musik zu hervorragender Charakteristik. — Die Gestalten der Commedia dell'arte Harlekin und Scaramuccio, das Spiel im Spiel, die heroisch-mythologischen Figuren im Kostüm des 18. Jahrhunderts geben eine Mischung, die Richard Strauß zu seiner Komposition inspirierte und in der er im intimen Rahmen etwas Einmaliges geschaffen hat. Die erste Fassung der Oper 1912 in Stuttgart brachte dem Dichter und dem Komponisten einen außerordentlichen Erfolg, Max Reinhardt war für die Szene verantwortlich. 1916 entschlossen sich Strauß und Hofmannsthal eine Umänderung vorzunehmen, die Molieresche Komödie wurde von der Oper separiert und die neue Fassung, die für die gegenwärtige Aufführungen maßgebend ist erhielt den Untertitel "Oper in einem Aufzug nebst einem Vorspiel." Diese Version gab Strauß Gelegenheit in der neugeschaffenen Figur des Komponisten ein Meisterwerk zu vollbringen. Die Wahl dieses Opernwerkes für die Berkshire Festspiele gibt den Aufführungen des Operndepartments eine besondere Anziehungskraft.

WATERBURY, CONN.
REPUBLICAN
JUL 28 1950

Stirring Program At Tanglewood

(Special to The Republican)

Lenox, Mass., July 27—Diplomatic and musical notables attracted almost as much attention as did the Boston Symphony Orchestra Thursday [illegible] the Berkshire Music Festival's major summer concerts in the vast Tanglewood Shed.

It was more than merely a celebrity-studded opening night, however, for an audience of more than 7,000 heard a stirring performance of the imaginative "Fantastic Symphony" by Berlioz, long to be remembered by admirers of Charles Munch, new conductor of the orchestra. The violent contrasts in the Berlioz music were heightened by Mr. Munch's orchestration, which brought out all the color, fire and grisly humor of this symphony.

The program, first in a series of nine Festival concerts for the full Boston Symphony Orchestra, opened with the resonant Masonic Funeral Music by Mozart. Dedicating this to the late Dr. Serge Koussevitzky, founder of [illegible] and conductor of the orchestra for a quarter-century, Mr. Munch asked the listeners not to applaud, but to stand in tribute at the finish of the number. Thursday would have been Dr. Koussevitsky's 77th birthday.

Also played was Schuman's Symphony No. 4 in D minor, a vigorous, melodic composition which then took the orchestra in swift transition from sensitive airs for strings to the brassy insistance of a triumphant finale.

Thursday night's audience included Mrs. Franklin D. Roosevelt; the French ambassador, Henri Bonnet, and his stately wife; Mme. Koussevitsky, dramatically clad in a long black cape; and the young composer-conductor, Leonard Bernstein, long a protege of Dr. Koussevitsky, who now directs the Music Center School.

F. S.

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MILWAUKEE, WIS.
SENTINEL
17 1951

Parnell in Berkshires:

Tuneful Recess From Styles

Shins Sunburned at Tanglewood

By DOROTHY PARNELL
Sentinel Women's Editor

STOCKBRIDGE, Mass., July 16—Sunburned shins from listening to a symphony concert is a strange complaint.

But that's what we're suffering from Monday as we prepare to return to New York after spending Sunday at Tanglewood, the Berkshire music center created by the late Serge Koussevitzky.

We never expect to see a more colorful sight than the thousands of people gathered on the lawns and meadows . . . nor do we ever hope to find as beautiful a scene.

Magnificent trees—elms, pines and birches—rising high seemingly to protect acres of formal gardens, count on the mountains beyond as backdrop.

The thrill of listening to Haydn's symphony No. 103, with Charles Munch conducting and Gregor Piatigorsky as honor guest, lying on the grass under a warm summer sky is something we'll never forget, and we won't soon forget the sunburn, either.

In the morning people start gathering on the grounds of Tanglewood, which consist of 210 acres extending from Lenox to the shores of Lake Mahkeenac in Stockbridge. It was laid out in 1849 by a Boston banker. Music festivals were first held on the estate in 1934, and in 1936 Tanglewood was presented to the Boston Symphony Orchestra by the owner. Serge Koussevitzky conducted the orchestra in the first concert that year in August.

And in 1940 Dr. Koussevitzky realized his long dream for the establishment of a school of music, and a place where people could meet and enjoy great music informally.

The appeal of music as a universal language brings a colorful audience, not only to the shed, where the orchestras are seated, but sprinkling the lawns for a great distance beyond.

You see young and old arriving with their box lunches, blankets and pillows, hours before the concert starts. Looking over the grounds from the shed, it resembles pictures we've often seen of Coney Island on a hot summer day—this a cultural Coney Island, of course. The women wear costumes of bras and shorts or slacks, or smart cotton frocks, and even handsome silk afternoon clothes. Limousines drive up with New England dowagers and teenagers, arm in arm, carry cameras and bottles of soft drinks.

A PERFECT DAY FOR THE OCCASION

Sunday was a perfect day, a good lazy day to sit in the magnificent gardens, listen to the music and watch the old and young. More fun to watch the young with romance in their hearts as they listened to the soft airs.

But then we had business to attend to, we wanted to find Wisconsin students fortunate enough to take part in the six-week period of music study. There are four Wisconsin men here.

Frank J. Italiano of La Crosse, formerly of Waukesha; Jack Hohensee, N. 47th St., Milwaukee; Achilles Balabanis, of South Milwaukee, and Lawrence Bocaner, of Wisconsin Rapids.

They tell us great things of Italiano, who is studying conducting. A handsome, brown-eyed man of 35, his wife and three children make their home in La Crosse where Mrs. Italiano is running a tea room.

This young man, a graduate of Carroll College, has studied during summers at the University of Wisconsin and at the Cincinnati Conservatory. He is in the music department of the La Crosse schools. During World War II made his bow as a conductor with the Shanghai Municipal Orchestra.

He wonders why, after his session here, where the finest musicians in the world teach, he will not have his work recognized with credits toward his schooling.

AIM IS TO PLAY IN SYMPHONY

Bocaner, 20, whose parents are Mr. and Mrs. Bory Bocaner, hopes to be a symphony clarinetist. He has been studying since he was 10. He has had two years [illegible] School of Music, has attended summer sessions at our state university, and has played with the Chicago Civic Orchestra.

He was considered tops at an audition held in Chicago by directors of the Boston Symphony Orchestra for his entrance here.

Young Hohensee, 19, whose parents are the Herman Hohensees, N. 47th St., graduated from Washington High School where he played in the school orchestra and was a member of the All-City Orchestra, as was Achilles Balabanis, who is 20 years old. They speak highly of the All-City Orchestra as well as the music departments in the high schools but, though of tender years, both the boys feel Milwaukee is backward in not having its own symphony orchestra. They point out cities of much smaller size which have their own orchestras.

They add, somewhat bitterly: "If we ever do have our own orchestra, we're afraid outside people will be brought in. Do you think Milwaukee musicians will be taken in if we ever have an orchestra?"

Hohensee has a scholarship at Arizona State College at Tempe, Ariz. He is studying the bassoon and conducting. He has played with the Phoenix symphony orchestra. He, too, has studied music at the summer sessions at the University of Wisconsin.

'LUCKIEST PEOPLE IN THE WORLD'

Achilles' parents are Mr. and Mrs. Thomas Balabinis of South Milwaukee. He is a cellist and is studying at the University of Wichita, where he has spent the last two years. A graduate of South Milwaukee High School, he played in their orchestra and it was through the efforts of Leona Marek, a former teacher at his school that he was given the four year music scholarship at Wichita.

All four consider themselves the luckiest people in the world that they are able to attend Tanglewood.

Back to the Red Lion Inn for dinner, following the concert and a last look at the antique-filled hostelry that is 171 years old.

And these are not just a few antiques, in the Ye Olde Tea Shop manner, but magnificent collections that would do honor to any museum. Here it is that Longfellow and Nathaniel Hawthorne spent much of their time.

Hawthorne's little red cottage on the Tanglewood estate where he wrote "Tanglewood Tales" and "The House of Seven Gables" was burned down in 1890. Several years ago a replica was built on the original site and presented to the Boston Symphony Orchestra by the National Federation of Music Clubs for use as studios by the Berkshire Music Center.

Yes, we had a fine dinner and we got a kick out of the framed words of William Makepeace Thackeray that hangs on the wall of a hall in the inn, above a table where Thackeray had eaten many a meal. It reads:

"Sir, respect your dinner; idolize it, enjoy it properly. You will then be many hours in the week, many weeks in the year, and many years in your life the happier if you do.

"Don't tell me that it is not worthy of man. All a man's senses are worthy of enjoyment, and should be cultivated as a duty. The senses are the arts. You like your dinner, man, never be ashamed to say so. If you don't like your victuals, pass on to the next article; but remember that every man who has been worth a fig in his world, poet, painter or musician, has had a good appetite and a good taste."

BOSTON, MASS.
MORNING GLOBE
and Evening Globe
JUL 18 1951

SOCIETY: Bostonians Sponsor Famous Tanglewood Concerts

By MARJORIE W. SHERMAN

Combining the best the Wintertime musical season has to offer and the pleasures of a long-famous country resort sounds like wishful thinking, but it is a well organized reality at Tanglewood, thanks to the late Serge Koussevitzky and the Boston Symphony Orchestra. Both music lovers who are extremely serious about their concert fare and Berkshire colonists, interested in all the "extras" offered in the course of the annual festival, are taken into consideration when the six-week session is planned.

Bostonians have made a sizable contingent in the audience and student body ever since the Berkshire Music Center was established nine years ago. Gifts from friends of the Center make it possible for talented students from all over the world to work with a faculty of able musicians, who are performers as well as professors. Fields covered include orchestral, chamber, operatic, and choral music, as well as composition and theory.

Benefits are scheduled as well as regular concerts, such as the chamber music sessions that offered Bach on July 7 and 8, Haydn on July 14 and 15, and Mozart on July 21 and 22 this year, and concerts by the full orchestra in the shed on Thursday and Saturday evenings and Sunday afternoons from July 26 through Aug. 12.

"Tanglewood on Parade," on Aug. 10, will be an all-day, all-evening benefit, with dancing on the green, picnics and prizes to mark the day, and on Saturday, Aug. 11, there is to be a public rehearsal in the shed at 10:30 by members of the full orchestra for the benefit of its pension fund.

Heading the long list of sponsors and box-holders for the 1951 concert series at Tanglewood are Mrs. Francis B. Crowninshield, due to arrive at Lenox from Marblehead; Mrs. Allan Forbes, who will be going up to the Berkshires from "Broadfield" in Weston; Mrs. Franklin W. Hobbs, who is at Marion; the Carl A. Weyerhaeusers, the Edward Tafts, and Mrs. Alvan T. Fuller, who spends the major part of the Summer at Little Boar's Head, Rye Beach, N. H.

Eagle July 31

News of Lenox

JOHN VANDER VOORT Tel. 526-R

Music Appreciation Programs Proving Popular in Schools

LENOX — Music appreciation programs designed to give children a broader perspective on life are being instituted in many schools throughout the state, a distinguished music educator told members of the Lenox Kiwanis Club last night. He is Augustus D. Zanzig, associate professor of music at Harvard and teacher at the Brookline High School, here for the summer as director of musical education at Tanglewood.

In a short talk at the weekly Kiwanis Club dinner at the Curtis Hotel, Mr. Zanzig said that many schools are making it possible for students to learn music in hope the training will enlarge their intellectual and social scope.

At Brookline, as elsewhere, he said, there is a shortage of young string instrumentalists. Many music education programs offer free instruction on these instruments to school children. For the more advanced, low-cost, private lessons are arranged, Mr. Zanzig said.

Aside from a basic knowledge of music, these programs are intended to give the student a sense of achievement, Mr. Zanzig declared. And because music is an interest which deepens as life goes on, school training programs will also help fit the individual into a place in society, the Kiwanians learned.

Stressing the part music plays with the individual, Mr. Zanzig said that people who perform for the fun of it create an entirely different manner from those who are forced to perform at set times, namely concert musicians. Chamber musicians, said Mr. Zanzig, also find particular pleasure in playing for themselves.

Koussevitzky's Cousin to Take Action On Will

Dedham, Mass., Aug. 3 (AP)—Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra and a nephew of Dr. Serge Koussevitzky, noted Boston symphony conductor who died June 4, filed an appearance against his uncle's will in Norfolk County Probate Court today.

Dr. Koussevitzky's will, drawn on May 15, made no provision for Sevitzky, who was listed as an "heir at law," the declaration said.

Koussevitzky's widow, Olga, was the only heir to his will.

Other listed heirs not provided for were two nephews, Joseph and Boris Koussevitzky, and a niece, Sophia Koussevitzky, whose "whereabouts are unknown."

Eagle July 31

Notes and Footnotes

IF YOU'VE never obeyed an impulse you haven't lived. After Sunday's Tanglewood concert while plowing through discarded newspapers on the lawn we spied the theatrical section of the *New York Herald Tribune*. We rescued it thriftily, tucked it under our arm to read at home, and there discovered written on the margin in French: "Quelle numero a telephone, a Brooklyn?" The answer was "Shirley Eisenberg, DI 6-9013."

Containing our curiosity until night rates yesterday, we phoned Shirley, and we must say she was astonished, and for a time very skeptical. But once she got the idea, she was co-operative in the extreme. We learned rapidly she's age 22, lives at 257 New Lots Avenue, Brooklyn, and this was her first visit to Tanglewood. She spent a week in Lenox at the Azabach Country Inn, and enjoyed it so much she may come back for the final series.

She's a C.C.N.Y. graduate, loves music, and says people tell her she doesn't talk Brooklynese. Quite often she attends the Lewisohn musical programs, but feels that's not like Tanglewood by a long shot. "You get a different effect," she confided, "lying on the lawn and listening. At Lewisohn there's no lawn." She soon felt at home here, as she was forever running into ex-classmates.

Now, about that phone number on the *Tribune*. It's a personal matter, and the chap who copied it on a card hadn't called by the time we did. "He will, though," she predicted confidently. "It takes a little time."

If she returns to Tanglewood, Shirley's going to look us up. We'd like to see what she looks like. Over the phone, she's okay.

Festival Gouging

To the Editor of THE EAGLE:—

I was intrigued by your front page article last Wednesday to the effect that visitors are spending less time in the Berkshires. It is a sad commentary on the greed of humans, who withhold their inn accommodations from the two or three-day vacationers in the hopes of catching bigger bait!

A resident of La Crosse, Wis., I am making my first Berkshire visit. I sense that rates go up especially for tourists. Of course a little of that sort of thing might be expected, but with the extent of the "gouging" that appears prevalent, it won't be long before the Berkshires will get even fewer of the two-three day tourists. One wonders how they get by OPS regulations.

It seems to me that too many Berkshire innkeepers are forgetting that there are many other places in America offering comparable scenic and social advantages and that they must induce them more by true hospitality.

I dare say that if some inn were to keep its rates reasonable and advertise them as being reasonable, that people would beat a path to their door—and for longer stays.

It seems as though the Golden Rule has been altered to "Do unto others—first." If so, let them suffer the consequences and not cry to the public on the front page.

FRANK J. ITALIANO.
Lenox.

Eagle Aug 5

Tanglewood Pianist

Jorge Bolet, who will play the piano solo in Prokofieff's 2d concerto this afternoon at Tanglewood, when the Brazilian, Eleazar deCarvalho, will conduct the Boston Symphony Orchestra in the sixth concert of the Berkshire Festival.

MILWAUKEE, WIS.
SENTINEL
17 1951

Parnell in Berkshires:

Tuneful Recess From Styles

Shins Sunburned at Tanglewood

By DOROTHY PARNELL
Sentinel Women's Editor

STOCKBRIDGE, Mass., July 16—Sunburned shins from listening to a symphony concert is a strange complaint.

But that's what we're suffering from Monday as we prepare to return to New York after spending Sunday at Tanglewood, the Berkshire music center created by the late Serge Koussevitzky.

We never expect to see a more colorful sight than the thousands of people gathered on the lawns and meadows . . . nor do we ever hope to find as beautiful a scene.

Magnificent trees—elms, pines and birches—rising high seemingly to protect acres of formal gardens, count on the mountains beyond as backdrop.

The thrill of listening to Haydn's symphony No. 103, with Charles Munch conducting and Gregor Piatigorsky as honor guest, lying on the grass under a warm summer sky is something we'll never forget, and we won't soon forget the sunburn, either.

In the morning people start gathering on the grounds of Tanglewood, which consist of 210 acres extending from Lenox to the shores of Lake Mahkeenac in Stockbridge. It was laid out in 1849 by a Boston banker. Music festivals were first held on the estate in 1934, and in 1936 Tanglewood was presented to the Boston Symphony Orchestra by the owner. Serge Koussevitzky conducted the orchestra in the first concert that year in August.

And in 1940 Dr. Koussevitzky realized his long dream for the establishment of a school of music, and a place where people could meet and enjoy great music informally.

The appeal of music as a universal language brings a colorful audience, not only to the shed, where the orchestras are seated, but sprinkling the lawns for a great distance beyond.

You see young and old arriving with their box lunches, blankets and pillows, hours before the concert starts. Looking over the grounds from the shed, it resembles pictures we've often seen of Coney Island on a hot summer day—this a cultural Coney Island, of course. The women wear costumes of bras and shorts or slacks, or smart cotton frocks, and even handsome silk afternoon clothes. Limousines drive up with New England dowagers and teenagers, arm in arm, carry cameras and bottles of soft drinks.

A PERFECT DAY FOR THE OCCASION

Sunday was a perfect day, a good lazy day to sit in the magnificent gardens, listen to the music and watch the old and young. More fun to watch the young with romance in their hearts as they listened to the soft airs.

But then we had business to attend to, we wanted to find Wisconsin students fortunate enough to take part in the six-week period of music study. There are four Wisconsin men here.

Frank J. Italiano of La Crosse, formerly of Waukesha; Jack Hohensee, N. 47th St., Milwaukee; Achilles Balabanis, of South Milwaukee, and Lawrence Bocaner, of Wisconsin Rapids.

They tell us great things of Italiano, who is studying conducting. A handsome, brown-eyed man of 35, his wife and three children make their home in La Crosse where Mrs. Italiano is running a tea room.

This young man, a graduate of Carroll College, has studied during summers at the University of Wisconsin and at the Cincinnati Conservatory. He is in the music department of the La Crosse schools. During World War II made his bow as a conductor with the Shanghai Municipal Orchestra.

He wonders why, after his session here, where the finest musicians in the world teach, he will not have his work recognized with credits toward his schooling.

AIM IS TO PLAY IN SYMPHONY

Bocaner, 20, whose parents are Mr. and Mrs. Bory Bocaner, hopes to be a symphony clarinetist. He has been studying since he was 10. He has had two years at De Pauw

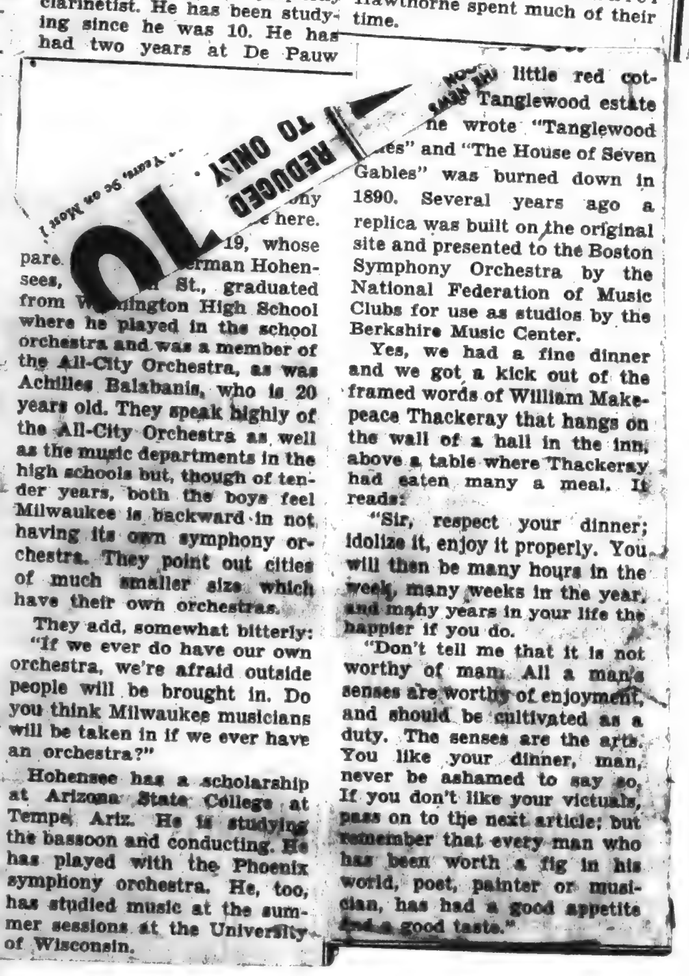
'LUCKIEST PEOPLE IN THE WORLD'

Achilles' parents are Mr. and Mrs. Thomas Balabinis of South Milwaukee. He is a cellist and is studying at the University of Wichita, where he has spent the last two years. A graduate of South Milwaukee High School, he played in their orchestra and it was through the efforts of Leona Marek, a former teacher at his school that he was given the four year music scholarship at Wichita.

All four consider themselves the luckiest people in the world that they are able to attend Tanglewood.

Back to the Red Lion Inn for dinner, following the concert and a last look at the antique-filled hostelry that is 171 years old.

And these are not just a few antiques, in the Ye Olde Tea Shop manner, but magnificent collections that would do honor to any museum. Here it is that Longfellow and Nathaniel Hawthorne spent much of their time.



little red cot- Tanglewood estate ne wrote "Tanglewood es" and "The House of Seven Gables" was burned down in 1890. Several years ago a replica was built on the original site and presented to the Boston Symphony Orchestra by the National Federation of Music Clubs for use as studios by the Berkshire Music Center.

Yes, we had a fine dinner and we got a kick out of the framed words of William Makepeace Thackeray that hangs on the wall of a hall in the inn, above a table where Thackeray had eaten many a meal. It reads:

"Sir, respect your dinner; idolize it, enjoy it properly. You will then be many hours in the week, many weeks in the year, and many years in your life the happier if you do.

"Don't tell me that it is not worthy of man. All a man's senses are worthy of enjoyment, and should be cultivated as a duty. The senses are the arts. You like your dinner, man, never be ashamed to say so. If you don't like your victuals, pass on to the next article; but remember that every man who has been worth a fig in his world, poet, painter or musician, has had a good appetite and a good taste."

BOSTON, MASS.
MORNING GLOBE
and Evening Globe
JUL 16 1951

SOCIETY: Bostonians Sponsor Famous Tanglewood Concerts

By MARJORIE W. SHERMAN

Combining the best the Winter-time musical season has to offer and the pleasures of a long-famous country resort sounds like wishful thinking, but it is a well organized reality at Tanglewood, thanks to the late Serge Koussevitzky and the Boston Symphony Orchestra. Both music lovers who are extremely serious about their concert fare and Berkshire colonists, interested in all the "extras" offered in the course of the annual festival, are taken into consideration when the six-week session is planned.

Bostonians have made a sizable contingent in the audience and student body ever since the Berkshire Music Center was established nine years ago. Gifts from friends of the Center make it possible for talented students from all over the world to work with a faculty of able musicians, who are performers as well as professors. Fields covered include orchestral, chamber, operatic, and choral music, as well as composition and theory.

Benefits are scheduled as well as regular concerts, such as the chamber music sessions that offered Bach on July 7 and 8, Haydn on July 14 and 15, and Mozart on July 21 and 22 this year, and concerts by the full orchestra in the shed on Thursday and Saturday evenings and Sunday afternoons from July 26 through Aug. 12.

"Tanglewood on Parade," on Aug. 10, will be an all-day, all-evening benefit, with dancing on the green, picnics and prizes to mark the day, and on Saturday, Aug. 11, there is to be a public rehearsal in the shed at 10:30 by members of the full orchestra for the benefit of its pension fund.

Heading the long list of sponsors and box-holders for the 1951 concert series at Tanglewood are Mrs. Francis B. Crowninshield, due to arrive at Lenox from Marblehead; Mrs. Allan Forbes, who will be going up to the Berkshires from "Broadfield" in Weston; Mrs. Franklin W. Hobbs, who is at Marion; the Carl A. Weyerhaeusers, the Edward Tafts, and Mrs. Alvan T. Fuller, who spends the major part of the Summer at Little Boar's Head, Rye Beach, N. H.

Eagle July 31

News of Lenox

JOHN VANDER VOORT — Tel. 526-R

Music Appreciation Programs Proving Popular in Schools

LENOX — Music appreciation programs designed to give children a broader perspective on life are being instituted in many schools throughout the state, a distinguished music educator told members of the Lenox Kiwanis Club last night. He is Augustus D. Zanzig, associate professor of music at Harvard and teacher at the Brookline High School, here for the summer as director of musical education at Tanglewood.

In a short talk at the weekly Kiwanis Club dinner at the Curtis Hotel, Mr. Zanzig said that many schools are making it possible for students to learn music in hope the training will enlarge their intellectual and social scope.

At Brookline, as elsewhere, he said, there is a shortage of young string instrumentalists. Many music education programs offer free instruction on these instruments to school children. For the more advanced, low-cost, private lessons are arranged, Mr. Zanzig said.

Aside from a basic knowledge of music, these programs are intended to give the student a sense of achievement, Mr. Zanzig declared. And because music is an interest which deepens as life goes on, school training programs will also help fit the individual into a place in society, the Kiwanians learned.

Stressing the part music plays with the individual, Mr. Zanzig said that people who perform for the fun of it create an entirely different manner from those who are forced to perform at set times, namely concert musicians. Chamber musicians, said Mr. Zanzig, also find particular pleasure in playing for themselves.

Koussevitzky's Cousin to Take Action On Will

Dedham, Mass., Aug. 3 (AP)—Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra and a nephew of Dr. Serge Koussevitzky, noted Boston symphony conductor who died June 4, filed an appearance against his uncle's will in Norfolk County Probate Court today.

Dr. Koussevitzky's will, drawn on May 15, made no provision for Sevitzky, who was listed as an "heir at law," the declaration said.

Koussevitzky's widow, Olga, was the only heir to his will.

Other listed heirs not provided for were two nephews, Joseph and Boris Koussevitzky, and a niece, Sophia Koussevitzky, whose "whereabouts are unknown."

Eagle July 31

Notes and Footnotes

IF YOU'VE never obeyed an impulse you haven't lived. After Sunday's Tanglewood concert while plowing through discarded newspapers on the lawn we spied the theatrical section of the *New York Herald Tribune*. We rescued it thriftily, tucked it under our arm to read at home, and there discovered written on the margin in French: "Quelle numero a telephone, a Brooklyn?" The answer was "Shirley Eisenberg, Di 6-9013."

Containing our curiosity until night rates yesterday, we phoned Shirley, and we must say she was astonished, and for a time very skeptical. But once she got the idea, she was co-operative in the extreme. We learned rapidly she's age 22, lives at 257 New Lots Avenue, Brooklyn, and this was her first visit to Tanglewood. She spent a week in Lenox at the Azabach Country Inn, and enjoyed it so much she may come back for the final series.

She's a C.C.N.Y. graduate, loves music, and says people tell her she doesn't talk Brooklynese. Quite often she attends the Lewisohn musical programs, but feels that's not like Tanglewood by a long shot. "You get a different effect," she confided, "lying on the lawn and listening. At Lewisohn there's no lawn." She soon felt at home here, as she was forever running into ex-classmates.

Now, about that phone number on the *Tribune*. It's a personal matter, and the chap who copied it on a card hadn't called by the time we did. "He will, though," she predicted confidently. "It takes a little time."

If she returns to Tanglewood, Shirley's going to look us up. We'd like to see what she looks like. Over the phone, she's okay.

Festival Gouging

To the Editor of THE EAGLE:—

I was intrigued by your front page article last Wednesday to the effect that visitors are spending less time in the Berkshires. It is a sad commentary on the greed of humans who withhold their inn accommodations from the two or three-day vacationers in the hopes of catching bigger bait!

A resident of La Crosse, Wis., I am making my first Berkshire visit. I sense that rates go up especially for tourists. Of course a little of that sort of thing might be expected, but with the extent of the "gouging" that appears prevalent, it won't be long before the Berkshires will get even fewer of the two-three day tourists. One wonders how they get by OPS regulations.

It seems to me that too many Berkshire innkeepers are forgetting that there are many other places in America offering comparable scenic and social advantages and that they must induce them more by true hospitality.

I dare say that if some inn were to keep its rates reasonable and advertise them as being reasonable, that people would beat a path to their door—and for longer stays.

It seems as though the Golden Rule has been altered to "Do unto others—first." If so, let them suffer the consequences and not cry to the public on the front page.

FRANK J. ITALIANO.
Lenox.

Tanglewood Pianist

Jorge Bolet, who will play the piano solo in Prokofieff's 2d concerto this afternoon at Tanglewood, when the Brazilian, Eleazar deCarvalho, will conduct the Boston Symphony Orchestra in the sixth concert of the Berkshire Festival.

Opera

Music Center Students Score Big Triumph in 'Pique Dame'

By JAY C. ROSENFELD

TANGLEWOOD—One of Serge Koussevitzky's most cherished hopes, it appears, was his desire to conduct Tchaikovsky's opera "Pique Dame" in America. When he scheduled it last winter for performance this summer at the Berkshire Music Center, it was to have been his first conducting of opera in all his 27 years in this country. Although he was deprived of the fulfillment of his ambition in this particular instance, the opera was produced last night at Tanglewood "basically," according to Boris Goldovsky, head of the opera department of the Center, "exactly as he planned it when we went to consult him at Tucson last spring."

The performance, which will be repeated tonight, was such a definite success that praise without stint should immediately be accorded Mr. Goldovsky and all the assisting members of the Center opera faculty. There are details which in other circumstances we might expect to see improved and expedited, but for sheer enjoyment no one in the crowded theatre minded what in a better equipped house might have been obviated.

Pushkin's story demands a bit of credulity but Tchaikovsky's music, played with live spirit by an orchestra in the pit from the students of the school, is rich and imaginative. The seven sets were handsomely devised. The waits to change them might have annoyed a less cordially-inclined audience, but few protested the after-12 final curtain as against the pleasure the opera as play and as music afforded.

The overture and the short orchestral preludes introducing most scenes are distinctly Tchaikovsky at his best moments. The history of the opera's production in this country shows it to have been only rarely staged and at long intervals, but, from every reference to Russian operatic history since the year of its conception, "Pique Dame" has been not only the most often played but has become something the composer's compatriots treasure with a possessive fondness excluding all others from enjoying or understanding to the same degree. Be that as it may, few present last night would have conceded, granted the conditions and the bare three-week preparation, that this performance suffered by comparison.

The swiftest synopsis would tell of a young officer's cupidity for money beyond the other two driving forces, according to Pushkin, of love and fame, which motivate men's lives and the possession of a mystic formula for luck at cards possessed by an aged countess whose daughter, conveniently, is lovely beyond words. Last night Hermann, the young officer, was David Lloyd, tonight it will be Robert Price; the young ladies, in the same interchange of roles, are Phyllis Curtin and Carolyn Long; the Countess Eunice Alberts and Edith Evans. The other parts to be retained on both nights are James Pease as the count, Mac Morgan as the prince, Rosalind Elias as Lisa's friend, and, in supporting roles, Gene Cox, Robert Mesrobian, Robert Rue, Lawrence Avery, Patricia Poitras, Martha Wilson, William Walker, Robert Minser, James Joyce, Christian Cardillo, Carolyn Cameron and Peter Trump.

The cast last night had been excellently trained. There were few errors so far as stage direction goes; vocally it was very often an all-out triumph. David Lloyd was not consistently fervent but there were so many oportunities that he grasped with complete satisfaction, especially as he neared the close of the opera, that only his best scenes will be retained in our memory. The closing ones; on the river bank, and last, in the gambling room, were stunning in their impact. Lloyd and Miss Curtin sang with moving penetration in the lugubrious suicide scene and in the brilliant gaming room a double trio octet ranged from a barrack room ballad to the dramatic and tragic curtain with Lloyd stirring us as though the gaudy regimental uniforms were not unreal.

Miss Alberts portrayed the countess so realistically and fearsomely that we wish she might have shown herself at one final curtain as her own personable self rather than the ogre-like make-up and costume she wore all evening. The role of the count suited James Pease to perfection both vocally and in swaggering stature.

Tchaikovsky has put action in the music. By simple and obvious musical idioms he created drama and tension and passion and built climaxes which Mr. Goldovsky in the pit summoned with enthusiasm and a sympathy for the subject matter which a less able conductor in his field would have passed over.

Plouffe

GOING TO THE BALL: Count Tomsky (James Pease), assists the countess (Edith Evans) down the steps on their way to the masked ball in a scene from "Pique Dame," Tchaikovsky's opera, given last night at Tanglewood. It will be repeated tonight for reserved seat ticket-holders of the Friends of the Berkshire Music Center.

Appeal Issued For Co-operation On Opera Tickets

TANGLEWOOD — Friends of the Berkshire Music Center for whom tickets are being held for this evening's performance of "Pique Dame," are requested to telephone the Friends' office if they are unable to use them.

Because of the failure of 34 persons to call for tickets at last night's performance, about 100 seats were vacant until after the first act. In order that people on the waiting list may be admitted, the management today appealed to Friends unable to make the trip to Tanglewood either tonight or for "Ariadne" next week, to advise the office.

Boston Herald
August 2

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(AP Photo)

SWITCHES BATON FOR GOLF CLUB—Boston Symphony Orchestra conductor Charles Munch (right) tries to find rhythm in a golf club as he takes a few practice swings during a break in a rehearsal at Tanglewood, Lenox. James Stagliano, who recently made a 160-yard hole-in-one at the Stockbridge Country Club, coaches the maestro. Stagliano plays a horn in the orchestra.

Union
Aug 2

MRS. ROOSEVELT AT TANGLEWOOD

Will Speak at Benefit for Music Center Aug. 10

Lenox, Aug. 1—Mrs. Eleanor Roosevelt will speak and four conductors will lead the Boston Symphony Orchestra for "Tanglewood on Parade," the annual benefit for the Berkshire Music Center at Tanglewood, that will be held Aug. 10.

Evening Concert Stars

At the evening concert Charles Munch, music director of the orchestra, will conduct Debussy's Three Orchestral Sketches, "The Sea": "From Dawn to Noon on the Sea," "Play of the Waves" and "Dialogue of the Wind and Sea." Leonard Bernstein will conduct and play the solo part in George Gershwin's "Rhapsody in Blue" for Piano and Orchestra. The program will open with Berlioz "Overture, Benvenuto Cellini," Eleazar De Carvalho conducting, followed by Bloch's "Nigun, for Violin and Orchestra," Ruth Posselt playing the solo and Richard Burgin conducting.

From 6 p. m. the school will be on view. At the call of a trumpet the audience may hear an hour of opera in the theatre-concert hall, a symphony concert in the music shed, a choral concert in the shell in the orchard or chamber music in the chamber music hall. One may choose his favorite form of music. After an interval for a picnic on the lawn or a snack at the canteen the evening's program will begin, with Mrs. Roosevelt speaking for 10 minutes following the first half.

As a bonus, those holding tickets for the front section and the boxes will be invited to a special performance of Menotti's operetta, "Amelia Goes to the Ball." The evening will conclude, as in previous years, with waltzing on the lawn. Tickets are on sale at the box office, Tanglewood. All proceeds will be applied to the support of the school.

THE HARTFORD TIMES, FRIDAY, JULY 27, 1951

JUL 27 1951

Munch in Brilliant Performance

By CARL E. LINDSTROM

Special to The Hartford Times

LENOX, Mass.—When some 10,000 people get together to hear a concert they are themselves an instrument—a part of the orchestral apparatus. It is like the viol d'amore which has strings to be played upon like any other fiddle and another set which are not touched but which vibrate in sympathy with the tones uttered.

Every conductor, regardless of the angle of approach to his art, knows this as basic, a happy spheric harmony between the natural laws of God and man's make-up. Doubtless he gets a thrill to see the principle so perfectly exampled as at Tanglewood. This is the present experience of Charles Munch who last night conducted his first concert in the big music shed under typical circumstances—a packed pavilion seating more than 6,000 and a large encampment on the clipped lawns between the pine rows, all these in extremes of informality and correctness as to dress but universally respectful and musically resonant.

There was more humidity than is usual of a Berkshire evening and an occasional murmur from thunderheads on the horizon but starry overhead.

* * *

THE REST of Munch's orchestral apparatus was oddly chosen—extremes, again, among creative genius, Schumann whose diction was never truly symphonic and Berlioz whose orchestral speech was intuitive and flame-tipped.

My preference for the Schumann symphonies has always been, in the order of their composition, first the effervescent "Spring" symphony, the C major, the tapestried "Rhenisch" and lastly the one played last night. It may be only a private fancy that Schumann wrote spontaneously in B flat, brilliantly in C, gracefully in E flat, and with energy but cerebrally in the key of D minor.

Munch found that the composition has heart rather than head and the energy was of the primordeal sort that heaves up out of the good earth, the stuff that volcanoes and violets are made of. He is not the one to calculate effect for effect's sake, but many a conductor would have envied him the sheer virtuosity of the performance. Its secret lay in his ability to give Schumann orchestral voice, whether in the gossamer of the connecting passages or the explosive climaxes of the peroration.

* * *

IT IS NOT difficult to see why conductors elect to play the Symphonie Fantastique. There is an easy and implicit success in the electrifying "March to the Scaffold" and the following "Dream of a Witches' Sabbath." But these are merely tempting circumstances in a composition which, in spite of its historical greatness, has its enigmas and consumes the better part of an hour in the playing.

Now Munch is this kind of conductor. Not himself magnetic, he magnetizes the music. You are compelled to listen to it. It has been said recently that listeners are not to be disturbed if they find their attention wandering during a concert, because music is oftentimes provocative of utterly foreign thoughts and that is a part of the enjoyment of escape.

I fancy Munch doesn't put up with that nonsense. He is determined that music shall have something to say. Every note of the longish "Scene in the Meadows" was engrossing and of musical importance; and the same may be said for the first movement in which one is inclined to wonder why Berlioz who was the master of the entire orchestra, and yearned for a bigger one, could at times employ so little of it.

The waltz movement containing as it does on its final pages some of the most transporting cadences in all music, was completely enchanting. The blood-chilling "March" and the lurid finale, both sulphurous with sounds of hell that have never even been imitated drew nerves to a pitch that found release in a torrential demonstration by a spent audience. Munch's Symphonie Fantastique was the most brilliant orchestral performance I have ever heard.

* * *

THE PROGRAM began with a performance of Mozart's lugubrious Masonic Funeral Music in memory of Koussevitzky, at the close of which the audience stood in silent tribute to the man who created Tanglewood.

[233]

Sptfld
AUGUST 5, 1951

STRAUSS OPERA TO BE GIVEN AT TANGLEWOOD

Berkshire Music Center Event Tomorrow, Tuesday

Lenox, Aug. 4—For its second major production of the 1951 season, the opera department of the Berkshire Music Center will present Richard Strauss' Ariadne auf Naxos, Monday and Tuesday evenings, Aug. 6 and 7. Last week, the opera department presented Tchaikovsky's Pique Dame, under the direction of Boris Goldovsky, head of the department. The Strauss production will be conducted by Miss Sarah Caldwell, with staging by Mr. Goldovsky and Miss Caldwell.

The libretto is by Hugo von Hoffmannsthal, and the Tanglewood production will be given in English. Between the usual prologue and the opera itself, there will be a spoken interlude based on Moliere's Bourgeois Gentilhomme, and especially written for this performance by Eugene Haun, of Philadelphia, a student here.

The Boston Symphony in the Berkshires -

Festival Coverage

To the Editor of THE EAGLE:—

George Judd has sent me clippings from *The Eagle* which show the coverage which you have made of the concerts and doings at Tanglewood. As chairman of the Friends of the Berkshire Music Center, I want to thank you very sincerely for the magnificent way you have told the story of this year's concerts. This was a critical year for us but I think we have come along very well. Munch, to my mind, is a first rate conductor and certainly the members of the orchestra are playing their hearts out for him.

DAVIS PERRY.

West Chop.

Munch in First Appearance At Tanglewood Shed Concerts

By Harold Rogers

The main series of the Berkshire Festival got off to an auspicious start last week end when Charles Munch appeared for the first time at Tanglewood with the full Boston Symphony Orchestra. Even though the players are familiar with the repertoire, having played most of it in Boston last winter, Mr. Munch apparently brooks no summer letdown and holds the orchestra to its highest standards. The group as a result is giving some of its finest alfresco performances.

While a late Saturday afternoon shower discouraged many listeners from sitting on the lawn under the sky, the Shed was sold out. So at least 6,000 people had assembled to hear Mr. Munch conduct Weber's Overture to "Oberon," Prokofiev's Sixth Symphony, and the Brahms Piano Concerto No. 2 in B-flat major. Claudio Arrau was the soloist.

The tuneful Prokofiev Sixth, introduced to Boston last winter, is an easy symphony to get hold of. One finds that the themes are appealing on first hearing, and that after three or four performances one even recalls their entrances, developments, and recapitulations.

Also with added hearings the deep-toned sobriety that underlies the obstensibly trivial treatment becomes increasingly evident. The impassioned outcry at the close of the final Vivace movement, which at first might seem unrelated to what has gone before, becomes more and more logical, like a gigantic bubble that works its way upward throuh a ferment to burst on the surface.

* * *

The plaintive lament of the first movement and the agonized progressions of the Largo were interpreted by Mr. Munch with great depth of emotion. He took the opening of the last movement too fast, however; the violins lost their clarity.

Mr. Arrau's performance of the Brahms was close to perfection, as was Mr. Munch's sensitive orchestral accompaniment. In the first two and fourth movements Mr. Arrau showed that side of his musical personality that is sparkling, brittle, and astonishing. But in the third movement, the Andante, we heard the Arrau of the recital hall—the poet of emotional eloquence, the artist who is able to let the music sing from his heart. The wild ovation that ensued was eminently deserved.

On Sunday afternoon the excellent weather encouraged about 9,700 listeners to visit Tanglewood. They heard Mr. Munch conduct Samuel Barber's Overture to "The School for Scandal"; Aaron Copland's "Quiet City"; Schubert's "Tragic" Symphony, No. 4; and Franck's Symphony in D minor.

The vivacious Barber overture was brought off with scintillating effect. In Copland's "Quiet City" the trumpet and English horn have a colloquy that holds the stage from beginning to end. Mr. Copland, it is said, prefers the open trumpet at the beginning and the muted trumpet when the theme is restated at the conclusion. Mr. Munch, it is said, prefers the muted trumpet at the beginning. Mr. Munch, of course, bowed to Mr. Copland's wishes in this performance.

* * *

This is one of those cases where the conductor's choice appears preferable to the composer's, but Roger Voisin's trumpeting was of that caliber that should have pleased both. He and Louis Speyer, who played the English horn, were brought forward several times for applause. Mr. Copland was in the audience, as was Mr. Barber, and he personally congratulated the conductor and performers. Mr. Barber, however, was not to be seen when Mr. Munch called for him.

Perhaps Mr. Munch made Schubert's "Tragic" Symphony a little more tragic than it really is. The first two movements are solemn, it is true, but they don't wear a very long face. The short Menuetto abandons the suggestion of mourning, and the final Allegro skims along in a jolly, breezy, forthright way.

Mr. Munch closed with his rejuvenated version of the old Franck D minor. He tightens it up, infuses it with vigorous energy, and it moves without dallying right up to its closing chords. Thus the first series ended. Two more are scheduled.

Hartford-Times

FOURTEEN JUL 31 1951

Tschaikowsky Opera Staged at Tanglewood

By CARL E. LINDSTROM

Special to The Hartford Times

LENOX, MASS.—Tanglewood last night staged an opera which Serge Koussevitsky planned, talked about for a year, and all but executed.

He was to have conducted Pique Dame but that duty fell to Boris Goldovsky, who told how he and Koussevitsky, in Arizona and in Brookline, had discussed the production down to the last detail. There were to be such changes only as Koussevitsky deemed restorative of Tschaikowsky's intentions. The composer "had been forced to listen to people who knew nothing but whom he was not in a position to refute."

The music was to be uncut except for parts of the long promenade scene in Act I and some of the spectacle opera composed especially for the imperial ballet.

This explanation was made by Mr. Goldovsky before the opening curtain in a talk dedicating the production to Koussevitsky's memory. He apologized for limited facilities and unavoidably long delays between the many scene changes which would have challenged the resources of a permanent opera company.

These sets were beautiful and elaborate, the work of G. Philippe de Rosier, the handsome costuming by Leo van Witsen. The performance required four full hours of elapsed time, ending at 12:15 a.m. This was due to the problem of handling seven complete changes of setting, creating technical demands greater perhaps than any similar opera workshop has ever faced.

* * *

GIVEN A DECOR, of magnificence, splendid voices and a teeming, variegated and dramatically articulate score do you have great opera? Not necessarily. There is still to be added an element which, for want of a better term, may be called operatic truth. In places the lack could have been remedied by better direction. You cannot create a great actress but a beautiful woman can be led about the stage plausibly. The music of genius, on the other hand, cannot be reshaped and if action has not been suited to the note there isn't much you can do about it. Tschikowsky wrote sterling music for this work but he was not stage canny and at times you could not be sure that he was entirely convinced of the reality of the dramatic business.

The opera, "The Queen of Spades," was done in English, a most serviceable translation by Mr. Goldovsky. Most of the dialog was easily followed, but it made a difference who was singing. James Pease, for instance, was superbly understandable in the narrative of the Queen of Spades in the first act. Phyllis Curtin, on the other hand, might as well have been singing in Russian a good deal of the time. It was only in her gripping and grandly sung last scene that she came over into the vernacular satisfactorily.

The story concerns Hermann, a young officer, hopelessly in love with the nobly born Lisa, whose grandmother, the Countess, is the supposed possessor of the secret of a card sequence which made her wealthy. Hermann steals into Lisa's apartment and wins her love but he is soon torn between love and cupidity. Seeking to force the aged Countess's secret he invades her bed chamber and when he threatens her with an unloaded pistol she dies of fright. During the funeral her ghost imparts the card secret to Hermann. Lisa is so disillusioned by his greed for money that she hurls herself into the Neva while Hermann whose luck fails him in the gaming room stabs himself. The scene is laid in St. Petersburg in 1820.

* * *

EUNICE ALBERTS was a macabre countess whose vocal opportunities were limited, but who took her part so seriously that it was only in the last half of the second act, which she dominated, that the drama took on suspense and illusion.

David Lloyd, whose acting was sound and consistent, also used a ringing tenor voice with intelligence and conviction. The Count Tomsky of James Pease was also most satisfying musically and in stage deportment. Mac Morgan as Prince Yeletsky had the opportunity of one fine aria and made the most of it. The final scene availed the male chorus of some brilliant Tschaikowskian measures.

The music throughout was most characteristic even to the exquisitely Mozartian accompaniment for the pantomime of the Faithful Shepherdess. From the very overture on to the last curtain were heard the rich textures of which the last three symphonies are made, not in quotation, but from the same fecund and inspired pen.

As a show this opera had its wooden spots, many striking passages and certain ineptitudes where only a very busy and beautiful score sustained interest. For an opera workshop it was perhaps over-ambitious, but if that is a fault it is easily forgiven.

8

N.Y. Staats-Zeitung und Herold July 31

AUS DER MUSIKWELT

Von FRED LOW

Berkshire Festwochen

(Sondermeldung für die "New Yorker Staats-Zeitung und Herold")

LENOX, 29. Juli. — Charles Munch hatte für das Samstag-Konzert in der großen Halle in Tanglewood Webers Ouvertüre zu "Oberon", die sechste Symphonie Prokofieffs und das Klavierkonzert No. 2 von Brahms gewählt. Die Symphonie gehört zu den bedeutendsten Werken eines zeitgenössischen Komponisten, sie ist in den beiden Ecksätzen von dramatischer Wucht und zeigt im langsamen Satz Melodienreichtum und tiefe Empfindung. Die Bostoner spielten das Werk hervorragend, die Kantilene war ausdrucksvoll und die leidenschaftlichen Akzente kamen wirkungsvoll zur Geltung, im Schlußsatz brachte Munch alle Brillanz der Partitur zum Vorschein.

Die "Oberon"-Ouvertüre klang prachtvoll in den Hornthemen und in der Entwicklung der Streicherfiguren und die Begleitung des Brahms-Konzertes zeigte die musikalisch sichere Führung des Dirigenten. Claudio Arrau war der Solist in diesem Werk, die technischen Schwierigkeiten wurden von ihm mühelos überwunden, die Interpretation zeigte den Meisterpianisten. Soloinstrument und Orchester ergänzen sich in dem Konzert, die tragischen Themen des ersten Satzes von den Hörnern angestimmt, werden im Dialog mit dem Klavier durchgeführt, im Scherzo, das von Brahms als "unbedeutend" bezeichnet wurde, treten die leidenschaftlichen Passagen hervor; Arrau bringt den straffen Rhythmus des Satzes ausgezeichnet und im Andante erklingt die Melodie, die fast identisch mit "Immer leiser wird mein Schlummer" ist, poetisch und gesangvoll. Pianist und Orchester vereinigten sich im Finale zu der grandiosen Steigerung, die zum triumphalen Schlußakkord führt.

Im Sonntagnachmittags-Konzert hörte man die Barbers Ouvertüre "The School of Scandal" und "Quiet City" (für Trompete, Englisch Horn und Streicher) von Aaron Copland. Beide Komponisten waren anwesend, um sich für den herzlichen Beifall des Publikums zu bedanken. Die Wiedergabe zeigte die sorgfältige Probearbeit und die Einfühlung des Dirigenten in die geistreiche Musik Barbers und die Phantasie Coplands.

Mit dem Vortrag der "Tragischen" Symphonie Schuberts (No. 4, C-Moll) erreichte Munch den Höhepunkt des Programms, er läßt die Themen plastisch hervortreten, die Phrasierung ist in der Kontinuität bezaubernd. Der zweite Satz war besonders schön gespielt, die Einheitlichkeit der einzelnen Streichergruppen, die Nuancierung der Holzbläser und die Klangmischung ergaben ein prachtvolles Tonbild.

Den Abschluß des Konzertes bildete die Wiedergabe der D-Moll Symphonie César Francks; man kennt die Interpretation des Dirigenten aus früheren Konzerten, er faßt die Musik Francks leidenschaftlich auf, die Tempoänderungen sind manchmal übersteigert und unruhig, aber im Finale findet der Dirigent schließlich zu dem tief innerlichen Ausdruck, zu der grandiosen Entwicklung, die das Werk Francks kennzeichnet.

Berkshire-Festspiele, Tanglewood

Dienstag, 31. Juli

Tschaikowsky, "Pique Dame".

Donnerstag, 2. August

Boston Symphonie Orchester. 8.15 Uhr. Dirigent: Charles Munch. Werke von Schumann, Beethoven, Ravel und Roussel.

SPRINGFIELD, MASS. MORNING UNION JUL 21 1951

PLAN PROGRAM IN MEMORY OF KOUSSEVITZKY

Tanglewood Event to Be Thursday; Week End of Mozart Music

Tanglewood, July 20—Charles Munch, music director of the Boston Symphony Orchestra, will conduct Schumann's Fourth Symphony, Berlioz' Fantastic Symphony and Mozart's Funeral Music in memory of Serge Koussevitzky, at the first concert of the Berkshire Festival in the music shed at Tanglewood Thursday evening. Saturday morning rehearsals will be open to the public beginning July 28 for the benefit of the orchestra's pension fund. For the Berlioz there were cast in France a bell in C and one in G, which Mr. Munch ordered in place of the tubular chimes which American orchestras usually employ for the effect of the tolling of French church bells.

Mozart Programs

In the second concert of the A series Claudio Arrau will be the soloist in Brahms' Second Piano Concerto, which will be preceded by Weber's Overture to "Oberon" and Prokofieff's Sixth Symphony. The series will end Sunday afternoon with Samuel Barber's Overture, "The School for Scandal," Aaron Copland's "Quiet City," Schubert's Fourth Symphony, and the Cesar Franck Symphony in D minor.

This week end Mr. Munch will conduct members of the Boston Symphony Orchestra in two Mozart programs. That for Saturday night will be the "Haffner" Symphony, the "Missa Brevis," Hugh Ross conducting the Festival chorus with Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass; Adagio and Fugue for String Orchestra and Symphony in E flat major. Sunday's program will include Divertimento in B flat major for strings and two horns; Violin Concerto in A major, William Kroll, soloist; and the "Prague" Symphony.

This Sunday morning at 10:30 at Berkshire Music Center the chamber music group will play Brahms' Quintet in B minor for clarinet and string quartet, Aaron Copland's Vitebsk (Study on a Jewish Theme for Violin, Violoncello and Piano; and the Debussy Quartet in G minor. Sunday night and Friday at 4.30 students will play compositions of their colleagues.

Song Recital

Going into their fourth week, they will give a song recital Tuesday at 4.30 and a program of opera scenes Tuesday evening, with a concert by the small choir Wednesday afternoon. The Moyse Trio will play Wednesday evening, gift of the Elizabeth Sprague Coolidge foundation in the Library of Congress.

The students will dedicate their Friday-evening concert to the memory of Dr. Koussevitzky, with numbers representing all departments.

The chorus will sing the Bach Cantata No. 118; the chamber music group will play Schubert's Trout Quintet; the composers will offer an original work; the opera department will present a concert version of a scene from Pique Dame, Tchaikovsky's opera with which Dr. Koussevitzky planned to make his debut as opera conductor; and the orchestra will perform Beethoven's Egmont Overture and Stravinsky's Symphony of Psalms, originally commissioned by the Boston Orchestra for its 50th anniversary in 1930.

Concert and rehearsal tickets may be purchased at the box office, Tanglewood, England Brothers, Pittsfield, and the Blue Bird Shop, Stockbridge. Student events and Coloidge concert are open to Friends of the Berkshire Music Center.

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HARTFORD TIMES
JUL 30 1951

Munch Accents the Dramatic in Music

By CARL E. LINDSTROM

Special to The Hartford Times

LENOX, Mass. — There is a world of difference between Charles Munch conducting in the great music shed and his interpretations in the theater-concert hall during the three weekends given over to Bach, Haydn and Mozart.

Those were chaste, fastidiously etched performances in which design and spirit were uppermost. The concerts Thursday, Saturday and Sunday were exciting, dramatic, almost theatrical.

Since any explanation is bound to be a surmise, the best I can offer is that Mr. Munch has underestimated the acoustical properties of the huge pavilion and is over-reaching, not only to fill it with sound but to register with his outside audience way out beyond.

Eliel Saarinen's shed is so happily constructed that the music fans out over a wide space with remarkably little dissipation or distortion. This was not true of the smaller hall especially with the reduced orchestra, but the conductor then seemed to scale his dynamics to the listeners indoors.

* * *

WHAT WAS good for Berlioz Thursday night ran a fever in Cesar Franck Sunday afternoon. The D minor Symphony was over in a remarkably short time, no doubt a record. It was loud, often brassy; it throbbed with a pounding pulse and was so far from pietism and contemplation that heaven was literally stormed. In a word, Mr. Munch removed the faraway look in the eyes of this most introspective of symphonies. It was received with unqualified enthusiasm by an audience which was much more intent upon recalling Mr. Munch than in getting off the grounds, which is unusual for a Sunday crowd.

Some allowance ought to be made for the circumstance that Mr. Munch took over a program schedule not of his own selection. I imagined that he would rather have been doing something other than Schubert's C minor Symphony which certainly was not "Tragic", as its nickname ineptly implies. That it wasn't particularly Schubertian is another and a more serious matter. Surely Mr. Munch, who did Weber's "Oberon" Overture so affectionately on Saturday night could have expended a little more love and sympathy on the Schubert opus.

Speaking of program changes makes it necessary to observe that Copland's "Quiet City" got its third or fourth Tanglewood performance yesterday, putting it on a par with the "Eroica" and the symphonies of Brahms. It isn't quite that important but any composition which provides solos for Roger Voisin's trumpet and Louis Speyer's English horn needs no further excuse for being. These two artists got a big hand, as did Mr. Copland.

Present also but too modest to come forward at Mr. Munch's invitation was Samuel Barber whose Overture to "The School for Scandal" opened the program. The conductor seemed to relish it immensely and contagiously, for there was a fine mannered piquancy in its merry and ingenious measures.

* * *

THE CONTEMPORARY number on Saturday's program was Prokofieff's Sixth Symphony. It received a flattering and highly polished performance but the major experience of the evening was the Brahms B flat piano concerto with Claudio Arrau at the keyboard.

I have never seen conductor and soloist so solicitous for a balanced performance. This was not carried to the point of diffidence but did represent a genuine collaboration. The orchestra has a score which could easily become symphonic and dominant. The composer was, on the other hand, impartial and entrusted to the solo instrument enough notes so that a pianist more steely-fingered than Mr. Arrau happens to be can get quite upstage should he feel so disposed.

I don't think anyone who heard this performance will ever forget the other-worldly duo between piano and cello in the third movement. It was so precious an interlude that Mr. Munch insisted that Cellist Samuel Mayes be recognized by a delighted audience co-equally with the soloist.

CLAUDIO ARRAU, *soloist in Brahms' Second piano concerto Saturday in the second concert in the shed at Tanglewood of the Berkshire Festival.*

UNION - AUGUST 3

UNION

AUGUST 3

TWO HITS HEARD AT TANGLEWOOD SERIES OPENER

Works by Beethoven and Ravel Meet Approval Of 7000 Listeners

By WILLARD M. CLARK

Lenox, Aug. 2—There were two sure fire hits on this, the opening program of the second series of concerts being given here at Tanglewood by the Boston Symphony Orchestra under the direction of Charles Munch.

Two War Horses

These two war horses were Beethoven's sixth or "Pastorale" Symphony and Ravel's gorgeous "Rapsodie Espagnole. Around these two, Mr. Munch placed the overture to Schumann's "Opera Za Genoveva" and concluded the program with Roussel's "Symphony No. 3 in G Minor," which he wrote for the 50th anniversary of the Boston Symphony Orchestra.

Mr. Munch was in his most lyrical

Continued On Page 5

Two Hits Heard

Continued From Page 1

vein during his reading of the Beethoven Symphony. He did summon up a storm in the third movement which was worthy of these manufactured here in the Berkshire Hills on a moment's notice. The "Pastorale" is one of Beethoven's most ingratiating symphonies, but last night it seemed to be suffering from anaemia. The birds twittered prettily and everyone seemed happy after the storm was over.

Another Matter

Ravel's "Rapsodie Espagnole" was another matter entirely. Seldom thus far this season has the orchestra played so brilliantly. Mr. Munch provided a reading abounding in virility, yet in the more tranquil moments he summoned sounds which delighted the ear. Robert Schumann wrote the opera "Genoveva" in 1847. The opera has since joined the ranks of those remembered only by their overtures. The overture to "Genoveva" is a fine concert piece. It has considerable strength, a wealth of melodic and rhythmic elements of deep emotion and only Schumann could contrive it.

A Jaunty Piece

Albert Roussel wrote his third symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed by that orchestra in Boston Oct. 23, 1930. It is a jaunty piece of the modern French school, but it is indisputably the work of a master craftsman, a composer who neither reaches backwards or around him for his inspirations. He finds melodies which interest him and treats them in his own fashion. The result is not always pleasant to the ear, for it is often brassy, but it has style and brio typically French. Mr. Munch provided a brilliant reading and the orchestra responded enthusiastically.

The estimated 7000 persons, many of them out under the stars of a gloriously clear, cold night, applauded the symphony in a manner which indicated that repeated hearings might well bring it into the ranks of popular repertoire.

Tanglewood Code:

Shorts No Longer a la Mode

Lenox, Aug. 2 (AP)—Tanglewood officials would "prefer" that ladies wear skirts to the famous summer concerts by the Boston Symphony Orchestra.

But more and more of the female music lovers have been showing up in slacks or shorts.

Thomas B. Perry, Jr., executive secretary of the Berkshire Music Festival, plans tonight "to give guests a chance to conform to the desired uniform."

He will have ushers hand out wrap-around skirts to the informally clad visitors.

After all, Perry said, women students have long been required to wear skirts at the noted summer school taught by Boston Symphony Orchestra artists.

Right now there are only eight wrap-arounds and they will go on a first come-first served basis.

Perry said the skirts come in only two sizes: large and medium.

Union

O, MASS., THURSDAY, AUGUST 2, 1951

FOUR FAMOUS WORKS TO OPEN SECOND SERIES

Charles Munch to Direct Boston Symphony at Tanglewood Today

Lenox, Aug. 1—The second series of concerts in the Shed at Tanglewood will begin this Thursday, Aug. 2, when Charles Munch, music director of the Boston Ssymphony oOrchestra, conducts a program of four symphonic masterpieces. Among them will be Beethoven's Sixth, Pastorale, Symphony, often called Tanglewood's own symphony, since its performance at the first concert at Tanglewood in 1937 under Serge Koussevitzky. The remainder of the Thursday evening program, for which seats are still available at the Berkshire Festival ticket office, consists of Schumann's Overture to Genoveva; Revel's Rapsodie Espagnole; and Roussel's lively Third Symphony.

Saturday evening, Mr. Munch will conduct a concert beginning with Handel's 18th Century Water Music Ssuite, and continuing with Bela Bartok's Music for Strings and Percussion, Ravel's Second Daphnis and Chloe Suite, this time with the rarely used choral parts, and concluding with Saint-Saens' Symphony No. 3, with organ. E. Power Brigs will play the organ.

On Sunday afternoon, Aug. 5, Eleazar de Carvalho will be guest conductor for his annual appearance with the Boston Symphony Orchestra at Tanglewood. Featured on his program will be Prokofieff's Second Piano Concerto, with the Cuban pianist, Jorge Bolet, as soloist. Other works to be performed Sunday afternoon will be Weber's Overture to Euryanthe, Strauss' Death and Transfiguration, and Moussorgsky's Pictures at an Exhibition, with orchestration by Ravel.

As usual during the Berkshire Festival season there will be a public rehearsal of the Boston Symphony Orchestra on Saturday morning. Admission to these rehearsals, which begin at ten and continue for more than two hours, is sold at the Tanglewood entrances, and is for the benefit of the Orchestra's Pension Fund; ordinarily, rehearsals of the orchestra are closed to the public.

HARTFORD - TIMES
JUL 27 1951

AT TANGLEWOOD for the Thursday evening concert of the Berkshire Festival, Mme. and M. Henri Bonnet, French ambassador to the United States, chat with Mrs. Eleanor Roosevelt and Mrs. Beatrice Fox Auerbach, of Hartford. Mrs. Roosevelt was Mrs. Auerbach's guest in Hartford for two days. The Bonnets were en route from Detroit where they were guests for the city's 250th birthday anniversary celebration.

10—The Berkshire County Eagle, Wednesday, Aug. 1, 1951 ★★

Second Series of Concerts At Festival Opens Tomorrow

Charles Munch and the Boston Symphony Orchestra will open the second series of Berkshire Festival concerts at Tanglewood tomorrow evening with Schumann's overture to "Genoveva," which Robert Schumann wrote in 1847 and which was first performed in Leipzig three years later. Produced in many opera houses in Middle Europe the latter part of the last century, it is being revived in Rhinecliff, this season.

Beethoven's Sixth "Pastoral" Symphony, the second number on the program, is often called the Tanglewood symphony since it was played in the second concert by the orchestra at Tanglewood in 1937, the year of the thunderstorm that pointed out the necessity for a permanent building for the Festival, instead of a tent, and because its music is reminiscent of nature, relaxation and at times rustic vigor. It was completed in 1808 and performed for the first time in the same year in Vienna.

The Rapsodie Espagnole, composed in 1907, was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. He had written before in the Spanish rhythm, of which he grew increasingly fond.

Roussel wrote his third symphony, the concluding number of the concert, for the Boston Orchestra's 50th anniversary season. It was performed in October, 1930, with the composer present.

Tickets are on sale for the concert, as for those of the week end, at the box office, Tanglewood, Eagland Brothers, Pittsfield and the Blue Bird Shop, Stockbridge.

The concert by the small choirs, planned for Friday afternoon at 4.30 by the students, under Hugh Ross, has been canceled.

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Boston Symphony Opens Tanglewood's 2d Week

LENOX, Mass., Aug. 2. — The second week end of Berkshire Festival concerts in the shed at Tanglewood opened tonight with a program by the Boston Symphony Orchestra with Charles Munch again conducting. In contrast to last week's opening concert of the season in the shed, tonight's event was favored with congenial, clear and cool weather.

The major work on the evening's list was Beethoven's Sixth Symphony, the Pastorale, which has special associations for those who have followed the progress of music here since the opening concerts on the Tanglewood estate in 1937. For it was at the first concert conducted by Serge Koussevitzky in the summer of that year that the Beethoven work was performed. A Berkshire Festival had been given the year before but not in Lenox.

The other works on tonight's program were Schumann's Overture to Genoveva, Favel's Rapsodie Espagnole, and Roussel's Third Symphony.

The estimated attendance was well over 7,000 and many of the listeners heard the concert from the lawn behind the shed, sprawling on blankets which were also useful as protection from the cool evening air.

A. B.

Festival Wraps Up Problem of Shorts

Tanglewood is getting clothes conscious.

Female tourists who dress for comfort while traveling, but want to don apparel more appropriate than shorts or slacks for a tour through the grounds, will now be furnished wrap-around skirts by the management, according to Thomas D. Perry Jr., executive secretary of the Berkshire Music Center.

Mr. Perry explains that women students at the Center are asked to wear skirts. To give unexpected guests a chance to conform to the desired uniform, eight brightly colored wrap-around skirts were purchased from England Brothers and are being made available during a tour of the Center.

Four of the skirts are mediums, and four are large. Mr. Perry said he feels they should cover the situation.

The skirts will also be handed out on a first come, first serve basis for the evening concerts, according to Mr. Perry. However, he pointed out the Center could not be expected to clothe the entire audience.

Tanglewood To Present Comic Opera

For its second major production of the 1951 season, the opera department of the Berkshire Music Center will present Richard Strauss's "Ariadne auf Naxos" on Monday and Tuesday evenings in the Theater-Concert Hall at Tanglewood. The production will be conducted by Sarah Caldwell, with staging by Boris Goldovsky and Miss Caldwell.

The libretto by Hugo von Hoffmannsthal will be sung in English translation. Between the usual prologue and the opera itself there will be a spoken interlude based on Molière's "Bourgeois Gentilhomme," especially written for this performance by Eugene Haun.

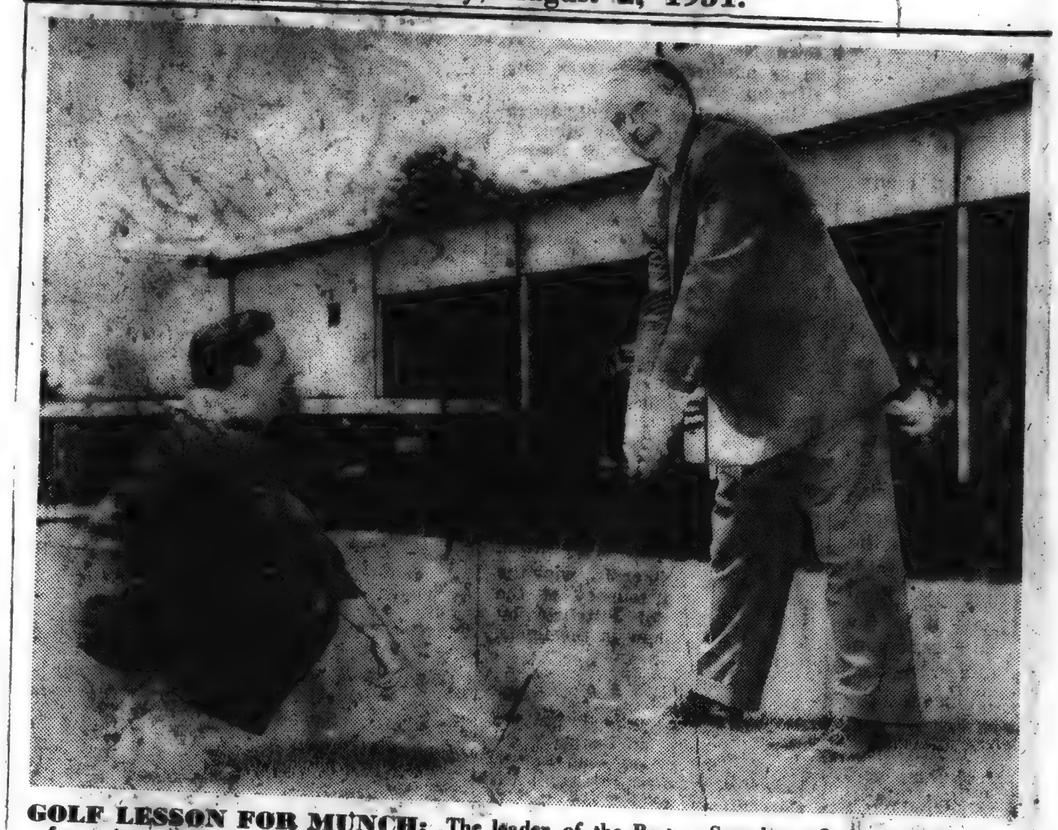
The opera represents an entertainment at the home of a patron of music in the 18th century who has arranged for his protégé-composer to stage a serious opera, to be followed by a performance of a commedia dell'arte troupe with clowns and a fireworks display capping his evening's entertainment.

The patron's insistence on promptness for the fireworks leads him to require that both musical works be performed at the same time, to the dismay of the composer. As a result, the opera concerning the classical Greek story of Ariadne is performed with a superimposed play by the clowns. The music is similarly intertwined.

The cast includes James Pease, Mac Morgan, Georgianna Bannister, Marguerite Stagliano, Robert Price, Raymond Smolover, Reid Shelton, Gene Cox, Robert Minser, Peter Trump, Jacqueline Bazinet, Eloise Stoughton, Gladys Spector, William Walker, Robert Mesrobian, Lawrence Avery.

Attendance at Tanglewood opera productions is open to members of the Friends of the Berkshire Music Center to the capacity of the Theater-Concert Hall. The Friends of the Berkshire Music Center help to support the school by their voluntary contributions.

Thursday, August 2, 1951.



GOLF LESSON FOR MUNCH: The leader of the Boston Symphony Orchestra, right, gets a few pointers from James Stagliano, one of his horn players, who recently made a 160-yard hole-in-one on the Stockbridge Country Club course. The informal practice session took place during a break in orchestra rehearsal at Tanglewood.

Franck Symphony in D Minor. Tomorrow night at 8:15 in the Theater-Concert Hall, Tschaikowsky's opera "Pique Dame" will be presented.

E. POWER BIGGS is playing a series of organ recitals during the Festival; the opera department of-

JORGE BOLET

fers scenes from Puccini's "La Boheme" and Verdi's "Falstaff." Chamber music programs, concerts by the combined Choruses and a Students' Memorial concert, in tribute to Dr. Serge Koussevitzky, are included in late July events. Some 20 musical programs in "Tanglewood," (with exception of The Shed concerts and public rehearsals of the Boston Symphony) may be attended by the Friends of the Berkshire Music Center. These Friends' voluntary contributions to the Berkshire Music School Center constitute such membership.

Tanglewood Students Will Present American Music

TANGLEWOOD — The student orchestra of the Berkshire Music Center will give a concert of American music tomorrow evening in the Tanglewood Music Shed.

Beginning with Walton's Overture, "Portsmouth Point," conducted by Russell Stanger, the program will include Bartok's portrait for violin and orchestra, Ma Si Hon playing the violin solo and Charles Roth conducting, and Milhaud's concerto for violoncello, with Robert Sayre playing the cello part and Frank Italiano conducting.

Howard Shanet, teacher in the conducting department, will lead the second half of the program, with the numbers: Schoenberg's piece No. 3 from five orchestral pieces and Hindemith's symphonic metamorphosis of themes.

The concert planned for tomorrow afternoon by the small choir with Hugh Ross, director, has been canceled.

Tomorrow evening's program will be open to Friends of the Berkshire Music Center whose contributions support the school.

Syracuse-Herald American
July 29

'Tanglewood' Programs

By E. V. W.

Berkshire Festival Series 'B' in Shed Starts Aug. 2

CHARLES MUNCH will conduct the Boston Symphony Orchestra in The Shed in "Tanglewood" in the opening concert of Series B, Berkshire Festival, next Thursday night. Other events of next week end: a Small Choir concert in The Shed Friday afternoon and a Composers Forum and Orchestra music, also in the Shed, Friday night. Next Saturday morning at 10 o'clock a public rehearsal of the Boston Symphony Orchestra will benefit the Pension Fund. The program Thursday night will include the Overture to Schumann's "Genoveva," the Beethoven Sixth Symphony ("Pastorale"), the "Spanish Rhadsodie" by Ravel and Roussel's Third Symphony.

Next Saturday night's program in The Shed, under the Munch direction, will comprise the Handel "Water Music"; Bela Bartok's "Music for Strings and Percussion," the Saint-Saens Symphony No. 3 with Organ and the Strauss tone poem, "Don Juan." E. Power Biggs of Boston is organist in "Tanglewood."

ELEAZER DE CARVALHO will conduct the concert in The Shed next Sunday afternoon, Aug. 5, when Jorge Bolet will play the Prokofieff Piano Concerto with Orchestra. The symphonic program will include the Second Symphony of Guarnieri and the Ravel arrangement of Moussorgsky's "Pictures at an Exhibition." This afternoon, in The Shed, Director Munch will conduct Aaron Copland's "Quiet City"; Barber's "The School for Scandal" overture; the Schubert Fourth Symphony and the

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New York
August 4, 1951

GOINGS ON ABOUT TOWN

IN THE COUNTRY

BERKSHIRE FESTIVAL—Final performances of the season by the Boston Symphony—Thursday, Aug. 2, and Saturday, Aug. 4, at 8:15: Charles Münch conducting; no soloists. . . . ¶ Sunday, Aug. 5, at 3: Eleazar de Carvalho conducting with Jorge Bolet, piano. . . . ¶ Thursday, Aug. 9, at 8:15: Leonard Bernstein conducting with Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. . . . ¶ Friday, Aug. 10, at 6: The annual "Tanglewood on Parade" program, including a concert by the Boston Symphony conducted by Charles Münch and Leonard Bernstein, and performances by the various student departments. For the benefit of the Berkshire Music Center. . . . ¶ Saturday, Aug. 11, at 8:15, and Sunday, Aug. 12, at 3: Charles Münch conducting; no soloists. (Tanglewood, Lenox, Mass.)

Boston Herald August 3

Tanglewood to Provide Skirts for Listeners

LENOX, Aug. 2 (AP)—Tanglewood officials would "prefer" that ladies wear skirts to the famous summer concerts by the Boston Symphony Orchestra.

But more and more of the female music lovers have been showing up in slacks or shorts.

Thomas B. Perry, Jr., executive secretary of the Berkshire Music Festival, plans tonight "to give guests a chance to conform to the desired uniform."

He will have ushers hand out wrap-around shirts to the informally clad visitors.

After all, Perry said, women students have long been required to wear skirts at the noted summer school taught by Boston Symphony Orchestra artists.

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Perry said the skirts come in only two sizes: large and medium.

HOUSTON, TEX.
POST
JUL 15 1951

Berkshire Units In Washington Chamber Concerts

NEW YORK, July 13—(UP)—The Berkshire Music Center of Tanglewood in Massachusetts is presenting three concerts of chamber music in the Library of Congress in Washington under the sponsorship of the Elizabeth Sprague Coolidge Foundation.

The first, given this past week, was by the New Music Quartet, playing quartets by Hindemith, Verdi and Beethoven. On July 18, the Berkshire Trio will be heard in a program including early French music. The Moyse Trio will offer a program ranging from Bach to the moderns on July 25.

The concerts are for students and the Friends of the Berkshire Music Center, but are also open to the interested public.

August 3

Boston Symphony Plays At Tanglewood Aug. 10

The annual "Tanglewood on Parade" program for the benefit of the Berkshire Music Center will be held next Friday, Aug. 10, at Tanglewood, Lenox, Mass. The principal feature will be an evening concert by the Boston Symphony Orchestra with Charles Munch, Eleazar de Carvalho, Leonard Bernstein and Richard Burgin conducting. The soloists are Ruth Posselt, violinist, and Mr. Bernstein, doubling as conductor and pianist. Mrs. Franklin D. Roosevelt will speak. The program:

Overture to "Benvenuto Cellini" ..... Berlioz
Mr. de Carvalho conducting
Nigun ..... Bloch
Tango Espanol ..... Arbos
Miss Posselt, Mr. Burgin conducting
Rhapsody in Blue ..... Gershwin
Mr. Bernstein as conductor and pianist
Address by Mrs. Roosevelt
La Mer ..... Debussy
Mr. Munch conducting

Demonstrations by the Berkshire Music Center's various departments will begin at 6 o'clock. Holders of box and reserved seats, priced at $5 and $4, are entitled to attend a performance of Gian-Carlo Menotti's opera, "Amelia Goes to the Ball," beginning at 4:30. Seats in the unreserved section of Tanglewood's Music Shed are priced at $2.50. Full information about tickets is obtainable from the Berkshire Festival ticket office, Lenox, Mass.

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Eagle

tsfield, Massachusetts, Saturday, August 4, 1951.

OPERATION WRAP-AROUND: Miss Ellen Berkowitz of Philadelphia unknowingly forgot about the new Tanglewood rule on slacks and shorts when she appeared for the student concert yesterday. So Daniel Deykin, one of the attendants, promptly supplied one of the eight yellow denim wrap-around skirts which have been stocked just for the more informally clad visitors. Looking on is Miss Cynthia Swift of Brewster. The new rule is that visitors to the grounds and patrons of concerts, where no admission is charged, shall conform to sartorial standards of Berkshire Music Center management.

100 United Nations Persons Are Berkshire Guests Again

Secretariat Members on 2d Annual Week-End Visit—Schedule Includes Tanglewood Concerts, Parties, Picnics

Just 12 minutes after the New Haven Railroad discharged 100 foreigners from all over the world at Union Station last night, each of these U.N. secretariat members was introduced to his Berkshire host, and started on a week end of music and outdoor activities.

The second annual visit here by United Nations personnel was under way today with picnicking and sightseeing and a round of dinner parties scheduled to precede this evening's Tanglewood concert.

Much of the activity is centered around Pontoosuc Lake, where a score of the visitors are assembling this afternoon for sailing, swimming, canoeing, water skiing, tennis and volleyball at the south shore. They are the guests of groups of young GE engineers at the Castle and the GE Club; of girls in two co-operative houses there; and of others staying at Camp Merrill on the east shore.

Chinese Coop Party

After the arrival of the U.N. [illegible] last night, about 40 young people gathered at the Chinese Coop, south shore home of Prof. a dozen girls, for refreshments and singing of American and international songs—Indian, Dutch and Hungarian.

The visitors and their hosts will be guests of the Boston Symphony Orchestra at concerts tonight and tomorrow afternoon. This year's week-end visit is sponsored by the Pittsfield Rotary Club, which was chosen by the Workshop for World Understanding to handle arrangements.

Also at Tanglewood this week end will be 40 foreign students from Massachusetts Institute of Technology, where they are taking a six-month course in scientific subjects. Their studies are financed by foundations and other private funds, with the help of the college and the State Department. Others in their group attended last week's concerts.

4

EVENTS LISTED FOR LAST 9 DAYS AT TANGLEWOOD

Munch Conducts Orchestra In Varied Program Tonight

Tanglewood, Lenox, Aug. 3—Charles Munch will conduct the Boston Symphony Orchestra Saturday night in Handel's "Water Music", Bartok's Music for Strings and Percussion, Saint Saens' Third Symphony, with organ, and Ravel's "Daphnis and Chloe". The last was played in the second concert that the orchestra played at Tanglewood, in 1937, but without chorus. Sunday afternoon, under Eleazar de Carvalho, Brazilian guest conductor, the program will include Weber's Overture to Euryanthe, Prokofieff's Piano Concerto No. 2, with Jorge Bolet as soloist, Moussourgsky-Ravel's "Pictures at an Exhibition" and Richard Strauss' "Death and Transfiguration".

The final week-end of the Berkshire Festival will open next Thursday evening with Beethoven's Missa Solemnis, in memory of Serge Koussevitsky, conducted by Leonard Bernstein, with soloists Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. Mr. Munch will lead the orchestra Saturday night in Beethoven's First Symphony, Honegger's Fifth and Tchaikovsky's Sixth, "Pathetique", and the 1951 Festival will conclude Sunday afternoon with an all-Brahms program: Variations on a Theme by Haydn and the Second and Fourth Symphonies.

Events at the Berkshire Music Center will include chamber music each Sunday morning at 10, a composers' forum Tuesday afternoon at 4.30 and another Wednesday evening at 8.15, performances of Richard Strauss' opera, "Ariadne auf Naxos" Monday and Tuesday evenings, a song recital Wednesday afternoon and an orchestral concert at 3 Saturday.

At "Tanglewood on Parade" Friday, Aug. 10 for the benefit of the school, Mr. Munch and Mr. Bernstein will conduct the Boston Orchestra, Mrs. Eleanor Roosevelt will speak and Mr. Bernstein will play the piano solo in George Gershwin's "Rhapsody in Blue," a bonus for reserved seat and box ticket holders will be a performance of Menotti's, "Amelia Goes to the Ball," at 4.30. For everyone will be hour-long performances of symphonic and chamber music, opera and choral singing at 6, followed by an interval for picnicking on the lawn or a snack at the canteen. A 10-minute speech by Mrs. Roosevelt and the Boston orchestra concert will be at 8.15, followed by dancing on the lawn.

The orchestra will rehearse Saturday mornings at 10 for the benefit of the pension fund.

Student events will be open to Friends of the Berkshire Music Center whose contributions support the school. Seats for "Adriadne" must be limited to those whose donations were received early. Festival, rehearsal and "Tanglewood on Parade" tickets and information are available at the box office, Tanglewood, Lenox, where contributions are received for the school.

Eagle August 2

Whitestone

PALSY BENEFIT ARTISTS: Leonard Bernstein, left, talks over with Josef Zimbler the score of the Mozart piano concerto in G major, which Mr. Bernstein will perform with the Zimbler Sinfonietta Monday at 4 PM in the South Mountain Concert Hall. The program, which will also include works by Bach, Roussel and Boyce, is for the benefit of the United Cerebral Palsy Association, with all performers donating their talents. The Zimbler Sinfonietta is a string ensemble composed of 17 members of the Boston Symphony Orchestra. The program will mark Mr. Bernstein's first appearance of the season as a soloist.

'Parade' Program Listed

TANGLEWOOD — The complete program for "Tanglewood on Parade," the annual event to be held Friday for the benefit of the Berkshire Music Center has been announced.

Eleazar deCarvalho will open the evening concert at 8.30 with Berlioz' Overture, "Benvenuto Cellini." Richard Burgin, concertmaster of the orchestra will conduct Bloch's "Nigun, for Violin and Orchestra" and Arbos' tango Espagnol, with his wife, Ruth Posselt, playing the solo parts. Leonard Bernstein will conduct and play the solo part in Gershwin's "Rhapsody in Blue," for piano and orchestra.

At the intermission of the musical program, Mrs. Eleanor Roosevelt will speak for 10 minutes. The program will conclude with Debussy's "La Mer," three orchestral sketches: "From Dawn to Moon on the Sea," "Play of the Waves," and "Dialogue of the Wind and Sea."

All ticket holders will be invited to attend the activities of the school at 6, with students performing in the symphony orchestra, opera, chorus and chamber music. Those with reserved section and box seats will have an additional invitation to a special performance of Menotti's opera, "Amelia Goes to the Ball" at 4.30 in the theatre-concert hall.

Tickets are on sale at the box office, Tanglewood and England Brothers, Pittsfield.

Eagle Aug. 4

Contest on Koussevitzky Will Moved by Nephew, Musician

Fabien Sevitzky, 57, conductor of the Indianapolis Symphony Orchestra, who was not named in the will of his uncle, Dr. Serge Koussevitzky of Lenox, retired conductor of the Boston Symphony Orchestra, has taken court action indicating an attempt to break the will.

The nephew, whose name originally [illegible] shortened it, has had [illegible] years, because he didn't want to be accused of trying to cash in on the reputation of his famous uncle.

Sevitzky filed in Probate Court in Dedham an appearance against the allowance of Koussevitzky's will. The amount of the estate has not been disclosed.

Under terms of the will, drawn last May 15, no mention or provision was made for Sevitzky. His famed uncle died June 5 at the age of 76. Koussevitzky left the bulk of his estate to his third wife Olga with several minor bequests.

In a petition for allowance of the will Sevitzky was listed as "heir at law" with Koussevitzky's wife, two other nephews, Joseph and Boris Koussevitzky, and a niece Sophia Koussevitzky.

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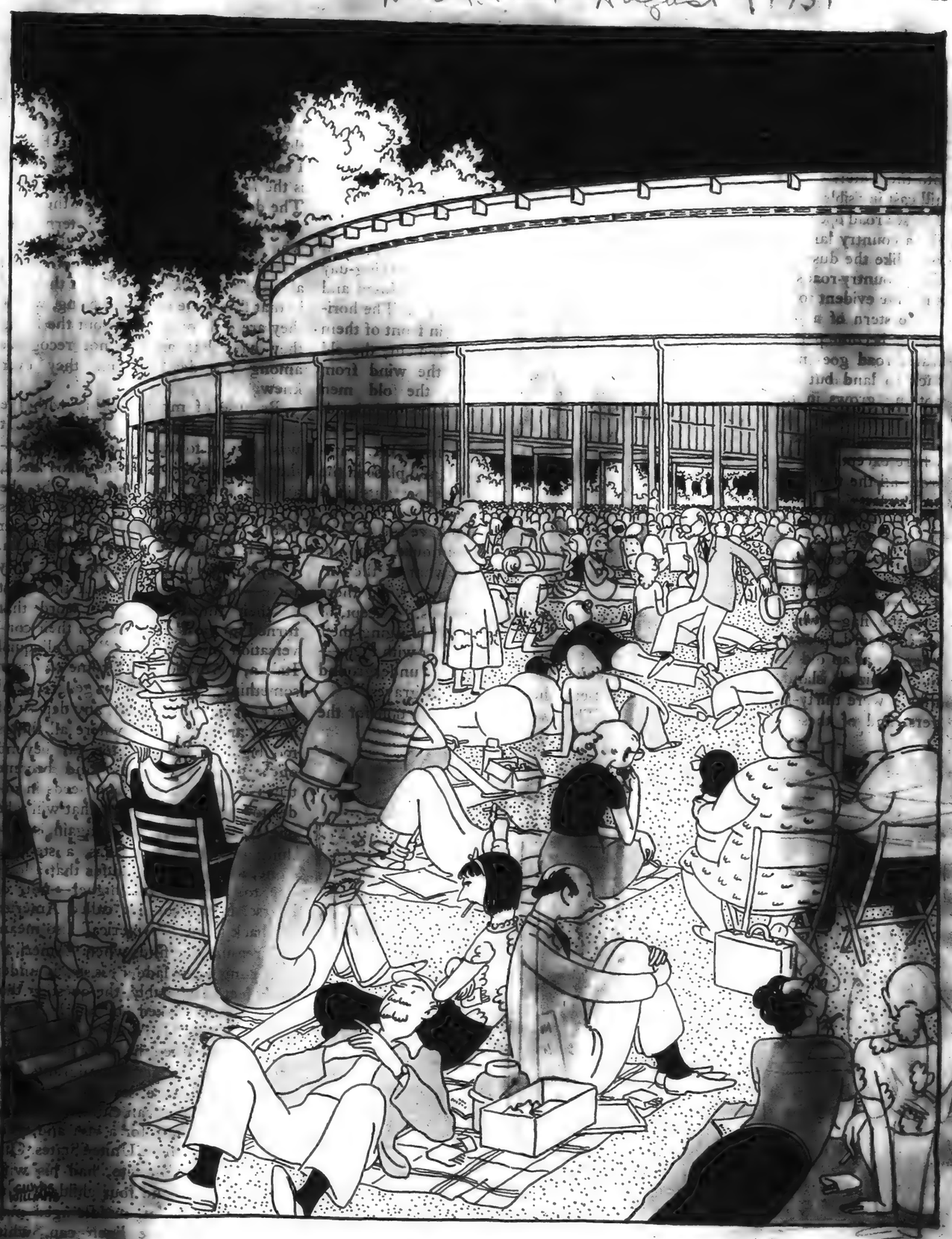
New Yorker August 4 1951



AMERICA'S PLAYGROUNDS

Concert at Tanglewood

VISION – Aug. 7, 1951

MUSICA

BACH BAJO ESTRELLAS

Músicos del Hemisferio en el Festival de Berkshire

Este año, por la primera vez desde 1936, el famoso Festival de Música de Berkshire—que se efectúa los meses de julio y agosto en Tanglewood, un hermoso parque cerca de Lenox, en el Estado de Massachusetts, EE.UU.—se llevó a cabo sin su creador, el renombrado y bien estimado Serge Koussevitsky. De este maestro, muerto recientemente, dijo un sudamericano asistente al Festival: "La sensación que se experimenta no es la misma sin Koussevitsky". Sin embargo, el sueño que Koussevitsky sustentó por largos años: un centro de música donde la juventud pudiera escuchar y trabajar con los mejores músicos contemporáneos, es hoy, más que nunca, una realidad.

Exito internacional: El concierto de apertura del Festival de Música fué dirigido por Charles Munch, quien ha ocupado la dirección de la orquesta sinfónica de Boston, en el lugar de Koussevitsky. El público, compuesto por amantes de la música de todo el mundo, llenó no sólo la parte cubierta—donde toca la orquesta y hay miles de asientos—sino también los prados y jardines cercanos. Bajo el cielo estrellado y con una insinuación de luna nueva, los amantes de la buena música tendieron sus mantas, sus cojines y sus pequeños canastos de pic nic en los verdes e inmensos prados de grama fresca.

Este año, hay ya más de 450 estudiantes de diferentes naciones que estudian bajo la dirección de músicos notables. Entre estos estudiantes hay varios de la América Latina (véase foto).

En el programa de conciertos de este año, se incluyen también tres músicos latinoamericanos: Claudio Arrau, el conocido pianista chileno, Jorge Bolet, pianista cubano, y Eleazar de Carvalho, el brillante brasileño, director de orquesta y protegido de Koussevitsky. Desde su debut en 1948, cuando los críticos llamaron a Carvalho "sensacional", su silueta, siempre de traje blanco, ha sido familiar en el parque de Tanglewood. Este año, además de dar clases de dirección de orquestas, Carvalho presenta, por primera vez en los EE. UU., una sinfonía del compositor brasileño Guarnieri.

Niño travieso: Para Carvalho, el camino musical fué rudo. Hasta los diez años de edad trabajó con sus padres, agricultores pobres, bajo el sol inclemente de Ignatu, en el noroeste remoto del interior del Brasil. Expulsado de una escuela tras la otra, finalmente entró a la marina. En las noches estudiaba música y tocaba el contrabajo (instrumento que escogió simplemente porque era el más grande) en circos y cabarets. En 1941, después de ser director de la sinfónica, se fué a los Estados Unidos donde buscó la ayuda e instrucción de Koussevitsky.

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La semana pasada, Carvalho declaró a VISIÓN: "Después de todo, Koussevitsky sabía que la música era internacional. Tanglewood es un símbolo de esa creencia y debemos mantenerla".

EXTASIADOS, los asistentes descansan en la grama de Tanglewood, afuera del pabellón de conciertos. Diseñado por el arquitecto finlandés Eliel Saarinen, tiene acústica perfecta. La música puede oirse desde lejos

LATINOS EN Tanglewood: (izq. a der.) Francisco Nugue, director cubano; George Mester, violinista mexicano; Eleazar de Carvalho, director brasileño y Bernardo Federowski, estudiante brasileño que perfecciona el violín

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We take no position on the substance of this question ourselves. Listening to music is a highly subjective pastime. Some prefer it in formal wear at Carnegie Hall, others favor an old bathrobe near a radio. The Tanglewood Festival evidently has varying types of listeners, too. Perhaps those in charge of the concerts could make a survey of the correlation of musical and sartorial tastes. Do those who prefer shorts also prefer Stravinsky? Is there a relation between long skirts and long symphonies? The Festival makes no report on such matters, yet obviously there is material for a statistical study. So far, all we know is that ushers are presenting wrap-around skirts to all female visitors clad in shorts and slacks, and that these skirts come in only two sizes—large and medium. There is no small size. Obviously there are more cellos at Tanglewood than piccolos.

Our Hilltown Neighbors

By DAVID J. MALCOLM

The opening concert in the Shed at Tanglewood last Thursday evening was tense with excitement. Charles Munch, music director of the Boston Symphony Orchestra, was making his first appearance as conductor in the Shed and critics were watching him carefully, but when the program closed the verdict was unanimous. In the hands of Charles Munch, successor of Serge Koussevitzky, the future of the Tanglewood is safe.

During intermission that evening, an informal reception was held in the boxes for Ambassador Henri Bonnet of France and Mme. Bonnet, who had come from Washington to pay their respects to the great French conductor, Dr. Munch. Both the ambassador and Mme. Bonnet proved charming, but it was Mme. Bonnet that we were anxious to meet for we had always heard that she was one of the handsomest and best dressed women in Washington. We were not disappointed.

For the benefit of our feminine readers, we wish at this time to report that Mme. Bonnet wore a little something that she picked up in Paris, which was very becoming. It was a gown of silver and black brocade, of simple cut, with a strapless top and a stole of the same material. The skirt was tight, slightly draped. Her hair is iron gray, short, with a close, very smart bob. She has hazel eyes. We liked her.

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BOSTON Globe

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Aug 5 Eagle

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[239]

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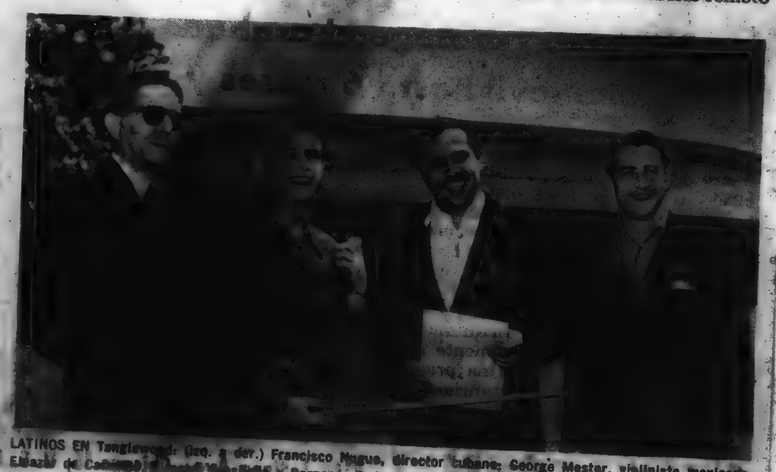

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Sept 2 Aug 5

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RICHARD V. HAFFER

[239]

N.Y.-Times
Aug 5

A VITAL INSTITUTION

The Berkshire Music Center Continues The Work Begun by Koussevitzky

By OLIN DOWNES

IF there ever were exhibitions of the vitality of an idealistic institution founded by a man of genius whose inspiration put its imprint on everything that institution had done since it was started, even after the master has gone, it is the music school known as the Berkshire Music Center which Serge Koussevitzky established against all sorts of difficulties and confusions at Tanglewood.

This observation is based upon two performances, one a concert and one an opera, which the Berkshire Music Center gave last week at Tanglewood in Lenox in the Berkshires. The first concert was one in which representative products of each department of the school were to appear in a program devoted to Koussevitzky's memory. This affair was poorly organized and the performances were for the most part second-rate. The diversity of the products was interesting and has been recounted before this in THE NEW YORK TIMES. But the one performance which had the quality of which Koussevitzky had conceived was that of Lorin Maazel's direction of the performance by orchestra and chorus of Stravinsky's "Symphony of Psalms."

The rest of the concert gave the impression of much zeal, much enthusiasm, much team work of a sort by the participants, but that "sort" was more indicative of artistic enthusiasm than of finished accomplishment. It was a throwoff, as it were, of various teachers and their pupils—or shall we say disciples?—which, viewed in the large, bore testimony to the creative spirit engendered by this gathering of musicians at the Berkshire Festival; but it did not constitute an example of performances carefully prepared and finished to show the level of technical achievement by the students of a music school. The concert did something else. It bore testimony to the spirit of art and cooperative music making and music study on the higher levels which was Koussevitzky's fundamental purpose in founding this unique "school."

Tchaikovsky Opera

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Times
Aug-4

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Boston Herald Aug 5

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Aug 5 - Sp/1d

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Here Pasqual Cardillo, native of North Adams, and his wife seen at tuneup time before concert by the Boston Symphony Orchestra at Tanglewood in Lenox.

[240]

N.Y.-Times
Aug 5

A VITAL INSTITUTION

The Berkshire Music Center Continues The Work Begun by Koussevitzky

By HOWARD DOWNES

IF there ever were exhibitions of the vitality of an idealistic institution founded by a man of genius whose inspiration put its imprint on everything that the institution had done since it was started, even after the man himself has gone, it is the music school known as the Berkshire Music Center which Serge Koussevitzky established against all sorts of difficulties and confusions at Tanglewood.

This observation is based upon two performances, one a concert and one an opera, which the Berkshire Music Center gave last week at Tanglewood in Lenox in the Berkshires. The first concert was one in which representative products of each department of the school were to appear in a program devoted to Koussevitzky's memory. This affair was poorly organized and the performances were for the most part second-rate. The diversity of the products was interesting and has been recounted before this in THE NEW YORK TIMES. But the one performance which had the quality for which Koussevitzky had conceived it was that of Lorin Maazel's direction of the performance by orchestra and chorus of Stravinsky's "Symphony of Psalms."

The rest of the concert gave the impression of much zeal, much enthusiasm, much team work of a sort by the participants, but that "sort" was more indicative of artistic enthusiasm than of finished accomplishment. It was a throw-off, as it were, of various teachers and their pupils—or shall we say disciples?—which, viewed in the large, bore testimony to the creative spirit engendered by this gathering of musicians at the Berkshire Festival; but it did not constitute an example of performances carefully prepared and finished to show the level of technical achievement by the students of a music school. The concert did something else. It bore testimony to the spirit of art and cooperative music making and music study on the higher levels which was Koussevitzky's fundamental purpose in founding this unique "school."

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Aug 5 - Sp/16

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[240]

August 4

THE CHRISTIAN SCIENCE MONITOR, BOSTON,

'Tanglewood on Parade'—

Music Center Will Benefit From Concert

The music director of the Boston Symphony Orchestra, Charles Munch, will share the conducting with three men also familiar to Boston Symphony audiences on Friday evening, Aug. 10, in a special concert held for the benefit of the Berkshire Music Center. This program will be the feature of "Tanglewood on Parade"; the proceeds are earmarked for the summer school for young musicians maintained at Tanglewood by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts.

Friday evening's program will begin with Berlioz' Overture, "Benvenuto Cellini," with Eleazar de Carvalho conducting. The concertmaster of the orchestra, Richard Burgin, will conduct the next two works: Bloch's "Nigun" for Violin and Orchestra, and Arbos' "Tango Espagnol." Mr. Burgin's wife, Ruth Posselt, will be soloist in both pieces. Then Leonard Bernstein will play and conduct Gershwin's "Rhapsody in Blue" for Piano and Orchestra.

Following this, Mrs. Eleanor Roosevelt will speak to the audience briefly, Charles Munch will conduct the closing work of the concert, Debussy's "La Mer."

As in the past, "Tanglewood on Parade" also provides an opportunity for ticket purchasers to attend the activities of the students at the Berkshire Music Center. All departments will be performing varied programs in their specialties after 6 o'clock Friday afternoon. For purchasers of box seats and seats in the reserved sections, the opera department will stage, at 4:30 in the afternoon, a special production of "Amelia Goes to the Ball," by Gian-Carlo Menotti. There will also be waltzing on the lawn, and a door prize, as yet to be announced.

Seats are now available at the Berkshire Festival ticket office, Lenox, Mass.

Peter Blau

Jorge Bolet, pianist, and Eleazar de Carvalho, who will conduct the Boston Symphony Orchestra at Tanglewood Sunday afternoon. Mr. Bolet will be the soloist in Prokofiev's Second Piano Concerto.

BOSTON GLOBE
August 1951

Music to Be Principal Feature Of Current Week in Berkshires

Sptfd Aug 5

Seventh Annual Art Show of Thursday Morning Club Is Opened at Berkshire Inn

Music Theme for Week

Music is the theme of the Berkshires for the coming week, for aside from the Tanglewood series, a concert will be given at South Mountain, Pittsfield, Monday afternoon at 4. The Zimbler Sinfonietta, better known as the Budapest Quartet of Stringed Orchestras, and famous for its recordings, will present a special concert on behalf of the United Cerebral Palsy Association of Massachusetts. The Zimbler group is appearing with the co-operation of Mrs. Elizabeth Sprague Coolidge and the South Mountain Association. The Sinfonietta is composed of 17 members of the Boston Symphony Orchestra, under the direction of Joseph Zimbler. Leonard Bernstein, noted conductor, will be soloist.

Berkshire County residents interested in the welfare of Berkshire Music Center are co-operating in making the necessary preparations for the Tanglewood on Parade program to be held Friday, the 10th. Among those who are assisting with the program are the noted violinist, Albert Spalding of Aston Magna, Great Barrington, and Mrs. Spalding; Mrs. George W. Edman of Pittsfield; Mrs. Donald F. McPherson of Chicago and Pittsfield, Mrs. William Kelson Barrett of Sky Farm, Great Barrington; Miss Annabel Terrell of Chatham, N. Y., Mrs. Bruce Sanborn of St. Paul, Minn., and Lenox; Mrs. Serge Koussevitzky, wife of the late conductor; Mr. and Mrs. J. Herbert Owen of Lenox, Mrs. David Karrick of Stockbridge and Washington, D. C.; Mrs. Anson Phelps Stokes of Lenox, Mrs. C. D. Jackson of New York and Lenox; Mrs. David H. McAlpin of Princeton, N. J., and Stockbridge, and Mrs. Winthrop Emmet, also of Stockbridge.

SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 29 1951

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Three of the roles are double-cast, to enable more students to take part. Leading roles will be sung by James Pease, Mac Morgan, Georgianna Bannister, Marguerite Stagliano, Robert Price, Raymond Smolover, Reid Shelton, Robert Minser, Peter Pratt, Jacqueline Bazinet, Eloise Stoneman, Gladys Spector, William Walker, Robert Mesrobian and, [illegible].

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Below are listed the programs for the week.

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Saturday at 8:15—Beethoven: First Symphony; Honegger: Fifth Symphony; Tchaikovsky: "Pathetic" Symphony.

Sunday at 3—Brahms: Variations on a Theme by Haydn. Second Symphony. Fourth Symphony.

SAN JOSE, CALIF.
NEWS.

Berkshire Center Will Present Three D.C. Concerts

Berkshire Music Center of Tanglewood in Massachusetts is presenting three concerts of chamber music in the Library of Congress in Washington, D.C., sponsored by the Elizabeth Sprague Coolidge Foundation.

The first, to be given this coming week, is played by the New Music Quartet, featuring quartets of Hindemith, Verdi and Beethoven. On July 30 the Berkshire Trio will be heard in a program including early French music. Final concert of the series, Aug. 3, will introduce the Moyse Trio which will offer a program ranging from Bach to the moderns.

Concerts are for students and the Friends of the Berkshire Music Center, but will also be open to the interested public.

[241]

Munch Likes French Suits, Canasta and Good Food

AUG 1 1951

Special to The Hartford Times

Lenox—Tanglewood visitors are finding an interesting character study in Charles Munch, whose name is added to a list of famous men, and women who have made the Berkshires a center of culture since the middle of the last century.

Mr. Munch, new music director of the Boston Symphony and conductor of the Berkshire Festival, comes of a musical family. His father, Ernst Munch, was an organist and professor at the Conservatory of Music in Strasbourg, and founded the famous choir of St. Guillaume.

All six children in the family played instruments. Fritz conducts the Municipal Orchestra in Strasbourg, wehe Charles was born and where he was concertmaster in 1919. Emma married a brother of Albert Schweitzer, famous biographer of Bach and Goethe.

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SIX FEET tall, slender, though with broad shoulders, gracefull and gray-haired, Mr. Munch, at 58, is a handsome man, with a winning smile. Appearing shy, except when he is conducting, he likes to escape when a concert or rehearsal is finished to study his scores, read, play solitaire or canasta or a few holes of golf.

One night last week, after a Mozart program, with another the next afternoon, he stayed up until 2 for a game of canasta, which he won. Fond of good food, he eats sparingly. He likes good clothes, which he buys in France—crepe-soled shoes, suits made to order.

Madame Munch, a Parisian, is a granddaughter of the founder of a French chocolate company. They were married in 1933, having known each other since his student days. Madame Munch's interests are literary. She is the author of "Novelles du Limousin" and the translator of Thomas Mann's "Toni Kroeger" from German into French.

Like her husband, Madame Munch is unpretentious, preferring to see her friends informally, rather than at large parties. She slips into her seat at Symphony Hall like an ordinary concert-goer. She is spending the summer at their home in Monteux, Switzerland, where her husband would have joined her after completing his schedule of conducting engagements in Europe, had he not been called to Tanglewood by the death of Serge Koussevitzky.

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IN THE Berkshires for the first time, excepting during a brief visit in 1948 to his friend, Arthur Honneger, the French composer who suffered a heart attack a week after he had arrived to teach at the Berkshire Music Center, Mr. Munch appreciates the beauty of the country. He comments often on the views and the trees, comparing them with those of the Vosges at home.

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CHARLES MUNCH did not always intend to be a musician. When he was 21 he went to Paris to study medicine, but he enjoyed his violin so much that he gave up a physician's career to study with Lucien Capet. This career was interrupted in 1914 by unwilling service in the German Army. He was wounded at Verdun. Between wars he studied violin, taught at the Strasbourg Conservatory and became concert master of the Gewandhaus Orchestra in Leipzig under Furtwaengler and Walter.

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—[Fabian Bachrach

CHARLES MUNCH

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He is liked by orchestra members, audiences and critics. When he took over the directorship of the Boston orchestra, at his first rehearsal he said, "I hope we shall work very hard together—and with much joy." "I make them like what they play. I do not scold them," he told an interviewer.

NORTHAMPTON, MASS.
GAZETTE
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This concert is the second in the weekly series of performances by the student orchestra at Tanglewood. It will be a full performance of French music.

Mr. Munch will conduct two nocturnes by Debussy, "Clouds" and "Feasts."

Eleazer de Carvalho, another well-known conductor, who is on the faculty at the Berkshire Music Center, will also conduct Friday night. He will lead the orchestra and a student soloist in three movements from the Berlioz symphony, "Harold in Italy." Raymond Montoni will be soloist in the viola part.

Also on the program will be Ravel's Five Children's Pieces, "Mamere l'Oye." Piero Bellugi, conducting; and Chausson's Poems for violin and orchestra with Jeanne Sandbank, soloist and Russell Stanger, conductor.

These Friday evening concerts are perhaps the most popular of all the student performances of the Berkshire Music Center. It is expected that the first appearance of Dr. Munch with the group will add to the great appeal of tonight's program.—

Berkshire Festival Series 'B' in Shed Starts Aug. 2

CHARLES MUNCH will conduct the Boston Symphony Orchestra in The Shed in "Tanglewood" in the opening concert of Series B, Berkshire Festival, next Thursday night. Other events of next week end: a Small Choir concert in The Shed Friday afternoon and a Composers Forum and Orchestra music, also in the Shed, Friday night. Next Saturday morning at 10 o'clock a public rehearsal of the Boston Symphony Orchestra will benefit the Pension Fund. The program Thursday night will include the Overture to Schumann's "Genoveva," the Beethoven Sixth Symphony ("Pastorale"), the "Spanish Rhadsodie" by Ravel and Roussel's Third Symphony.

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August 4

THE CHRISTIAN SCIENCE MONITOR, BOSTON

'Tanglewood on Parade'—

Music Center Will Benefit From Concert

The music director of the Boston Symphony Orchestra, Charles Munch, will share the conducting with three men also familiar to Boston Symphony audiences on Friday evening, Aug. 10, in a special concert held for the benefit of the Berkshire Music Center. This program will be the feature of "Tanglewood on Parade"; the proceeds are earmarked for the summer school for young musicians maintained at Tanglewood by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts.

Friday evening's program will begin with Berlioz' Overture, "Benvenuto Cellini," with Eleazar de Carvalho conducting. The concertmaster of the orchestra, Richard Burgin, will conduct the next two works: Bloch's "Nigun" for Violin and Orchestra, and Arbos' "Tango Espagnol." Mr. Burgin's wife, Ruth Posselt, will be soloist in both pieces. Then Leonard Bernstein will play and conduct Gershwin's "Rhapsody in Blue" for Piano and Orchestra.

Following this, Mrs. Eleanor Roosevelt will speak to the audience briefly, Charles Munch will conduct the closing work of the concert, Debussy's "La Mer."

As in the past, "Tanglewood on Parade" also provides an opportunity for ticket purchasers to attend the activities of the students at the Berkshire Music Center. All departments will be performing varied programs in their specialties after 6 o'clock Friday afternoon. For purchasers of box seats and seats in the reserved sections, the opera department will stage, at 4:30 in the afternoon, a special production of "Amelia Goes to the Ball," by Gian-Carlo Menotti. There will also be waltzing on the lawn, and a door prize, as yet to be announced.

Seats are now available at the Berkshire Festival ticket office, Lenox, Mass.

Peter Basu

Jorge Bolet, pianist, and Eleazar de Carvalho, who will conduct the Boston Symphony Orchestra at Tanglewood Sunday afternoon. Mr. Bolet will be the soloist in Prokofiev's Second Piano Concerto.

BOSTON GLOBE
August 5

Music to Be Principal Feature Of Current Week in Berkshires

Seventh Annual Art Show of Thursday Morning Club Is Opened at Berkshire Inn

Music Theme for Week

Music is the theme of the Berkshires for the coming week, for aside from the Tanglewood series, a concert will be given at South Mountain, Pittsfield, Monday afternoon at 4. The Zimbler Sinfonietta, better known as the Budapest Quartet of Stringed Orchestras, and famous for its recordings, will present a special concert on behalf of the United Cerebral Palsy Association of Massachusetts. The Zimbler group is appearing with the co-operation of Mrs. Elizabeth Sprague Coolidge and the South Mountain Association. The Sinfonietta is composed of 17 members of the Boston Symphony Orchestra, under the direction of Joseph Zimbler. Leonard Bernstein, noted conductor, will be soloist.

Berkshire Festival residents interested in the welfare of Berkshire Music Center are co-operating in making the necessary preparations for the Tanglewood on Parade program to be held Friday, Aug. 10. Among those who are assisting with the program are the noted violinist, Albert Spalding of Aston Magna, Great Barrington, and Mrs. Spalding; Mrs. George W. Edman of Pittsfield; Mrs. Donald F. McPherson of Chicago and Pittsfield, Mrs. William Nelson Barrett of Sky Farm, Great Barrington; Miss Annabel Tetrau of Chatham, N. Y., Mrs. Bruce Sanborn of St. Paul, Minn., and Lenox; Mrs. Serge Koussevitzky, wife of the late conductor; Mr. and Mrs. J. Herbert Owen of Lenox, Mrs. David Karrick of Stockbridge and Washington, D. C.; Mrs. Anson Phelps Stokes of Lenox, Mrs. C. D. Jackson of New York and Lenox; Mrs. David H. McAlpin of Princeton, N. J., and Stockbridge, and Mrs. Winthrop Emmet, also of Stockbridge.

Strauss Opera Begins Final Week of Berkshire Festival

For its second major production of the 1951 season, the opera department of the Berkshire Music Center will present Richard Strauss' "Ariadene auf Naxos," Monday and Tuesday evenings, conducted by Sarah Caldwell, with staging by Boris Goldovksy and Miss Caldwell.

Three of the roles are double-cast, to enable more students to take part. Leading roles will be sung by James Pease, Mac Morgan, Georgianna Bannister, Marguerite Stagliano, Robert Price, Raymond Smolover, Reid Shelton, Robert Minser, [illegible] Bazinet, Elodie [illegible] Gladys Spector, [illegible] Mesrobian and [illegible].

The final weeks of Berkshire Festival orchestral programs will begin on Thursday with Leonard Bernstein conducting Beethoven's Missa Solemnis in memory of Serge Koussevitzky. Charles Munch will conduct the Saturday evening and Sunday afternoon concerts.

Below are listed the programs for the week.

Thursday at 8:15—Leonard Bernstein conducting. Beethoven: Missa Solemnis (in memory of Serge Koussevitzky). Soloists: Adele Addison, soprano; Eunice Alberta, contralto; David Lloyd, tenor; James Pease, bass.

Saturday at 8:15—Beethoven: First Symphony; Honegger: Fifth Symphony; Tchaikovsky: "Pathetic" Symphony.

Sunday at 3—Brahms: Variations on a Theme by Haydn. Second Symphony. Fourth Symphony.

SAN JOSE, CALIF.
NEWS

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SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 29 1951

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Montreal Standard July 28

THE MUSIC SHED of the famed Berkshire Music Festival at Lenox, Mass., where Charles Munch, successor to the late Serge Koussevitsky as head of the Boston Symphony Orchestra, conducts this summer.

Charles Munch Leads New Berkshire Festival

By FRANK COLEMAN
Special to The Standard

Lenox, Mass., July 28 — A new Berkshire Music Festival has opened, but for the first time without Serge Koussevitzky, its founder. He died at his summer home on the grounds of Tanglewood June 4.

Charles Munch, successor to Koussevitzky as conductor of the Boston Symphony Orchestra, and scheduled to make his Berkshire debut this summer, inherited the balance of the concerts and the direction of the Berkshire Music Center as well, in which he has taken an active interest.

The final part of the six week session opened with the first concert of the main series last Thursday in the giant Music Shed, when Mozart's Masonic Funeral Music served as a solemn prelude to the nine concerts of the Boston Symphony. Traditionally on Thursday and Saturday evenings, and on Sunday afternoons, the current week-end opening concerts include Claudio Arrau as soloist in the 2nd Brahms piano concerto, with music of Weber, Prokofieff, Barber, Copland, Schubert and Franck.

Varied Fare

Similar variety marks the balance of the programs, with many important French works on the repertoire. The coming week lists a concert of Schumann, Beethoven, Ravel and Roussel on Thurs., Handel, Bartok, Ravel and Saint-Saens on Sat., and a program conducted by Eleazar de Carvalho next Sunday afternoon, comprised of the second symphony by the fellow Brazilian musician Guarnieri, the second piano concerto of Prokofeiff with the Cuban pianist Jorge Bolet, and the Ravel orchestration of Moussorgsky Pictures at an Exhibition, commisioned by Koussevitzky, which the Boston Symphony has always made a remarkable display of tone colour.

A companion Koussevitzky Protege to Carvalho, who is very popular here in the triple role of pianist - composer - conductor, will open the final series of three concerts on Aug. 9 when Leonard Bernstein conducts a memorial performance of Beethoven's great "Missa Solemnis." Munch will conduct the final two concerts, with three symphonies on Aug. 11;— Beethoven's 1st, Honegger's 5th, and Tchaikovsky "Pathetique." The unique Tanglewood-on-Parade will be sandwiched in on the 10th of Aug., with its full gamut of all that Tangelwood can offer, plus fireworks and other more social pleasures.

The final concert Aug. 12 will be an all-Brahms program, consisting of the Variations on a Theme by Haydn, with the 2nd and 4th symphonies.

Concert A Day

Two rarely heard operas will be mounted in new English versions by Boris Goldovsky's opera department; — Tchaikovsky's "Pique Dame" which Koussevitzky was to have conducted, and the Richard Strauss work, "Ariadne auf Naxos" performed here some years ago. There will also be smaller works of Stravinsky, Martinu, Mozart and others, and probably an original work by one of the students. Other new music, including Canadian and American compositions, will be heard through the myriad of orchestral concerts, student choirs and ensembles of every kind, lectures, and classes which are open to the public through the Friends of the Berkshire Music Center.

The 400-odd pupils of the school now in its ninth season, include a dozen Canadians, and Montrealers such as soprano Michele Bonhomme who reached there under a special scholarship, and Pierre Mercure who is working at composition under this year's guest authority, Luigi Dallapiccola. Aaron Copland is the head of the school's administration, and continues his stimulating Composers' Forums where the dissecting of new works is done by public and musicians alike, in the presence of the sometimes hapless composers.

Evergreen Festival

As a full musical holiday, or even for a quick trip to the matchless Berkshire hills of western Massachusetts, the festival remains of strong interest and appeal.

Informality which extends to public rehearsals of the Boston Symphony on Saturday mornings, makes the Berkshire Music Festival one of the most generally popular and successful. Its formula of wide open spaces, coupled to the uncanny acoustics of the Music Shed, leaves room for the largest crowds. Montreal habits of listening to concerts al fresco on the grass, may be fully indulged on Tanglewood's superb lawns.

Koussevitzky's dreams have become realities, and Hawthorne's earlier pleasures in the beauty are now shared by many thousands with each expanding season.

CONDUCTOR Charles Munch rehearses musicians at the Berkshire Festival.

Music — Eagle - Aug. 3

Munch Enlivens Tanglewood With Music by His Countrymen

By JAY C. ROSENFELD

The first program of the second and middle week end of the Berkshire Music Festival was pleasantly divided between German and French music. Charles Munch, fulfilling expectations, has brought new and fresh additions to the repertory with music by his countrymen.

Although the third symphony of Albert Roussel was a first time for Tanglewood, it had special relationships with the Boston orchestra. Roussel was commissioned by the late Serge Koussevitzky to write a symphony for the fiftieth anniversary of the Boston Symphony in 1930. At the same time he was commissioned by Mrs. Elizabeth Sprague Coolidge to write a piece of chamber music and it was for the Coolidge Festival in Chicago in that year that Roussel first came to America, subsequently going to Boston for rehearsals of his symphony.

Also on the program was Ravel's Rapsodie Espagnole, which proved to be one of the most vivid performances of the evening under Munch's stimulating baton. Ravel and Roussel were contemporaries, just a little older than the generation of French composers which has been represented in different years on the faculty of the Berkshire Music Center, such as Honegger, Milhaud and Ibert. They are nearer the Debussy epoch in time although there is little, certainly in Roussel, which suggests any contact with his more illustrious countryman. Munch gave both compositions spirit and, in proper places, a pathos which was warm and radiant.

Ravel Well Executed

It has been rather irreverently said that the best Spanish music has not been written by Spaniards. We wouldn't want to discredit this thesis but it can not be denied that Ravel's rhapsody must make any Spaniard proud. The keen orchestration and the fascinating rhythms were expressively brought out last night and the final "Feria" was almost visually suggestive of the April Fair in Seville.

Roussel's symphony is youthful in spirit and lyric, too. He is a master in the writing of orchestral processes. The thematic line seems to lead far and long on slight acquaintance but the instrumental integration in itself was very effective. He gives the concertmaster several eerie passages as solos which Richard Burgin negotiated well without forcing.

For the first half of the program there had been the beloved and familiar Pastoral symphony of Beethoven and the welcome rarity, the overture to Schumann's "Genoveva." This was an excellent starter to the evening and Munch made the introduction eloquent and graphic. It seemed to get unduly noisy as he proceeded and some of the demands the conductor made resulted in shifting of orchestral balances.

More Work for Orchestra?

The Beethoven sixth symphony has been programmed many times at Tanglewood. We have allowed our fantasy to run wild at times and even to suggest, that Beethoven thought not only of the Berkshires when he wrote it but even, more specifically, of Tanglewood. The symphony is surely a welcome part of any program and it was good to hear another reading, such as Munch gave it. It seems to us that some of the more standard and familiar pieces of the orchestral repertory are sometimes sacrificed in rehearsal time to the less familiar and more rarely played numbers. The unusually heavy demands of preparing three complete programs a week would almost make it necessary to divide the [illegible] in favor of those works which do not require familiarization. The resultant reliance on past experience in the case of the best-known works therefore shows up in cutey readings of the classics. An orchestra becomes thus the victim of its own schedule, and probably nothing can be done about it but work the musicians longer hours, a suggestion for which we hardly expect thanks.

Mr. Munch will conduct tomorrow evening's concert and Sunday afternoon Eleazar de Carvalho will preside with the assistance of the French pianist, Jorge Bolet.

Opptd Aug 5

FOUR TO CONDUCT SPECIAL CONCERT AT TANGLEWOOD

Munch to Share Duties Friday; Mrs. Roosevelt Will Speak Briefly

Tanglewood, Lenox, Aug. 4—The music director of the Boston Symphony Orchestra, Charles Munch, will share the conducting with three men also familiar to Boston Symphony audiences, next Friday evening in a special concert held for the benefit of the Berkshire Music Center. This program will be the feature of Tanglewood on Parade, and the proceeds are earmarked for the summer school for young musicians maintained at Tanglewood by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts.

Friday evening's program will begin with Berlioz overture, "Benvenuto Cellini", with Eleazar de Carvalho conducting. The concertmaster of the orchestra, Richard Burgin, will conduct the next two works: Bloch's Nigun, for violin and orchestra; and Arbos' Tango Espagnol. Mr. Burgin's wife, who has established her name as a concert violinist—Ruth Posselt—will be soloist in both pieces. Then Leonard Bernstein will play and conduct Gershwin's Rhapsody in Blue, for piano and orchestra. Following this, Mrs. Eleanor Roosevelt, a good friend of Tanglewood, will speak to the audience briefly. Charles Munch will conduct the closing work of the concert, Debussy's La Mer, (The Sea), three orchestral sketches.

As in the past, Tanglewood on Parade also provides an opportunity for ticket purchasers to attend the activities of the students at the Berkshire Music Center. All departments will be performing varied programs in their specialties after 6 p. m. Friday. And for purchasers of box seats and seats in the reserved sections, the opera department will stage, at 4:30 p. m. a special production of "Amelia Goes To The Ball", by Gian-Carlo Memotti. There will also be waltzing on the lawn, and a door prize, as yet to be announced.

Box seats are available at the Berkshire Festival ticket office, Lenox and cost $5; seats in the reserved section cost $4, and seats in the unreserved section of the Shed are $2.50.

UTICA, N. Y.
OBSERVER-DISPATCH
JUL 29 1951

Works of 10 Music 'Greats' On Program

Ten composers whose works spell out more than two centuries of great music, will be represented in the three Berkshire Festival concerts this [illegible] Music Shed at Tanglewood, Mass.

Charles Munch will lead the Boston Symphony Orchestra in two of these concerts, on Thursday and Saturday evenings. Eleazar de Carvalho will conduct next Sunday afternoon, with Jorge Bolet as piano soloist on part of that program.

Thursday evening's program will include Schumann's Overture to "Genoveva, Beethoven's Pastorale Symphony (No. 6), Ravel's Rapsodie Espagnole, and Roussel's Third Symphony.

The Saturday evening program will begin with the Water Music Suite by Handel, followed by Bela Bartok's Music for Strings and Peruccion, Ravel's Daphnis and Chloe Suite No. 2 and Saint-Saen's Symphony No. 3 with organ.

Next Sunday afternoon's concert will find Eleaszer de Carvalho as guest conductor in a program featuring Jorge Bolet as soloist in Prokofieff's Piano Concert No. 2. The remainder of the program will consist of Guarnieri's Second Symphony and Moussorgsky's "Pictures at an Exhibition," with orchestration by Ravel.

Reserved seats for these concerts are available at the festival ticket office. General admission to the grounds is sold on the day of each concert.

BERKSHIRE FESTIVAL

* * *

By Arthur Berger

LENOX, Mass., Aug. 3.—Albert Roussel's third symphony, heard here at Tanglewood last night under the direction of Charles Munch, injected an element of freshness into a well organized list otherwise assembled from traditional literature.

The Roussel symphony was one of the works written for the Boston Symphony Orchestra when it celebrated its fiftieth anniversary in 1930. Though this orchestra revives it from time to time, the work has been surprisingly slow in finding a niche for itself, more generally in the repertory of our orchestras. It is music that operates effectively on more than one level, since it has a brightness and immediate appeal that earned an enthusiastic reception from last night's audience, along with ingenuity and economy to engage those who analyze music closely and scrutinize it for the lasting virtues.

A five-note motif, contemporary in its shape, effectively integrates the symphony, and the jazz contours so fascinating to French composers of the '20s are incorporated in a way that gives them perspective and breadth. The motoric element characteristic of our time assumes rather special shape in Roussel's style, and it is particularly in the foreground in the first movement, where the beat is often as commanding as the chug-chug of a locomotive.

There are also cheerful passages of divertimento character and tender evocations of the "blues," the latter notably in the slow movement, the most affecting of the four parts. Dissonant devices, including polytonal ones, are present, but their impact is absorbed and somehow softened by the fullness of texture. The work is pleasurable, compact and often arresting.

The program also included Schumann's overture to "Genoveva," Beethoven's "pastorale" symphony and Ravel's "Rapsodie Espagnole." It was in the last of these that the conducting skill of Mr. Munch showed up best. This is one of the French compositions he has obviously worked out thoroughly and perceptively. When one hears him conduct in this vein his accomplishments are very impressive indeed, though he is likely to be a bit erratic in music that has not become so integral a part of his musical experience.

Tribune Aug 5

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Hartford-Times JUL 28 1951

Opera Thrives as Music Gets Visual Dimension

By CARL E. LINDSTROM

WE ARE NOT so different from other folks. This community long since manifested its preference for a dish of opera. We have been richly served, both out of standard repertory and from the chamber opera cuisine. It has been easy to think that all this was a specialty of the house, so to speak, and that the taste was locally cultivated.

Not when you take a broad sweeping view over the land, as does the gifted H. W. Heinsheimer, rather recently come among us from the musical world across the Atlantic, where he was active in the field of publishing and critical commentary. He will be remembered as the author of a breezy book entitled "Menagerie in F Sharp," which proved that a sense of humor does not preclude taking the subject of music seriously. Just now he has written an article for Musical Quarterly called "Opera in America Today."

Mr. Heinsheimer apparently has surveyed every place except Hartford, but before quarreling with him let us look at some of the encouraging things he has to say.

After citing the tremendous impetus which radio gave to music in America, Mr. Heinsheimer no s the regrettable decline in symphonic offerings over the air waves, but adds that with television "a vast, radical transformation is in the making as the eye as well as the ear becomes engaged . . . . . This time, a new interest in and a new approach to the visible side of music—the musical theater, opera, and ballet — are plainly evident. Again it is an explosive, rapidly spreading development and one that cannot be explained through patterns of the past or through accepted forms of traditional operatic life."

* * *

SUMMED UP, operatic activity the country over is impressive. The high spots: Juilliard—Dallapiccola's "The Prisoner," "The Beggar's Opera"; Columbia — "a firmly established tradition of presenting new American works"; Mannes Music School—Martinu's "Comedy on the Bridge"; Carnegie Tech—"Figaro"; Lyric Theater of Karamu House in Cleveland—50 performances of a Carl Orff opera and 100 of Weill's "Lost in the Stars," also Stravinsky's "Histoire du Soldat" and Gluck's "Caravan to Mecca." Bob Jones U.—"Ernani"; San Antonio — "Tristan," "Figaro," "Rosenkavalier"; Southern California — "Ariadne au Naxos"; University of Indiana —an English "Parsifal."

Other performances, given commercially or sponsored by symphony orchestras, include Berg's "Wozzeck," Busoni's "Arlecchino," Schoenberg's "Erwartung," Monteverdi's "Orfeo," Strauss' "Salome" and commercial productions such as New York City Center and touring repertory companies.

The theme of Mr. Heinsheimer's article is the opportunity which this resurgence offers to composers. He writes: "At my desk, where an ever-increasing flood of requests for new material is received from all these workshops, opera guilds, college groups, little theaters, 'opera intimes,' 'Co-op' opera groups, etc., it becomes apparent that an essential, if not the most important, part in the rapidly unfolding drama is reserved to the composers and writers of America. . . . It is up to the American composer and writer to give sense and direction to the new decentralized operatic movement."

* * *

THE PIONEER activity of the Julius Hartt Musical Foundation in this sphere is so well known here as to require no repetition. The absolutely unique record of the Connecticut Opera Association in producing repertory opera on a sound financial basis, without subsidy or public gratuity, gives Hartford an important part in this movement which should not be overlooked.

It is gratifying to know, however, that the enlightened state of opera in Hartford is not parochial but part of a very bright nation-wide picture.

'Pique Dame' Rehearsal Stirs Memories

MISS FLORENCE WICKHAM, "Pauline" in first American performance of Tchaikovsky's "Pique Dame" at Metropolitan 41 years ago, visits Tanglewood to hear rehearsal with Boris Goldovsky, head of opera department. One of opera's rare productions will be staged Monday and Tuesday at Tanglewood. From left are Mr. Goldovsky, Miss Wickham, Phyllis Curtin of Cambridge, Mass.; Rosalind Elias of Lowell, Mass.; Eunice Alberts, Andover, Mass.—[Will Plouffe Studio Photo

Tanglewood Patrons Will Hear Music Written for Out-of-Doors

Eagle-Aug 5

TANGLEWOOD — The Water Music, with which the Boston Symphony Orchestra, Charles Munch conducting, will open tomorrow evening's Berkshire Festival concert at Tanglewood, was written by George Handel to be played out of doors. In Handel's time parties on the Thames were a favorite recreation of Londoners in the summer season. Hired boats and private barges cruised up and down the river to the tune of music. For the first time, in this piece, Handel used the French horn, which was at that time regarded as an instrument for fanfare, and too coarse for symphonic music. It was probably composed and performed in parts between 1715 and 1717.

Bela Bartok, a Hungarian, wrote the Music for Strings, Percussion and Celesta, at Budapest in 1936. A pianist, composer and teacher, he was a student of Hungarian folklore. He wrote many pieces with Hungarian peasant themes.

Ravel's "Daphnis and Chloe," Suite No. 2, will be played for the first time at Tanglewood with chorus. A ballet in one act, it was commissioned by Serge de Diaghileff, director of the Ballet Russe. The plot was by Michel Fokine, the choreographer of the troupe. The composer wrote, "My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late 18th century have imagined and depicted. The story is from ancient Greece.

The Saint-Saens symphony in C minor, No. 3, was written for the London Philharmonic Society and first performed in 1886 by its symphony orchestra under the composer's direction. Born in Algiers, the composer began to study piano at the age of five and to compose at six. In 1852 he won the grand Prix de Rome and continued to win prizes, to compose and to write on musical and even scientific subjects, as he was an ardent student of astronomy.

Tickets are on sale at the box office, Tanglewood, England Brothers, Pittsfield, and the Blue Bird Shop, Stockbridge. Last night's concert drew 7400 patrons.

Tomorrow morning at 10 the orchestra will hold a public rehearsal for the benefit of its pension fund.

In the afternoon at 3, E. Power Biggs, the organist, will play a recital whose numbers will include:

Noel Grand Jeu et Duo ..... Daquin
Sonata No. 2 ..... Hindemith
Litanies ..... Alain
Variations on a Noel ..... Marcel Dupre

The recital will be open to Friends of the Berkshire Music Center whose contributions help to support the school.

Music

Tanglewood Triumphs Over Adversity

World Telegram + Sun August 4

By ROBERT BAGAR.

LENOX, Mass., Aug. 4.—The performance given Tschaikowsky's "Pique Dame" in the Theater-Concert Hall at Tanglewood last Monday evening was, in a way, a triumph over adversity. You will remember that Serge Koussevitsky, scheduled to conduct the work, was suddenly taken from mundane activity, thus leaving the musical supervision entirely in the hands of his aids.

It would have been an interesting experience to observe his stick work with an opera, an art in which he had not been altogether unpracticed. But we were deprived of that, and the loss is undoubtedly ours.

Goldovsky Praised.

Boris Goldovsky, who did conduct the work, besides being its stage director, the translator of the libretto and general esthetic factotum, did well, indeed, with an orchestra which, though adequate, was far from the equal of previous student aggregations at the Berkshire Music Center.

I was glad of the opportunity to hear this piece, which had not been given in New York since 1940, I believe. I enjoyed it then, and I enjoyed it at Tanglewood. It is an excitingly dramatic work, often melodically folkish, in the Tschaikowsky manner, which is to say that the folkishness is probably very good imitation, yet not entirely based on actual sources.

There are excellent arias, one by Pauline, Lisa's friend, which she sings seated at the piano on stage. There is a completely fine duet between Lisa and Hermann in the second scene of the third act, there are engaging orchestral sequences throughout.

Rhapsodic Score.

It is a rhapsodic score Tschaikowsky wrote, as I previously remarked, and a score expressive of elemental passions among the higher circles of Czaristic Russia. Hence, it would seem that the delivery of the music by the singers should be consistent with those dramatic factors.

Young singers, student singers, for all their superior musical training at such a place as the Berkshire Music Center, may not be expected to conduct themselves with the savoir faire of the seasoned, the polished trouper in opera. Yet there are student singers and student singers, and there have been times when one or even two in a cast of trainees did come up to emotional, as well as musical expectations.

I wish that this could be said of the youngsters so earnestly trying to fulfill their vocal-histrionic obligations in this performance. There was neatness of style, phrase-tuning in good taste. Nor could one object to the animation they demonstrated. But with all that, the central fire was lacking in their contributions.

Speaks of Students.

I speak, of course, of the purely student members of the cast, for that, as you are aware, did hold several professional artists in the persons, for example, of the wonderfully poised James Pease, dependable David Lloyd.

In saying all this, I wish it understood that no amount of praise could be enough for the very serious, dedicated work of the young singers. Critical standards for the professional are not being applied here, though the Berkshire Music Center's opera department has consistently in the past come up with quite finished productions, and most worthy of such treatment.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 27 1951

Music

Koussevitzky Honored at Tanglewood

By ROBERT BAGAR.

LENOX, Mass., July 27.—The symphonic part of the Berkshire Music Festival began last evening in the orchestra shed at Tanglewood, and will continue for the next three Thursday-to-Sunday weekends.

Yesterday would have been the 77th birthday of Serge Koussevitzky, had he lived long enough to open this year's musical proceedings at this shrine which he, in great part, helped to create. Replacing him, however, was Charles Munch, the present regular conductor of the Boston Symphony Orchestra.

Silent Tribute.

Promptly at 8:30 p. m., Mr. Munch appeared on stage, faced the audience of over 7000 and said, "The 'Funeral Music' (Mozart's Masonic 'Funeral Music') is played in memory of Dr. Serge Koussevitzky. We ask that you do not applaud at its conclusion, and that you will remain standing in silence for a few moments."

Thus began the 14th Berkshire Symphonic Festival. The music, composed following the demise of two companion Freemasons of his, the Duke Georg August von Mecklenberg-Strelitz and Franz Count Esterhazy von Galantha, is appropriately elegiac. And last evening it was performed with what I thought was an unusual amount of sympathy and devotion.

Scarcely Typical.

The regular part of the concert started with the Fourth Symphony of Schumann. Of this I had expected from Mr. Munch something special in the way of interpretation, a finesse that is too often lacking from renderings of the work, a lightness or, better perhaps, buoyant feeling.

These qualities did emerge at odd corners of the pattern, though they were scarcely typical of what, maybe mistakenly, I sought. Instead, there was the heavy hand, the almost Brahmsian bigness, the stodgy processional of musical material.

The musical prize of the evening was the delivery of the Berlioz "Fantastic" Symphony, which seems to be getting a play around the symphonic circuit these summer days.

Nowhere in this composition did Mr. Munch or the valiant men of the Boston symphony, fail to communicate. It was a whole poem of projection and, as you might expect, acceptance by the enthralled listeners.

Was Scintillating.

This music, brought into being by Berlioz's mad passion for the Shakespearean actress Harriet Smithson, is something on the order of a pre-Feudian larrup in the middle dream world, if we are to take seriously the programmatic idea Berlioz thought up for it.

I find it much easier to listen to without the literary scenario, and perhaps strangely the music does convey much that is macabre, demoniac, inflammatory, and the rest of the business.

The performance was one that I cannot describe in any other way than scintillating. We all know how well this orchestra can play, when the conditions warrant. Well, they warranted last night, and the cheers and noisy handclapping by the audience proved more than words can that they did.

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6,400 Attend Tanglewood Opening

(Special to The American)

Lenox, Mass., July 9—Two all-Bach programs yesterday afternoon and Saturday night opened the 1951 summer concert series by the Boston Symphony Orchestra at Tanglewood.

A record-breaking 6,400 persons, 1,000 more than the number who attended last year's opening week end, saw Charles Munch make his debut as new music director for the Berkshire Festival. The French conductor has directed the Boston Symphony for two full seasons, but had never conducted at Tanglewood.

Saturday night, Mr. Munch dedicated the final chorus from "The Passion According to St. Matthew," to his predecessor, the late Dr. Serge Koussevitsky. It is the first in a series of memorial concerts scheduled by the orchestra and by the Festival Chorus of the Berkshire Music Center, the symphony's school founded by Dr. Koussevitsky.

Mme. Koussevitsky slipped into a side seat in the little Theater-Concert Hall in time to hear Mr. Munch offer the choral selection for "the great leader, the great master, the creator of the Berkshire Music Center." The entire audience stood for a moment in silent tribute as the chorus finished.

The Festival Chorus, a student ensemble directed by Hugh Ross, almost took the spotlight from the orchestra in both opening performances. The powerful young voices were magnificent in the lusty music of "Der Zufriedengstellte Aeolus," (Aeolus Pacified), Bach's secular cantata. Soloists with the group were Phyllis Curtin, soprano; Eunice Alberts, contralto; David Lloyd, tenor and James Pease, bass.

Programs for the week end also included the Brandenburg Concerti Nos. 2, 3, 4 and 6, the Concerti in C major and D minor for three pianos and strings, and the choral "Magnificat," in D major. Trio pianists were Irving Fine, Ralph Barkowitz and Bernard Zighera.

Haydn and Mozart programs will be given over the next two week ends for the "little season" which precedes the major festival works by the full orchestra.

FZ.

7/16/51 Waterbury American -

Cellist Steals Performance At Tanglewood

(Special to The American)

Lenox, Mass., July 16 —The works of Joseph Haydn, represented by four symphonies, a sinfonie concertante for winds and strings, the D major Piano Concerto and a superb interpretation of the violoncello Concerto in D major, were offered by the Boston Symphony Orchestra this week end.

The all-Haydn programs followed last week's Bach concerts in the Theater-Concert Hall. Next Saturday night and Sunday afternoon the orchestra will devote itself to music by Mozart, in the third week-end of "Little" concerts opening the 11th year of the Berkshire Music Festival at Tanglewood.

Gregor Piatigorsky, a rollicking, exuberant giant who came onstage swinging his cello as if it were a violin, was soloist yesterday. He drew an unprecedented burst of applause from the audience after the sustained solo passage by the cello in the exposition of the concerto, and from there on, set his own pace for Charles Munch and the orchestra to follow.

Piano soloist for Saturday night's concert was Seymour Lipkin, 24-year-old New Yorker who is on the faculty of the Berkshire Music Center. His playing of the three-part concerto was brilliant, particularly moving in the tender, meloci second movement.

Of the four symponies offered, No. 88, No. 104 ("London,") No. 103 ("The Drum Roll,") and No. 101 ("The Clock,") the 88th was perhaps the warmest, although the tempo of the opening two movements seemed a trifle too restrained by comparison with the full, robust treatment of its minuet and final.

Visitors to Tanglewood will often find that some of the most stimulating music comes not from the professional perfection of the Boston Symphony Orchestra, but from the numberless student groups whose recitals are open to supporting members, "Friends," of the Music Center. Yesterday morning, young musicians of the orchestral department gave a program of chamber music in the open-sided Chamber Music Hall. Opera Department students list a program for tomorrow night, the student orchestra gives a Shed concert Friday, while another chamber music recital will again be given Sunday morning.

FZ

Waterbury - Am.

'Little Concert' Series Ends At Tanglewood

(Special to The American)

Lenox, Mass., July 23 — Three week-ends of music for small orchestra by the Boston Symphony at its Berkshire Festival at Tanglewood concluded yesterday, with two Mozart programs winding up the six-concert series.

Year by year, this "little concert" series preliminary to the major festival programs grows more popular, with attendance far exceeding the 1,200-seat capacity of the Theater-Concert Hall. Thousands of listeners spread acres of blankets over the lush green lawns, clad in such informal comfort that not even the threat of rain discouraged them yesterday.

Charles Munch made his bow at Tanglewood for the Bach-Haydn-Mozart series this season, and apparently has met the critical demands of audiences who would inevitably compare him with his predecessor, the late Dr. Serge Koussevitsky, father of the Festival.

Few Revisions

With few revisions, he is following the program schedule which Dr. Koussevitsky had arranged for himself.

In the programs Saturday night and yesterday afternoon, Mr. Munch drew wonderful, tender music from his orchestra, the combination of Mozart and the Boston Symphony's strings being always a happy one.

The melodic Symphony in E-flat major was beautifully done, as was the brief Adagio and Fugue for string orchestra. Also on Saturday night's program was Mozart's Missa Brevis in F-major, with Hugh Ross conducting the Festival Chorus. Gladys Spector, new soprano soloist with the choral group, has a full, powerful and distinguished voice. Other soloists already known to Tanglewood audiences were Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass.

William Kroll was soloist yesterday in the A-major violin concerto.

Mr. Munch will conduct the first of the major concerts for full orchestra in the Tanglewood Shed at 8:15 p. m. Thursday. The program includes Schumann's Fourth Symphony; Berlioz' Fantastic Symphony; and Mozart's Funeral Music, which will be dedicated to Dr. Koussevitsky.

Waterbury - Am.

7,000 Enjoy Tanglewood Shed Festival

(Special to The American)

Lenox, Mass., July 27—Diplomatic and musical notables attracted almost as much attention as did the Boston Symphony Orchestra last night, at the first of the Berkshire Music Festival's major summer concerts in the vast Tanglewood Shed.

It was more than merely a celebrity-studded opening night, however, for an audience of more than 7,000 heard a stirring performance of the imaginative "Fantastic Symphony" by Berlioz, long to be remembered by admirers of Charles Munch, new conductor of the orchestra. The violent contrasts in the Berlioz music were heightened by Mr. Munch's orchestration, which brought out all the color, fire and grisly humor of this symphony.

Dedicated To Founder

The program, first in a series of nine Festival concerts for the full Boston Symphony Orchestra, opened with the resonant Masonic Funeral Music by Mozart. Dedicating this to the late Dr. Serge Koussevitsky, founder of the Berkshire Music Center and conductor of the orchestra for a quarter-century, Mr. Munch asked the listeners not to applaud, but to stand in tribute at the finish of the number. Yesterday would have been Dr. Koussevitsky's 77th birthday.

Also played last night was Schuman's Symphony No. 4 in D minor, a vigorous, melodic composition which the took the orchestra in swift transition from sensitive airs for strings to the brassy insistance of a triumphant finale.

Last night's audience included Mrs. Franklin D. Roosevelt; the French ambassador, Henri Bonnet, and his stately wife; Mme. Koussevitsky, dramatically clad in a long black cape; and the young composer-conductor, Leonard Bernstein, long a protege of Dr. Koussevitsky, who now directs the Music Center School.

F. Z.

Waterbury Conn

Waterbury American

Cool Weather Chills Crowd At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 3 — Cool weather yesterday, with almost autumnal chill after sundown, cut anticipated attendance last night for the 10th program of the 1951 Berkshire Music Festival at Tanglewood.

Plenty of seats were available in the lofty Music Shed at concert time. However, the hardy souls swathed in blankets, topcoats and heavy wool sweaters, listening from the spacious lawns, raised audience figures to a respectable 7,600.

Charles Munch, who has directed all the festival concerts so far this season, led the Boston Symphony Orchestra again last night. His two-part program went from the classic lyricism of Schumann and Beethoven before intermission, to the cacophonic frenzy of Ravel and Roussel as the concert closed.

Opening with Schumann's "Genoveva" overture and the familiar, beloved "Pastorale" of Beethoven, Mr. Munch brilliantly displayed the orchestra's famed string section.

It was in Ravel's "Rapsodie Espagnole" and Roussel's Symphony No. 3 in G minor, though, that he reached the evening's peak. No soothing soporifics, their stimulation and excitement were powerfully conveyed to the audience.

The week-end concert series continues tomorrow night, when Mr. Munch will conduct music by Handel, Bartok, Raxel and Saint-Saens, and Sunday afternoon, with Eleazar de Carvalho taking over as conductor.

Announcement has been made of the program for "Tanglewood on Parade," the annual musical jamboree arranged as a benefit for the Berkshire Music Center. With events starting at 6 p. m. next Friday, the program will offer direction by Tanglewood's three resident conductors, Mr. Munch, Mr. de Carvalho and Leonard Bernstein, with Concertmaster Richard Burgin also conducting. Mrs. Eleanor Roosevelt will speak, and activities are scheduled by all departments of the Music Center.

FZ

Waterbury - Am.

Tanglewood Concerts Draw Large Crowds

(Special to The American)

Lenox, Mass., July 30—Undaunted by rain Saturday night, or the prospect of more rain yesterday afternoon, audiences estimated at 18,500 heard the second and third programs of the 1951 Festival concerts by the Boston Symphony Orchestra at Tanglewood this week end.

The two programs covered the range from the singing beauty of Schubert's Symphony No. 4 in C Minor to the violent, controversial Sixth Symphony, in E-flat Minor, by Prokofieff.

However the critics may debate its interpretation, the powerful performance of Cesar Francks' D Minor Symphony, closing yesterday afternoon's program, completely won the thousands of listeners who heard it. Charles Munch, directing the orchestra, gave it the richness and depth this sole symphony of Franck's deserves.

Claudio Arrau, Chilean - born pianist, was soloist Saturday night in the Brahms B-flat Major concerto. The Saturday program opened with Weber's "Oberon" overture.

Two contemporary composers, whose works represent the only American compositions on the festival schedule this season, heard their music played yesterday. They were Samuel Barber and Aaron Copeland, both introduced to the audience by Mr. Munch. Yesterday's music opened with Mr. Barber's sparkling overture to Sheridan's "School for Scandal," and Mr. Copeland's fantasy, "Quiet City," for trumpet, English horn and strings. Roger Voisin was trumpet soloist, while Louis Speyer was soloist on the English horn, an instrument little heard in solo performance.

The Berkshire Music Center's opera department tonight will present the seldom-offered Tschaikowsky opera, "Pique Dame," (Queen of Hearts), in a limited performance at the Theater - Concert Hall.

F. Z.

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Tribune Aug 5

BERKSHIRE FESTIVAL

* * *

By Arthur Berger

LENOX, Mass., Aug. 5.—Charles Munch shared this week end's concerts of the Berkshire Festival with the first of his two guest conductors, Eleazor de Carvalho. Mr. Carvalho, who first came to our attention as a conductor here at Tanglewood some time ago, is a familiar figure to the audiences that congregate here annually in the spacious shed and on the lawns behind it, and the program he conducted this afternoon was drawn from familiar repertory.

The concert was to be the occasion for the performance of a new symphony by Carmago Guarnieri. Mr. Carvalho's Brazilian fellow countryman. But this scheduled premiere, anticipated with much interest, was unfortunately canceled owing to delay in the arrival of the orchestral parts. Weber's "Euryanthe" overture and "Death and Transfiguration" were put in its place. Prokofieff's Second Piano Concerto, with Jorge Bolet as soloist, and the Moussorgsky-Ravel "Pictures at an Exhibition" completed the list.

It was last night's concert under Mr. Munch's direction that thus provided the subject matter for discussion as far as repertory is concerned. The contemporary work was Bartok's Music for Strings, Percussion and Celesta, one of the recognised masterpieces of our century. There was also a nineteenth-century work, the Saint-Saens Symphony in C Minor, that is not often heard, and even so well known a work as Ravel's Second Suite from "Daphnis and Chloe" was given an uncommon twist through the use of the chorus normally left out in concert renditions.

The discussions occasioned by this list received strong competition from universal comment on the very cool weather, which made women's furs and men's top-coats much in evidence last night.

Listeners coming from other parts, provided they were prepared for the weather, had reason to welcome the temperature and clearness that went with it, and the attendance, officially reported as about 10,000, exceeded any of the previous figures this season. This afternoon there were sunshine and pleasant conditions for listening. The estimated attendance was given out as somewhat less than last night.

The Raval work did not seem to gain much last night in concert form from the presence of the wailing chorus, but the music rose to a compelling climax under Mr. Munch's direction. This is patently one of Mr. Munch's pieces, and so is the Saint-Saens, which received a thoroughly devoted reading. The academic but ever so craftsman-like procedures of the symphony showed up particularly well, since the varied melodic devices, developments and fugues were precisely what were needed after the atmospheric music and effects of the Ravel and Bartok. The reading of the Bartok was tentative and made it seem longer than it is. Here, and in Handel's "Water Music," which opened the program, Mr. Munch did not seem at ease and in the utmost control. In the French works, by contrast, he was completely absorbed, even carried away at times, in a way that is quite uncommon for our top-rank conductors. He is likely to become a bit wild, a bit germanic, at tension points. But it is wholly without artifice. Climaxes that verge on being pushed too strenuously are redeemed by what seems to be an absence of the usual attempt to put on a show. A certain breadth and grandness are present in a rather special way in Mr. Munch's conducting.

Mr. Carvalho is noticeably more experienced and in command of resources these days, but qualities of distinction are still absent, and the music rarely attains loftiness under his baton. Even with the Guarnieri the shape of his program would have been without real contrasts and proper balance. With the Strauss in its place, there were many brassy moments and too much of the drama on which Mr. Carvalho seems to thrive. There was also a tendency to stretch out slow passages. Mr. Bolet's strong fingers made the piano part of the Prokofieff carry very well outdoors. But there was not much subtlety in his performance.

Westfield News - Advertiser

of August 3, 1951

Boston Symphony Is in Good Hands

For sheer musicianship, there has been no superior conductor of the Boston Symphony Orchestra at Tanglewood than Charles Munch who is this season's permanent conductor during the Berkshire Music Festival.

It is natural that Mr. Munch should be compared with his predecessor, the immortal Serge Koussevitsky, and it is also natural that some would be apprehensive about Mr. Munch following so colorful a director as Koussevitsky. Thus the critical eyes of musicians, music critics, and the thousands of semi-critics who comprise the audience at Tanglewood were necessarily upon Mr. Munch. The big question was this: how would he compare?

During some of the early concerts in the theater-concert hall, when only the small orchestra appeared, there was some apprehension. No one is qualified to say just what was wrong, but in two of the early concerts, the conductor and two sections of the orchestra weren't quite synchronized. This condition existed for only a measure or two. But the apprehension was firmly rooted.

The happy report now, however, is that any doubts about how Mr. Munch will handle the Boston Symphony Orchestra can be safely forgotten. In the first of the shed concerts — working with the full orchestra — Mr. Munch proved his greatness. Never has an audience at Tanglewood seen such superb cueing. Never has it seen such remarkable musicianship in a director. And as for color — Mr. Munch has all the color necessary. His is a different temperament than that of his predecessor; but he is no less talented, no less well-trained and he will make for himself an enormous reputation in the United States.

R. J. C.

MUSIC

By Miles Kastendieck

THOUGH Tchaikowsky's symphonic and ballet music is very well known, his operas have apparently waned in popularity. Of his 11 works in this form, only "Eugene Onegin" and "Pique Dame" have survived. Even these have been almost superseded by the operas of other Russian composers.

Over 40 years have passed since "Pique Dame" had its Metropolitan premiere; over 30 since "Eugene Onegin" received its first Metropolitan mounting. "Onegin" received seven performances in two seasons. Tchaikowsky did not gain any security in the favor of New York operagoers.

Revivals of both works in recent years suggest that they are not destined to be completely forgotten. One of the New Opera Company's most successful productions was that of "Pique Dame." The New York City Opera Company may be credited for resuscitating "Eugene Onegin." The production of "Pique Dame" by the students of the Berkshire Music Center this last week is, therefore, of more than passing interest.

* * *

LESS well-known, "Pique Dame" or "The Queen of Spades" may be well worth cultivating. In the English translation by Boris Goldovsky it disclosed itself as a piece of musical theatre full of atmosphere and potential excitement.

The work has enough dramatic or melodramatic qualities to fuse with its lyricism and make possible a first-class production. Perhaps its elaborate scenic demands of seven sets have proved a handicap in its recreation, but the lavish simplicity of the Tanglewood production showed what can be done when the spirit is willing.

This is not the first time that the opera department of the Berkshire Music Center has made a definite contribution toward operatic enterprise. The performance of "The Queen of Spades" last Monday night took two acts to get underway, but the third act caught fire.

With all the impetus of Tchaikowsky's gift and all the facilities of modern opera production, it suggested what might be done under professional auspices. Serge Koussevitzky's desire to produce the work and Mr. Goldovsky's achievement in bringing it to fruition resulted in a most stimulating achievement.

Berkshire Festival

TANGLEWOOD, LENOX, MASS.

Boston Symphony

ORCHESTRA

CHARLES MUNCH

Music Director

TODAY (AUG. 5) AT 3

ELEAZAR de CARVALHO, Conductor

CLOSING Concerts Thurs., Sat. Eves., Sun. Aft., Aug. 9, 11, 12

Reserved Seats at $2.50, $3, $4.50, $5.50

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Address: Tanglewood, Lenox, Mass.

FRI. AUG. 10

"TANGLEWOOD ON PARADE"

Conductors—Charles Munch, E. de Carvalho, Leonard Bernstein

Soloists—RUTH POSSELT, LEONARD BERNSTEIN

Reserved Sections—$4, $5; Unreserved $2.50—$2.50

Bolet, Tanglewood Soloist, Was War Infantry Officer

Cuban Pianist Will Be Heard In Moussorgsky Work—Carvalho Will Conduct Tomorrow Afternoon

TANGLEWOOD — The second program of this week-end's Berkshire Festival concerts will be held tonight at 8.15 in the Tanglewood Music Shed, when Charles Munch will conduct the Boston Symphony Orchestra in the following program:

Water Music ..... Handel
Music for Strings and Percussion . Bartok
Daphnis and Chloe, with chorus, prepared by Hugh Ross ..... Ravel
Symphony No. 3 with organ . Saint Saens

Eleazar deCarvalho will conduct the orchestra tomorrow afternoon at Tanglewood in the sixth concert of the Festival. A Brazilian of Dutch and pure Indian parentage, he was a conducting pupil of Serge Koussevitzky, and for several years has been his assistant in the conducting department of the Berkshire Music Center. He has been guest conductor of the orchestra at Tanglewood and at Symphony Hall, Boston.

Tomorrow's program will be:

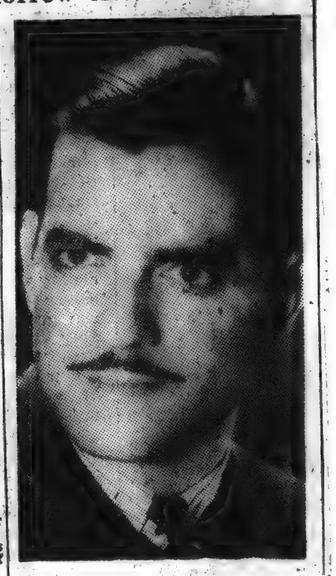
Overture to "Euryanthe" ..... Weber
"Death and Transfiguration," symphonic poem ..... Richard Strauss
Piano Concerto in G minor .... Prokofieff
Jorge Bolet, soloist
"Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel ..... Moussorgsky

"Euryanthe" was Carl Maria vonWeber's longest opera, which he completed in 1823, for performance in October, 1823, in Vienna. He wrote his wife, "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant one that one could imagine. There was no end to it."

"Death and Transfiguration," one of three symphonic poems that Richard Strauss wrote within three years, appeared about 1886, when the composer was 22 years of age. The others were "Macbeth," and "Don Juan."

Composed in 1912, Prokofieff's second concerto was first performed in 1913 at Pavlovsk, near St. Petersburg, with the composer in the solo part and Aslanov conducting. The score was lost when Prokofieff came to America in 1918, and he re-wrotes it in 1923 from piano sketches which had been saved in Russia by his mother. Dr. Koussevitzky conducted the revised version in Paris in 1924, with the composer at the piano and again with the Boston Symphony Orchestra in 1930. When performed, it caused considerable commotion in music circles.

Jorge Bolet, who will play the piano solo, was born in Havana and received his principal musical education at the Curtis Institute in Philadelphia. Following graduation he toured Europe and returned to the United States to win the Naumburg award, which carries with it the privilege of a Town Hall recital. An infantry officer World War II, he was assgned as assistant military attaché to the Cuban embassy in Washington. He made his debut as a pianist when during the war a performance of an orchestra was delayed in Constitution Hall. Since his discharge from the Army he has toured Mexico, Central America, the West Indies and South America and the North American Continent, appearing with major orchestras and winning the Josef Hofmann award. Tomorrow he will appear for the first time with the Boston Orchestra.



Jorge Bolet

Moussorgsky composed his suite of piano pieces in 1874. The first performance of the orchestration made by Ravel was in Paris at a "Koussevitzky concert." Dr. Koussevitzky first played the suite at the Boston Symphony concerts the following year.

The chamber music students of the Berkshire Music Center will give a concert tomorrow at 10, with the Quintet in C major by Boccherini, the String Quartet No. 2 by Bartok, Mozart's Quartet No. 1 in G minor for piano, violin, viola and violoncello and the adagio from Quartet No. 3 by Arnold Schoenberg, in memory of the composer, who died three weeks ago in Los Angeles.

Tickets for the Festival concerts are on sale at the box office, including admission to the grounds, from which hundreds listen. Picnic parties are welcome before the concerts and after the Sunday performances. Friends of the Berkshire Music Center, whose contributions are devoted to the support of the school, are admitted to all student events, including the Sunday morning chamber music.

Tanglewood Concerts Draw Week-End 20,000

Final Series B Presentations More Nearly at Standards Of Previous Offerings

By WILLARD M. CLARK

Lenox, Aug. 5—The two final concerts in the Series B concerts played here at Tanglewood this week by the Boston Symphony Orchestra more nearly reached the standards of previous Tanglewood concerts than any we have heard thus far. More than 20,000 people were present last night and this afternoon to enjoy some really thrilling interpretations and performances.

Only Appearance

This afternoon the conductor was Eleazar De Carvalho, making his only appearance as conductor this summer. He showed a remarkable interpretive growth over last year and conducted with a dignity and musical insight which we had not noted heretofore. He opened the program with a sturdy, forthright reading of the overture to "Euryanthe" by Von Weber. This is another opera known chiefly for its overture. It is tuneful music throughout, with a delicate tracery of melody contrasted to the solid brilliance of the greater portion of the overture.

For this listener, at least, the high point of the concert was the performance of "Death and Transfiguration," for us, at least, the most rewarding of the Strauss tone poems. Mr. Carvalho revealed unsuspected spirituality in his reading of the work. It was a reading rich in detail, color and contrast. The Boston players were at their superb best. There are those who feel that only a conductor of matur age, long experience and deep sensitivity can interpret this work. Mr. Carvalho is young, exuberant and a fine interpreter of the moderns, but he revealed this afternoon an inner power which permitted a splendid reading of a great work."

"Boring As Usual"

I found Prokofieff's "Piano concerto in G Minor, No. 2" as flash and boring as usual, even though it was played in true virtuoso style by pianist Jorge Bolet. Mr. Carvalho and the orchestra provided a sumptuous accompaniment and there were moments of excitement, but there were also times when thoughts of a child drumming on a piano were hard to prevent. That this concerto created something of a turmoil in Russia in 1913 is not surprising, and, in the light of Prokofieff's mature achievements, it may well be that he was suffering from growing pains when he wrote this work.

The program concluded with a superior performance of "Pictures at an Exhibition." The Ravel arrangement was used. Dr. Koussevitzky made this score known in Paris in 1923 and in Boston in 1924. Written originally for the piano, "Pictures at an Exhibition" grow immeasurably in interest as Ravel's amazing score is unfolded.

Mr. Carvalho read the score with keen insight as to the various moods created. There was laughter from the audience over the conversation between "Samuel Goldberg and Schmuyle". We found the long crescendo and diminuendo which portrays the passing of a wagon particularly well conceived in "Cattle at Sandomierz." The final "Gates of Kiev" was played in a grandoise spirit rivaling in intensity the coronation scene from "Boris Godounoff." It was a fitting conclusion to an exhilarating concert.

Tanglewood Attire Still Less Than Formal

Lenox, Aug. 5—The twelfth program which concludes the B Series of the Berkshire Music Festival at Tanglewood drew some 9500 music lovers. Conducting was the popular Eleazar De Carvalho, the Brazilian who has become widely known and liked throughout this area since joining the faculty of the music center under the late Serge Koussevitzky.

225 UN Guests

In the vast audience this afternoon were 225 members of the UN secretariat staff members, week end guests in Berkshire homes. This custom of entertaining the workers from many lands was established a year ago and expanded this season. Also present were 40 foreign students who are attending Massachusetts Institute of Technology.

Notwithstanding the gentle hint handed out by Tanglewood officials on Thursday night by offering wraparound skirts to women garbed in slacks and the like, there were far too many noted on the lawns and in the vast shed who were what might be termed extremely informal in their dress.

Wore Blue Overalls

At one recall a young miss was noted in the aisle applauding madly. She was snappily attired in blue overalls rolled to the knees, a checkered shirt and was barefoot. This was one of the extremities, but there were hundreds other who, it would seem, started off for a day at Coney Island rather than the refinements of Tanglewood.

As a matter of fact, a large numbr of firmer concert devotees were noted on the veranda of the country club of Pittsfield enjoying the finals of the 32d annual invitation tournament rather than coming here to the Sunday afternoon program. More and more music lovers are becoming openly disgusted with what they see on the lawns in front of the music shed here.

Last night, the attendance figure nearly reached 11,000 and although this afternoon some 9500 were within the grounds there were an exceedingly great number of vacant seats within the shed.

BERKSHIRE FESTIVAL

Tanglewood, Lenox, Mass.

BOSTON SYMPHONY

ORCHESTRA

CHARLES MUNCH

Music Director

Tonight at 8:15, Charles Munch conducting

Tomorrow at 3, Eleazar de Carvalho conducting

Soloist—JORGE BOLET, Piano

Reserved Seats—$2.50, $3.00, $4.50, $5.50, $6.50 tax inc. Admission $2.00

Remaining Concerts—Thursday, eve., Sat. eve.—Sun. afternoon August 9, 11, 12

Friday, August 10

Events from 6 to 11 PM

(RAIN or SHINE)

"Tanglewood On Parade"

Concert in the Shed at 8:30 by the

Boston Symphony Orchestra

ELEAZAR de CARVALHO will conduct:
Berlioz — Overture, "Benvenuto Cellini"

RICHARD BURGIN will conduct:
Bloch — Nigun, for Violin and Orchestra
Arbos — Tango Espagnol
Soloist: RUTH POSSELT

LEONARD BERNSTEIN will conduct and play the solo part in:
Gershwin — Rhapsody in Blue, for Piano and Orchestra

Mrs. ELEANOR ROOSEVELT
Guest Speaker

CHARLES MUNCH will conduct:
Debussy — "The Sea" (Three Orchestral Sketches)

LAWN PARTY . . . . . PICNIC SUPPER
DOOR PRIZES . . . . WALTZING on the LAWN

All who purchase tickets will be invited to attend the activities of the Berkshire Music Center at 6 o'clock

Symphony Orchestra—Opera—The Chorus—Chamber Music

Tickets Now . . . Box Seats—$5 Reserved Sections—$4

Unreserved Section..... **$2.50**

All who hold tickets for Boxes or Front Section are invited to a special Performance of

MENOTTI'S OPERA

"Amelia Goes to the Ball"

To Be given in the Theatre-Concert Hall at 4:30

[245]

Boston Symphony Flashily Brilliant

AUG 3 1951

About 3,000 persons of Tanglewood's usual audience were missing last night in Lenox, Mass., as somewhere 7,000 turned out to shiver in the icy blast of the cold snap and to hear Charles Munch and the Boston Symphony Orchestra.

And as far as the program went, the missing 3,000 didn't miss much, for, with the possible exception of one, possibly two, pieces, the evening's fare ran to the flashily brilliant rather than the profound and moving.

Which doesn't mean that all the tonal sheen and vibrant drive that Dr. Munch gives the Boston wasn't there in full measure.

* * *

FAR FROM IT, for, as always, every tiny note was polished brightly. Every phrase was elegantly set in its proper place. And Dr. Munch conducted every piece as if he were in sole charge of the Heavenly Choir on Judgment Day.

But the music simply could not be considered quite that celestial. The evening began with Schumann's brash, occasionally rousing Overture to "Genoveva," certainly a virtuoso piece for it afforded Richard Burgin's superb violin section a chance to function as a single, glittering instrument unhampered by the need to project any great amount of feeling.

This salty appetizer was succeeded by the one fine piece of the evening, the Sixth Symphony of Beethoven who, resting after the titanic effort of the Fifth, aptly titled it "Pastoral" and even supplied a little story about shepherds caught in a storm and such to go along with it.

Take it as shepherd lore if you wish, it is still sweet music, prettily put together and altogether enchanting.

It also provided Flautist Georges Laurent and Oboist Ralph Gomberg with exquisite solo passages which they used to exquisite advantage.

* * *

AND IT WAS HERE that the orchestra became, like the baton in Dr. Munch's hand, simply a servant of his slightest whim, seeming at every moment to know exactly what was required, exactly what was wanted. A slight crescendo? There it is. A little more pianissimo, please. Ah, that's perfect.

Then—and it causes pain to write this—came Ravel's "Rapsodie Espagnole." It is an ill wind that blows no good, but the wind and the noise of this piece beggar description. There will be a loud crash, a bang, the clacking of castinets, and then — languor. Contrast is fine, but it must have more point than merely to titillate. Even Charles Munch, lavishing the same care and attention to nuances and detail that was so evident in the Beethoven, could not make much music out of this.

And whereas it took the audience a full seven seconds to realize that the Beethoven was over, they were breaking into applause before the Ravel piece was finished. It was very cold last night, and perhaps that explains it.

* * *

THE EVENING WAS neatly rounded off by Roussel's Symphony No. 3 in G Minor, a piece that Dr. Munch and the orchestra performed at their Hartford concert last season. It is an explosive, melodic piece in a spicily modern vein, and it gains much on second hearing—which is always a sign that a work could easily stand another.

This work, too, was a complete technical delight, proving once more that the Boston Symphony, particularly with Dr. Munch at the helm, is a great and always exciting ensemble. It would be ever so much better, though, if they would keep their programs in the same class as their performances.—E. C.

Customers Right? 'Not Always'—Lenox

Lenox, Mass. — (AP) — From now on bare legs will not be permited at the summer concerts given here by the Boston Symphony Orchestra.

Thomas B. Perry Jr., executive secretary of the Berkshire Music Festival, said last night ushers will hand out wraparound skirts to women who show up in shorts.

Tanglewood officials also said they would "prefer" that women not attend the concerts in slacks either.

Boston Herald

SATURDAY, AUGUST 4,

Tanglewood Concert Aug. 10 to Be Benefit

On Friday evening, Aug. 10, Charles Munch, music director of the Boston Symphony Orchestra, Eleazar de Carvalho, Leonard Bernstein and Richard Burgin, will conduct the Boston Symphony in a special concert for the benefit of the Berkshire Music Center at Tanglewood, Lenox, Mass. This concert will be the feature of "Tanglewood on Parade" and the proceeds are ear-marked for the summer school for young musicians maintained at Tanglewood by the Boston Symphony in connection with its Berkshire Festival concerts.

Mr. de Carvalho opens the concert with Berlioz's "Benevenuto Cellini," overture; Mr. Burgin will conduct Bloch's Nigun, for violin and orchestra, and Arbos' Tango Espagnol, with Ruth Posselt (Mrs. Burgin) as soloist in both pieces; Leonard Bernstein will play and conduct Gershwin's Rhapsody in Blue; after which Mrs. Eleanor Roosevelt will give a brief address, and Mr. Munch will conduct Debussy's "La Mer" as the concluding number on the program.

Box seats are now available at the Berkshire Festival ticket office, Lenox, Mass., and cost $5; seats in the reserved section of the Shed are $4, and seats in the unreserved section, $2.50.

SAUGERTIES, N. Y. DAILY POST

JUL 19 1951

Russian Music At Tanglewood

Lenox, Mass., July 19—Attendance by members of the Friends of the Berkshire Music Center at student performances so far this season is expected to pass the 10,000 mark tomorrow night, when the student symphony orchestra performs a program of Russian music. Leonard Bernstein is to conduct the group in Shostakovitch's Fifth Symphony, and three other works will be led by student conductors.

The program will be the third in this year's series; last week Charles Munch, music director of the Boston Symphony Orchestra made his [illegible] student group, and the previous week, Richard Burgin, Boston Symphony concertmaster, conducted part of the program. This week, aside from Mr. Bernstein's 1951 Tanglewood debut as conductor, the program will include Moussorgsky's Prelude to Khovanstchina, Bernardo Federowski conducting; the first movement from Tchaikovsky's Violin Concerto in D major, Anmin Steiner, soloist, and Robert Mandell, conductor; and Stravinsky's Symphony of Psalms, Lorin Maazel conducting, and with a chorus prepared by Alfred Nash Patterson, of the Tanglewood choral faculty.

Spfld Aug 6

LAST WEEK OF MUSIC FESTIVAL AT TANGLEWOOD

Shed Concerts Thursday, Saturday, Sunday; 'Parade' Friday

Tanglewood, Lenox, Aug. 5 — The final three concerts of the Shed series at Tanglewood will begin Thursday night, Aug. 9, with the performance of Beethoven's Missa Solemnis. The Boston Symphony Orchestra will be led in this performance by Leonard Bernstein, and the concert will be in memory of Serge Koussevitzky; it will be Mr. Bernstein's only appearance in a Berkshire Festival Concert this season. The soloists will be Adele Addison of Springfield, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. E. Power Biggs will be organist.

The last two regular Shed concerts of this Fourteenth Berkshire Festival will be devoted to playing of symphonies, Saturday night, Aug. 11, Charles Munch, music director of the Boston Symphony Orchestra, will again conduct, in a program consisting of Beethoven's First Symphony, Honegger's Fifth Symphony, and Tchaikovsky's Pathetique (Sixth) Symphony. Sunday afternoon, Mr. Munch will lead the orchestra in an all-Brahms concert, including the Variations on a Theme by Haydn, and the Second and Fourth Symphonies.

These three concerts will conclude the 1951 Berkshire Festival at Tanglewood. However on Friday night, Aug. 10, the Boston Symphony Orchestra will give a special concert as part of the annual program for the benefit of the Berkshire Music Center, "Tanglewood on Parade". The Berkshire Music Center is the summer school for young musicians maintained at Tanglewood by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts, and those who purchase tickets to the concert on Friday will be invited to enjoy demonstrations of the work of advanced students from all its departments, starting at 6 p. m., before the Orchestra concert at 8:30, in the Shed. The conductors for this concert will be Mr. Munch, Mr. Bernstein as well as Eleazar de Carvalho and Richard Burgin (concertmaster of the Orchestra); Ruth Posselt will be violin soloist in the two works to be conducted by her husband, Mr. Burgin. The Program: Overture, "Benvenuto Cellini," by Berlioz, Carvalho conducting; Nigun, for Violin and Orchestra, by Bloch, and Tango Espagnol, by Arbos, Ruth Posselt, soloist and Burgin conducting; Rhapsody in Blue, by Gershwin, Leonard Bernstein playing and conducting; and Debussy's La Mer, Mr. Munch conducting. Mrs. Eleanor Roosevelt will speak to the audience briefly during the program.

Pitt, Tribune Aug 4

Tanglewood Lends Skirts to Skirtless

Music Festival Frowns on Shorts and Slacks

LENOX, Mass., Aug. 3 (AP).—Tanglewood officials "prefer" that ladies wear skirts when they visit the scene of the Boston Symphony Orchestra's famous summer concerts. But more and more of them have been showing up recently in shorts or slacks.

Today ushers offered informally-clad tourists wrap-around skirts for wear on the grounds.

Thomas B. Perry jr., executive secretary of the Berkshire Music Festival, said the wrap-arounds would "give guests a chance to conform to the desired uniform—a skirt."

So far there are just eight wrap-arounds for visitors wearing shorts or slacks. They come in two sizes—large or medium.

Spfld Aug 5

6D

Tanglewood Concerts

Tschaikowsky's 'Queen of Spades' Made Charmingly Alive by Opera Department; Marvellous Performances in the Shed

By VICTOR PRAHL

In Tschaikowsky's, "The Queen of Spades," produced at Tanglewood on Monday and Tuesday nights by the opera department of the Berkshire Music Center, Boris Goldovsky and his numerous associates scored another major success in their series of presentations. Some may consider the work dated but this period piece was brought to life with such charm, color, good taste, and altogether so convincingly, that one wondered why we have to listen to the same operas over and over again while a work of this kind remains neglected.

Built on a tale by Pushkin, the libretto by Modeste Tschaikowsky, the composer's brother, tells of the love of Hermann, a young officer, for Lisa. Hermann's other love is gambling, and from Lisa's grandmother, the countess, known as the Queen of Spades, he hopes to get the secret which will win him a fortune, so he can marry Lisa. When he demands the secret with pistol in hand, the countess dies of fright, but later her ghost haunts the tormented half-crazed Hermann, and finally tells him of the three lucky cards which will always win. The secret works the first two times but when he stakes all on the third card, it misses, and instead he turns up the queen of spades at which the ghost of countess bestows upon him a derisive smile. In despair he kills himself.

Good Entertainment

A gloomy Russian tale, to be sure, but it was not without humor in this performance and with its bright, fresh costumes and decor of the [illegible] period, it was like seeing [illegible] series of colorful prints of the [illegible]poch becoming animated, constituting first rate entertainment. The [illegible]ildren playing in the park when [illegible]e curtain went up, the singing of [illegible] duet and the solo, by the girls in [illegible]a's boudoir, and the pageant, "The [illegible]hful Shepherd," at the masked [illegible] were precious moments pictorially [illegible]s well as musically.

[illegible]e singers were all well prepared [illegible] seemed at home on their parts. [illegible] Lloyd as Herman sustained the [illegible] of the morose young officer convincingly and projected his arias with a sincere emotion and dramatic fervor. Phyllis Curtain was a beautiful Lisa, acting with charm and restraint, and did some excellent singing. Her full, rich high tones were especially beautiful. Eunice Alberts did another excellent piece of acting as the countess, but we rather questioned the taste of her staying in character when she took her bows. We knew who she was all the time. James Pease, handsomer than ever and in excellent voice, made a highlight of his finely delivered aria in the first act and Mac Morgan was a warm-voiced Prince Yetletsky. All of the smaller roles were in capable hands.

Pure Tschaikowsky

The score abounds in luscious, soaring melodies, expressive, dramatic, and many of them orchestrated in the best Tschaikowsky manner. Before the opera Boris Goldovsky spoke of his numerous conferences with Dr. Koussevitzky about its preparation and how the great conductor had looked forward to conducting these performances. He added that the performances might fall short of Dr. Koussevitzky's high standard but that they would do their best and were dedicating their efforts to the beloved maestro. Had he been present the main difference would probably have been in the orchestra; the playing of which would probably have been more refined and delicately nuanced. From where we sat in the sixth row it often over-powered the singers and the tone was not always homogeneous. On the other hand we are well aware that an orchestra hidden under a stage must be heard by the singers on the stage, and we were told by several who sat farther back that the balance sounded all right. In any case we are grateful to Mr. Goldovsky and his hard-working associates for the splendid revival of this seldom heard opera and we must congratulate him further on his fine translation of the work. In spite of the opera's other virtues, without this well-enunciated English text, the work would have lost in popular appeal.

Symphony Concerts

During the week there have been some marvelous performances by the Boston Symphony under Charles Munch. Claudio Arrau's playing of Brahm's Second Piano Concerto was one of the finest within memory. Both he and Mr. Munch seemed to be set on bringing out the essential musical beauty of this great symphonic work and even those parts which usually stand out as moments of virtuosity for the soloist were merged as an expressive part of the whole. Mr. Arrau reaped a major triumph with the discriminating audience.

Mr. Munch conducted Sunday's program entirely from memory, including Samuel Barber's lively, well-made overture, "The School for Scandal," and Aaron Copland's dreamy, nostalgic, "Quiet City." The audience enjoyed both and the two composers who were present must have been pleased with Mr. Munch's conception of their pieces. Mr. Copland showed his appreciation by rushing down the aisle and shaking hands with the conductor.

The prize piece of the concert however was Franz Schubert's Symphony No. 4 in C minor. How delightful to hear such a work which is unfamiliar. After having had a similar experience in the last few weeks with another of his symphonies, one can only conclude that Schubert reached his greatest, fullest, and most moving expression in writing for the orchestra. The simplicity, understanding and warmth which Mr. Munch and the orchestra gave this music were equally responsible for its directness of appeal.

We had looked forward to the performance of the Franck Symphony and while we followed Mr. Munch's direction of it with interest and admiration, for some strange reason we were untouched emotionally at any time. The tempi were brisker here and there and some of the climaxes seemed exaggerated but such liberties are the right of a conductor. If the approach seemed too external, it was probably merely the reaction of a lone listener. The audience loved it.

Monitor Aug 3

Programs Stated For Tanglewood This Week End

The second series of concerts in the Shed at Tanglewood opened last night when Charles Munch, music director of the Boston Symphony Orchestra, conducted a program of four symphonic works. Among them was Beethoven's "Pastorale" Symphony, performed at the first Tanglewood concert in 1937 under Serge Koussevitzky. The remainder of the program included Schumann's Overture to "Genoveva," Ravel's Rapsodie Espagnole, and Roussel's Third Symphony.

Saturday evening Mr. Munch will conduct a concert beginning with Handel's "Water Music" Suite, and continuing with Béla Bartók's Music for Strings and Percussion, Ravel's Second "Daphnis and Chloe" Suite, this time with the rarely used choral parts, and concluding with Saint-Saëns' Symphony No. 3 with E. Power Biggs at the organ.

On Sunday afternoon, Eleazar de Carvalho will be the guest conductor for his annual appearance with the Boston Symphony Orchestra at Tanglewood. Featured on his program will be Prokofiev's Second Piano Concerto with the Cuban pianist, Jorge Bolet, as soloist. Other works on Mr. de Carvalho's revised program will be Weber's Overture to "Euryanthe," Strauss's "Death and Transfiguration," and Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel.

As usual during the Berkshire Festival season, there will be a public rehearsal of the Boston Symphony Orchestra on Saturday morning. Admission to this rehearsal, which begins at 10 and continues for more than two hours, is sold at the Tanglewood entrances, and is for the benefit of the Orchestra's Pension Fund.

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HERALD

AUGUST 2, 1951

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(AP Photo)

SWITCHES BATON FOR GOLF CLUB—Boston Symphony Orchestra conductor Charles Munch (right) tries to find rhythm in a golf club as he takes a few practice swings during a break in a rehearsal at Tanglewood, Lenox. James Stagliano, who recently made a 160-yard hole-in-one at the Stockbridge Country Club, coaches the maestro. Stagliano plays a horn in the orchestra.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 16 1951

Week-End Soloists at Festival Score Hit With Large Audience

Piatigorsky's 'Thrilling' Performance Highlights Series—Crowd of 7600 Turns Out for Haydn Program at Tanglewood

By JAY C. ROSENFELD

TANGLEWOOD—Ideal weather favored the two programs devoted to the works of Joseph Haydn played yesterday afternoon and Saturday night in the Theatre-Concert Hall at Tanglewood. More than 3800 people attended each of the second brace of the season's concerts. Charles Munch played a symphony at the beginning and end of each program and for filling offered the cello concerto with Gregor Piatigorsky in a consummate performence yesterday afternoon and Seymour Lipkin in the D major piano concerto Saturday evening followed by the Sinfonia Concertante in which Richard Burgin was violin soloist, Samuel Mayes, cellist, Ralph Gomberg, oboe, and Raymond Allard, bassoon.

The Piatigorsky performance was the most thrilling event in the entire series to date. It was playing in the grand manner, broad and spacious, technically startling, tonally rich and with an over-all comprehension most sympathetically abetted by Munch's accompaniment. The ovation was released with instant spontaneity and he was recalled many times.

Young Lipkin's concerto Saturday evening was technically impeccable. He displayed a limpid and sensitive tone and complete grasp of the style. It was especially gratifying to those who could recall his first appearance at the Berkshire Music Center as a student and the subsequent progress through the various steps of a young artist's career which presently includes his membership on the Center's faculty. The first movement of the concerto, after he found a suitable tempo, was brilliant and the poetry of the slow movement matched it in degree.

Concertmaster Burgin was conspicuously happy in the violin solo variation of the slow movement of the "Drum Roll" symphony yesterday afternoon, as he also had been in the opportunities afforded the violin in the "Concertante" the evening before. There Munch for the orchestra held a little discourse with the solo violin which was charming in its phrasing and inflections. Cellist Mayes made his solos vital, Gomberg's oboe was gracefully suave and Allard's bassoon amazing in its encompassing of his difficult tasks.

Munch chose the G major symphony, No. 88 to open and the D major, No. 104, the "London" to close Saturday night's program. Yesterday afternoon he played the "Drum Roll" and the "Clock," Numbers 103, in E flat major and 101, in D major, respectively, to begin and end that program. The Haydn symphonies are not as fecund for such concentration as they might be and therefore there was not the refreshment that variety can supply in the sequence of numbers. Yet Munch seemed to be more at home, to find more meaty morsels in these pages than had been available to him in the choices of the previous week end.

The orchestra of Haydn's day was a small one and the use of a reduced personnel in this case was not only appropriate but effective. Some details were achieved with skill and delicacy; others were given cursory readings. The overall effect was of genuine and honest artistry. The ensemble played with warm and alert responsiveness and seemed ready and eager to give all that might be required of them.

Students To Present 'Ariadne'

Second Full Opera At Tanglewood Opens Tonight

"Ariadne auf Naxos," the second full opera to be produced this season by the Berkshire Music Center, will be performed tonight and tomorrow night in the theatre-concert hall at Tanglewood. Composed by Richard Strauss, it was first performed in Stuttgart, Germany, in 1912.

The story is that of a wealthy music patron of the 18th century who discovers after a dinner that an opera company with a serious production and a comedy troupe are on hand to perform for his guests. The two are performed simultaneously, and to the satisfaction of all.

The cast includes: Major-domo James Pease; music master, Mac Morgan; composer, Georgianna Bannister and Margot Willauer Stagliano; tenor, Robert Price and Raymond Smolover; officer, Ree Shelton; dancing master, Gen Cox and William Walker; wig maker, Robert Minser; lackey Peter Trump; Zerbinetta, Jac queline Bazinet and Eloise Stough ton; prima donna (Ariadne), Glady Spector; Harlequin, MacMorgan Scaramuccio, William Walker Truffaldino, Robert Mesrobian Brighella, Lawrence Avery. In the case of some of the roles, there will be alternates for each performance.

The libretto was written by Hugo vonHoffmannsthal, with an additional spoken interlude between the prologue and the opera by Eugene Haun. The entire performance is in English. Miss Sarah Caldwell will conduct the opera, which she staged with the opera department director, Boris Goldovsky. Sets are by G. Philippe de Rosier; technical directing by Robert Collington Ackart, and lighting by Nathaniel C. Merrill.

The performance is open to Friends of the Berkshire Music Center whose contributions to help support the school were received early.

SYRACUSE, N. Y.
POST-STANDARD
JUL 20 1951

At the Post

By Grace Lewis

Tanglewood, summer home of phony Orchestra, in the Berkshire Mountains, leaves no doubt as to the vigor of music in America, vigor in execution, creation and appreciation. On the spacious grounds, open for wandering thru acres of tall pines and formal hedges, the visitor cannot help but be aware of a growing, dynamic musical force.

Grace Lewis

Quality of the music may be assumed. The Boston Symphony holds the world's top [illegible] soloists, teachers at Tanglewood to none. What welds the Tanglewood to the truly American spirit is the setting itself and its visitors.

The grounds are open on a general admission charge to thousands. Many ticket-buyers may claim seats in the open concert hall, but thousands lounge on the grass outside on blankets or in folding camp chairs, propped against trees, sheltered by the hedges or unabashedly taking [illegible] both.

During the concert—on the grounds or in the concert hall—there is absolute silence. Echoes from the strings of great artists, such as Cellist Gregor Piatigorsky are joined by the almost continual Berkshire breezes, to spread from hedge to hedge, lawn to lawn. There's little crowding at Tanglewood.

And of the paradoxes that are American—to Tanglewood come students hitchhiking, and the wealthy in limousines . . . The blue jeans, shorts and halters pass thru the gates, along with the latest fashions . . . The outdoor cafeteria offers baked beans and fruit punch . . . In the crowd, both inside the concert shed and on the grounds, are rapt listeners, ranging in appearance from Tootsie Rocket, in the Winnie Winkle comics, to dignified dowagers with culture reflecting from every blue-gray hair . . . Languages are many . . . License plates leave no state in America or province in Canada unrepresented.

Perhaps a sketch of an occurence at Tanglewood, Sunday, will illustrate.

An elderly lady, beautifully dressed and groomed, arrived shortly before the 3 p. m. concert. Tickets for the concert hall were sold out, so she bought general admission at the gate and went to the hall.

There, she approached a young student usher and inquired if any seats were available. Immediately helpful and respectful, the youth assured her there were no seats, but added: "It's nice and cool in the bushes, if you have a blanket."

The elderly woman shook her head, then brightened to ask: "Do you know where I could find a blanket?"

Tribune August 5

Music and Musicians

The Future of Tanglewood

By VIRGIL THOMSON

WHEN Serge Koussevitzky died on June 5 of this year he was no longer, as he had been during his tenure as conductor of the Boston Symphony Orchestra, the musical director of the Berkshire Music Center or of its Festival Concerts. That privilege belonged to Charles Munch. However, he had continued, at Mr. Munch's invitation, to direct the school and to teach there; and he had accepted to conduct this year certain of the concerts and one production of opera.

At that late date, little revision of plans was required beyond a substitution for Mr. Koussevitzky himself of persons already attached to the project. His conducting dates were assumed by Charles Munch, Leonard Bernstein, Eleazar de Caryalho and Boris Goldovsky. His conducting class was taken over by Mr. Bernstein. His general direction of the school has been carried on by the heads of the five departments—Aaron Copland for composition, Mr. Bernstein for conducting, Mr. Goldovsky for opera, Hugh Ross for choral conducting, William Kroll for chamber music. So smoothly does the whole thing run that a visitor to Tanglewood nowadays would scarcely be aware, save for the lack of his physical presense, that the founder and animator of the project is no longer there to guide it.

Nevertheless, the future of the Center is a matter of concern to all. The school will have to have a director; plans for continued operation will need to be established; Koussevitzky's wishes remain a sacred charge to his widow and to his closer associates. And although these wishes seem not to have included many specific thoughts about organization and personnel, they certainly impose upon his spiritual heirs an effort to insure the survival of the music classes that makes of the Center a pedagogical influence as well as a mere concert-giving institution.

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The Concerts and the School

TECHNICALLY and legally, if I mistake not, the whole project, including the school, belongs, at least as a musical operation, to the Boston Symphony Orchestra. Its musical direction, therefore, is ever the privilege of that society's musical director, at present Charles Munch. The Festival Concerts, their conductors and programs are naturally his chief concern, since they are the chief public presentations at the Center. Any relaxing of his control over these would no doubt cause their planning to be taken over by the orchestra manager. Since such a transfer of authority rarely works to the best musical advantage, it seems probable that Mr. Munch will go on, as he has done this year and last, supervising the concerts, even though some delegation of his powers might occur if he did not choose always to spend his summers in America. We do not need to worry, I think, about the public concerts.

The school, however, is not, as is well known, nearly so close to his heart as are the concerts. The direction of the school he will almost certainly delegate. And delegation to one of those close to Koussevitzky seems likely for two reasons. First, no change in the Division of the Library of Congress. The income of this is not available for any other purpose. school's high standard is desired or desirable. Second, money for its operation is more likely to be found by continuing along the present line than by changing to another. This does not mean that the school is congealed in its present methods, but merely that its life and traditions would most likely be best preserved by some one respectful of Koussevitzky's essential aims. Anything else would be another school, not this one.

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Finances

NOW the Festival Concerts at Tanglewood make money. The school, with nearly half the students paying no tuition, costs money. The money made by the concerts goes into the Boston Symphony's general budget (this was long a source of contention with the early local organizers of the Center). The deficit of the school has always been met by the same source, except in the summer of 1942, when the Koussevitzky Foundation contributed $10,000. The Boston Symphony, with only $400,000 of endowment and with its emergency fund now exhausted, is in no position to continue supporting the school as this is at present operated (half the students are on scholarship), though a self-supporting school could, of course, continue to bring prestige to the institution.

Neither is the Koussevitzky Foundation able now to assume the obligation. Actually there are two Koussevitzky foundations. The one that commissions works from composers, with a capital of $100,000, is administered by the Music The other foundation, seated in Lenox, has at present neither capital nor income. Rumor lends it certain legacies about to be received and the residual estate of the late Serge Koussevitzky on the decease of his widow. It is certain, moreover, that a public drive for funds to continue one of the good Doctor's musical benefactions as a memorial to him would bring gifts from sources not yet tapped. Consequently, it is possible to envisage Foundation No. 2 as within a few years (and without anticipating Mrs. Koussevitzky's death) able to be of use to the school.

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The Hour of Decision

THE next few months will, no doubt, determine whether the school's future will be handled entirely by the trustees and musical director of the Boston Symphony Orchestra or whether Serge Koussevitzky's widow and close musical associates will be empowered by the orchestra's trustees to continue the school in some way of their choosing. Those close associates are chiefly two, Aaron Copland and Leonard Bernstein. This writer makes no prediction as to who will direct the school next year, whether there will be a school at all, or what changes of policy may be adopted regarding it. He merely observes that its present calm season will expire in one week.

After that, the trustees of the orchestra and the spiritual family of Serge Koussevitzky will have to make a decision. It seems clear to this observer that the interests of all concerned, as well as those of America's future musicians, urge the continuation of this unique school (with a major symphony orchestra for its faculty!) and urge its continuation in the spirit (though by no means necessarily the letter of organization) in which Serge Koussevitzky founded and for more than a decade directed it. So authentic a contribution to our musical life cannot be abandoned.

[247]

Informality Reigns at Berkshire Festival

Written for The Christian Science Monitor

A music critic on duty at the Berkshire Music Festival finished his picnic lunch with friends on the lawn of Tanglewood House, Lenox, Mass., and silently gazed about him. His eyes turned to the colonnade of the towering Hawthorne Pines, to the distant ancient oak near the Music Shed, to the graceful elms at the side of the old house, and the far-off hills forming the rim of the Stockbridge Bowl, with a flotilla of sun-drenched clouds sailing over.

"I just can't seem to tear myself away," the critic sighed, "and I should have started back to the city an hour ago."

That is typical of the spell of the Berkshire Festival. There is so much more to it than a series of summer concerts by the Boston Symphony Orchestra.

Hobbies and Specialties

For example, as you explore Tanglewood before and between concerts, you see and overhear the symphony musicians and the eager students of intensive summer courses of the Berkshire Music Center (with headquarters in Tanglewood House). Musicians who, on stage and in concert attire, appear to be in a world apart, seem much closer when seen in jaunty summer sportswear.

Here is an excited discussion. You find that James Stagliano, the orchestra's first horn, while golfing at the nearby Stockbridge Country Club with bassoonist Theodore Brewster, has scored a rare achievement. At the 14th hole, at a distance of 180 yards, he has made a "hole in one."

Another instrumentalist has built his own sailboat. Bird lore is the specialty of another. And the detailed and practical knowledge of cameras and lenses possessed by a number of players would surprise a professional photographer. Here again is a musician enthusiastically anticipating a church supper open to the public in nearby Lenox.

'Goldfish Bowl'

Someone is hanging up a fine-looking set of watercolors on a wall of the glass-sided exhibition room, dubbed the "goldfish bowl," which stands beside the main gate to Tanglewood. A group of Boston Symphony musicians, on a stroll between stints of rehearsing, playing, and teaching, peer through a glass wall and enter the room for a better look at the views of countryside and rocky seashore. Quite a number of the musicians keenly enjoy exhibits of painting.

The man lifting a watercolor into place looks around—and everyone says, "Hello." He is Karl Zeise of the cello section.

"Tell us about this new job," one of the visitors says. "How much is the artist paying you?"

"Special rate, because the artist is an old friend."

"Who is he?"

"Karl Zeise."

They thought he was joking, but his signature was found on every watercolor. Many a musician in the orchestra has talents and interests not only unknown to the public, but even to most of his colleagues.

Spent Time in Maine

Mr. Zeise became interested in the cello and the pictorial art at about the same time—around his eighth year. His uncle, a professional musician, would leave his cello in a corner where it engaged the boy's attention until he felt that he just must learn to play it.

Also, he was always making pencil sketches of familiar scenes around his home in Needham, Mass., and the family's summer cottage on the Kennebec River, near Damariscotta, Maine. Eventually he was playing cello with the Philadelphia Orchestra. At the same time he worked at oil painting at the Philadelphia Academy of Fine Arts. Joining the Boston Symphony, he also became a pupil of the water colorist, Elliot O'Hara, studying with him over a period of 10 years at his Goose Rocks Beach studio at Kennebunkport, Maine. Naturally, there are sea coast scenes in the Tanglewood exhibit.

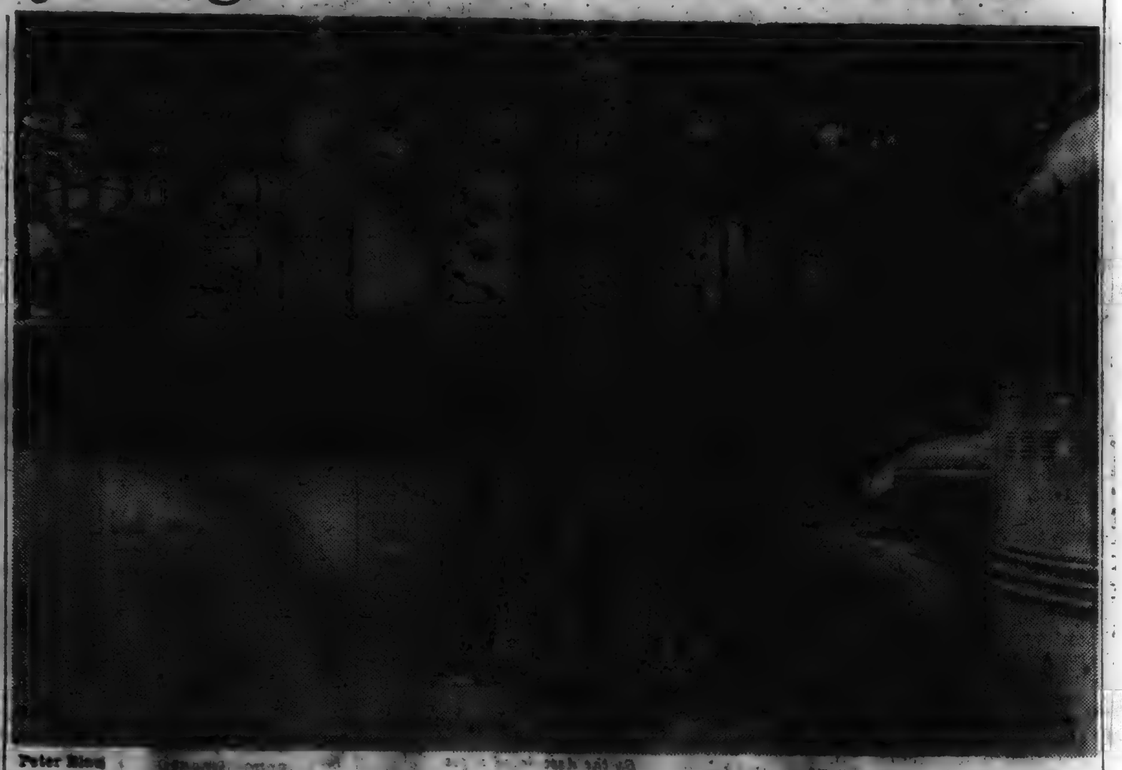
'Unidentified Trio'

Laughter ripples across Tanglewood lawn. Two girl students are playing double-basses ("bull fiddles"), which tower above them, and a third is playing a huge brass instrument—a bass tuba.

"What are you playing?" someone shouts.

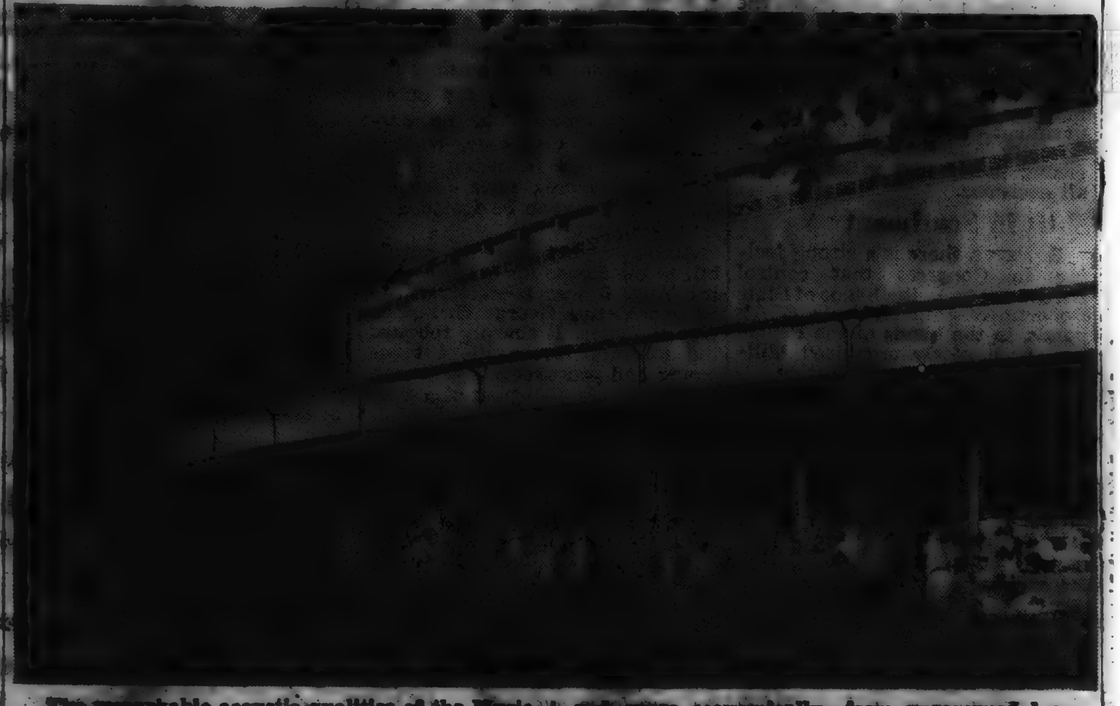
"An unidentified trio," is the gay answer.

In front of Tanglewood porch, a tall, pleasant man is chatting with three visitors. He turns out to be the composer and Music Center faculty member, Aaron Copland. Later two young men enter the house whom you have seen chatting in front of the handsome old Lenox Public Library. You learn that one of the composer-con-

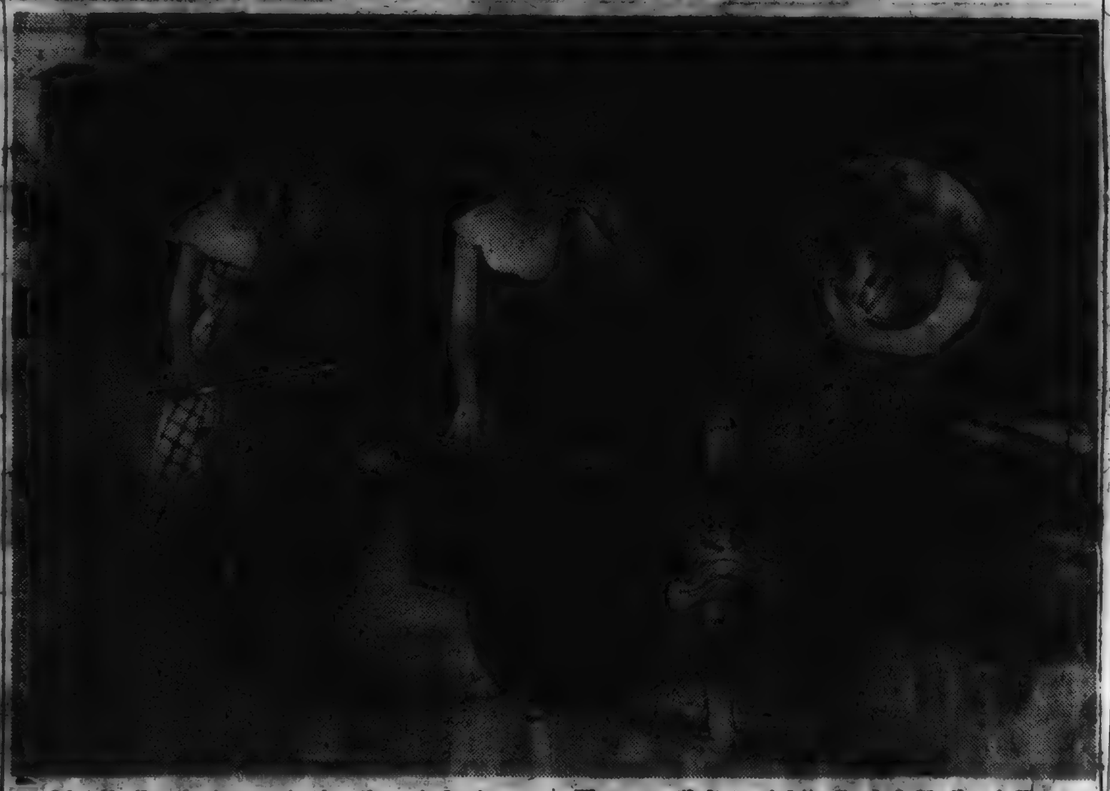


Peter Rice

There's much more to Tanglewood than a series of summer concerts by the Boston Symphony Orchestra at the Berkshire Musical Festival. There's study, rehearsals, and the opportunity to explore the beauties of the countryside. Here, a group of children from Camp Owaissa, at nearby Monterey, arrives by bus to attend a public rehearsal.



The remarkable acoustic qualities of the Music Shed enable several thousand to hear the music clearly under the leadership of Charles Munch—and, more economically—from unreserved locations on the lawn outside. The shed itself has a seating capacity of about 6,000.



Of all the instruments in the student orchestra at the Berkshire Music Center, these girls chose to study the double bass and bass tuba. They are (left to right): Rachel Sheils of Champaign, Ill.; Jane Ann Hicks, Columbus, Ohio, and Constance Weldon, Miami.

ductor, and pianist, Leonard Bernstein. The other is Irving Fine, composer and pianist. Both have been students at the center, have gone forth and gained fame, and returned to teach.—L. H.

Weather report. One semi-frigid morning last week when Director Charles Munch strode into the Shed at Tanglewood for rehearsal, the orchestra struck up "Jingle Bells." Munch appeared confused. "Jingle Bells" is seldom played by a symphony, and he was not familiar with it.

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STRAUSS OPERA WELL RECEIVED AT TANGLEWOOD

'Ariadne On Naxos' Staged And Directed With Great Skill

By WILLARD M. CLARK

Lenox, Aug. 6—There were cheers and bravos mingled with the lengthy applause at the conclusion of the performance of Strauss' "Ariadne on Naxos" given tonight by the opera department of the Berkshire Music Center here at Tanglewood. Under the direction of Sarah Caldwell, the performance went at a brisk pace and, as usual, the performance was staged and directed with great skill. The youthful singers gave of their best, which, in many cases, was of superior quality.

Play Within Play

"Ariadne on Naxos" is a play within a play, serious and gay. The libretto was written by Hugo Hoffmannsthal. Between the usual prolog and the opera itself there was interpolated a spoken interlude based on Moliere's "Bourgeois Gentlhomme."

The music of Strauss, and particularly the complex nature of the score of this opera is not the best medium for young voices or a student orchestra and it is to the credit of all participants that, musically, things went as well as they did. The vocal demands are as taxing as any score by Wagner. Indeed, there is a constant recurrence of the Wagner idiom throughout the opera.

Gladys Spector as Ariadne has a real Wagnerian voice and she strode about the rocks of her cave on the island of Naxos like an outraged Brunnhilde. Raymond Smolover revealed a voice of excellent quality and a dignity of carriage which fitted him well in the role of Bacchus. The singing of the three ladies, not unlike the "die Walkure" Valkyrie, was tentative, but they looked pretty.

Georgiana Bannister was easily the most creditable member of the cast. She provided a well conceived portrayal of the composer and revealed an opulent voice when the music did not lie to high. Another fine characterization, coupled with some excellent vocalism, was provided by Jacqueline Bazinet in her demanding role of Zerbinetta. This young woman has considerable histrionic ability and she is pleasant to look at.

Effective Staging

Mac Morgan revealed his versatility again as the music master and Gene Cox played the role of the dancing master to the hilt. The costumes were handsome and the staging simple and effective. Those taking part in the spoken interlude were excellent. The work was sung in English and, when the music permitted, the voices to be heard were generally understandable.

It cannot be said that this performance approached Strauss or was of professional character. This was the result of an opera workshop and that fact must not be forgotten in any appraisal of the performance. With the resources available, this was a valiant attempt to produce one of the most difficult works in the repertory. As such it was a real achievement. Whether or not it is wise to subject students to such an ordeal is a question, but it is safe to believe that the participants tonight will never forget this experience.

HUDSON, N. Y.
DAILY STAR
JUL 20 1951

BIG ATTENDANCE MARKS WEEK AT TANGLEWOOD

Attendance by members of the Friends of the Berkshire Music Center at student performances so far this season is expected to pass the 10,000 mark this evening, when the student symphony orchestra performs a program of Russian music, it was announced yesterday. Leonard Bernstein is to conduct the group in Shostakovitch's Fifth Symphony, and three other works will be led by student conductors.

Many musical events are open to members of the Friends of the Berkshire Music Center. The voluntary contributions to the Friends which constitute membership and entitle members to attend student concerts, go to help support the work of the school.

Saturday evening at 8:15 and Sunday afternoon at 3 o'clock marks the end of the Bach, Mozart, Haydn series which are played in the theatre.

Mozart's music will be played at both these concerts.

The first of the concerts for this year will be played in the shed by the Boston Symphony Orchestra starting Thursday evening, July 26, at 8:15.

Music

Carvalho Acclaimed, Shows 'Remarkable Development'

By JAY C. ROSENFELD

The next to the last week end of concerts of the 14th Berkshire Festival was completed yesterday afternoon when Eleazar deCarvalho, making his sole appearance of the year at Tanglewood, led the Boston Symphony Orchestra in an exciting performance of the Moussorgsky "Pictures at an Exhibition." The timbre of the enthusiasm for his recalls mounted each time until he was finally "bravoed" with loud and lusty shouts. Mr. deCarvalho has indeed made remarkable development since his last appearance here. His "Euryanthe" overture of Weber showed that he has grown to favor a very much more intelligible conductorial manner, or rather, since he uses no stick, a brachial style, which he uses economically and with due deference to the abilities of the men of the orchestra.

DeCarvalho's "Death and Transfiguration" of Richard Strauss was an eloquent and dramatically conceived performance and he used the same sense of rather forceful contrasts for the "Pictures." He made it easy for us to visualize the various canvases Moussorgsky took as inspiration for his portraits. We might only quibble with certain ones: deCarvalho's "Goldenburg" was more stentorian than laconic, but that is truly searching for an argument, as it would be to recall the perilous steps leading up to the carousel in the Limoges marketplace and to wonder how one could be so agile in so hazardous a situation.

The soloist of the afternoon was Jorge Bolet in the Prokofeiff second piano concerto. He gave a virtuoso performance of what seemed to us to be a tremendously ungrateful composition. The relentless cascade of notes which becomes more an avalanche in the perpetual motion of the second movement made great demands on the soloist which he met heroically but we found little artistic satisfaction in the music.

Saturday Night Concert

On the previous evening Charles Munch chose a well-balanced program of Handel's suite arranged by Hamilton Harty from "The Water Music," Bartok's music for strings, percussion and celesta, the Ravel second "Daphnis et Chloe" suite and Saint-Saens third symphony.

The "Daphnis" suite was a moving performance. Munch gave it grandeur and a broad sweep. He also included the vocal choir which in other performances in this auditorium has been omitted. The voices, trained by Hugh Ross of the Berkshire Music Center faculty, are used as an instrument, and do not sing words. They add effectiveness to the music and contributed to a stirring performance.

In the Saint-Saens symphony the organ, played by E. Power Biggs, added a majestic sonority to the strings. Saint-Saens can hardly be called a master of invention but a master of sound he surely was. The easy flow of his music, its resonance in the registers he chooses, and other attributes warrant its presentation at less lengthy intervals. Munch gave it a spirited reading, never, where there was a choice, neglecting to step up the tempo. The orchestra gave him excellent responsiveness, releasing their full power when called upon or subduing it when hissed into a more quiet mood.

Because of the happily long lifespans allotted to both, Saint-Saens and Strauss, it is sometimes difficult to place them in their proper relative niches. As a matter of fact, of course, the Saint-Saens symphony which Munch led and the Strauss tone-poem which was on de Carvalho's list, are both compositions actually of Brahms's day, even not too far ahead time-wise of the Moussorgsky "Pictures" for piano before Ravel took a hand at their orchestration. This would go far to explain to anyone interested the state of musical progress at the time of the composition of these various works. There are reliable first-hand reports of the patriarchal Saint-Saens' reaction to the first performance of the Stravinsky "Rites." What he would have thought of the Bartok composition which Munch played is not beyond conjecture. This was a study in orchestral technique. Bartok divides the strings sections into more than usual number of voices and proceeds to write in fugues and canonic style until the whole would have become terrifically involved in less capable hands than those of Munch or in less capable execution than that which the Boston orchestra can provide. The intricacy demands so much concentration that little else, if there, can be discerned.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 27 1951

Munch and Bostonians Perform at Tanglewood

By a Staff Correspondent

LENOX, Mass., July 26—The Berkshire festival entered its most intensive phase at Tanglewood tonight, when the complete Boston Symphony Orchestra under its regular conductor Charles Munch gave the first of its nine concerts in the vast Music Shed. This was Mr. Munch's first appearance with his full orcrestra at Tanglewood, although he has conducted a chamber orchestra of Boston symphony players in eighteenth century programs during the last three week ends.

He began the program with Mozart's funeral music K477 as a tribute to his predecessor the late Serge Koussevitzky who played such an important part in the development of the Berkshire Festival to its present high artistic status and founded the Berkshire Music Center eleven years ago.

After the performance of the Mozart funeral music, the audience, as requested by Mr. Munch and the orchestra, rose and stood in silence for a minute or more in tribute to Dr. Koussevitzky's memory.

Among the listeners in the boxes were French Ambassador Henri Bonnet and Mme. Bonnet, Mrs. Franklin D. Roosevelt and Mrs. Koussevitzky. During the intermission Mme. Bonnet received a large bouquet of American beauty roses from the French-American clubs of Pittsfield and North Adams representing 2,100 families of French descent in this region.

The attendance was estimated at more than 7,000, leaving few seats unoccupied in the shed, while a good-sized group heard the music from the lawn outside. Listening from the lawn has long been a Berkshire festival custom. The weather had been threatening earlier in the day, but the sky was virtually cloudless by concert time. The usual traffic jam and lines of slowly crawling cars which have often prefaced major Berkshire festival concerts in the past were practically absent before tonight's performance, thanks to a new road to Tanglewood which by-passes the village of Lenox.

Virgil Thomson's review of this concert will appear in Saturday's Herald Tribune.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 25 1951

Boston Symphony

To Begin Berkshire Festival Concert Series Tomorrow

The Boston Symphony Orchestra begins its Berkshire Festival concerts in the Music Shed at Tanglewood, Lenox, Mass., tomorrow night at 8:15. Charles Munch will conduct Mozart's Funeral Music, in memory of Serge Koussevitzky; Schumann's fourth symphony and the Fantastic Symphony of Berlioz. Mr. Munch will also conduct the second concert Saturday night, with pianist Claudio Arrau as soloist, and the third concert on Sunday afternoon.

The Berkshire Music Center's choruses will sing works by Gabrieli, Robert Starer, Bela Bartok and Bruckner and Spanish folk music at Tanglewood this afternoon, with Hugh Ross and Alfred Nash Patterson conducting. A Koussevitzky memorial program will be given on Friday night. The Boston Symphony will hold a public rehearsal Saturday morning, and E. Power Biggs will give an organ recital on Saturday afternoon. Works of Boccherini, Hindemith and Mozart will be played in Sunday morning's student chamber music concert.

(AP Photo)

GOLF RHYTHM—Charles Munch, Boston Symphony Orchestra conductor, tries to find rhythm in golf club as he takes a practice swing between rehearsals at Tanglewood, Lenox. James Stagliano, who plays horn in the orchestra, coaches the maestro. Stagliano recently made a 160-yard hole in one at the Stockbridge Country Club. Music shed, scene of the Berkshire Festival concerts, is in background.

MUSIC

Our Critic's Report for the Week

BY WARREN STOREY SMITH

Those who were bewailing the fact that the Boston Symphony's "Koussevitzky tone" had become but a memory had not reckoned with Tanglewood. If the opening concert of the current Berkshire Festival on July 27 could be taken as a criterion, the orchestra had again become its familiar self as regards both tonal qualities and style of performance. After all, these were the same men playing the same instruments, and all that was needed to effect the transformation were the expressed intentions of Koussevitzky plus his magnetic personality.

* * *

Several years ago Koussevitzky was guest conductor of the New York Philharmonic for two weeks and he succeeded in making that body of players sound amazingly like the Boston Symphony. So to make the Boston Symphony sound like its recent self was really no trick at all. The whole Munch-versus-Koussevitzky problem was brought to mind at Tanglewood, though there is no need of going into it again. Suffice it to say that as man and musician Koussevitzky is suave whereas his successor in Boston is forthright.

* * *

There may still be some skeptical individuals who believe that the influence of a conductor upon an experienced body of players has been exaggerated, in the effect to give these leaders a build-up as glamor boys. To be sure, in the not so distant past the chief functions of a conductor were those of setting the tempo and keeping the players together. In the late 17th century they beat time by pounding the floor with a stick, and in the early 19th a rolled-up sheet of music paper served as a baton. It's a far cry from these simple expedients to the conductor of today who plays on the orchestra as on a gigantic instrument, sensitive to his slightest wish. When Ernest Ansermet was here two seasons ago he said that conducting a great American orchestra, such as the Boston or the Philadelphia, like riding a race horse. Those who have never stood before such a body of players probably have no idea of their responsiveness and the consequent responsibility vested in the leader.

* * *

Much can be and generally is accomplished in rehearsal. Nevertheless, an altogether extraordinary "Tristan" that I heard in Munich, under Dr. Muck, was in the conductor's own phrase "improvised", and not long afterwards I heard Strauss, without rehearsal, lead orchestra and singers through the complexities of his own "Salome." The story goes that Sir Thomas Beecham once arrived at the theatre not knowing what opera he was to direct and then conducted it from memory.

* * *

It might be observed that a conductor's power to control an orchestra is not always in exact ratio to the amount of fuss that he makes doing it. The restrained platform manner of a Weingartner, a Muck or a Strauss might give the contemporary auditor the impression that he is not getting his money's worth. A good deal of what passes for conducting nowadays is a physical dramatization of the music for the benefit, not so much of the orchestra, as of the audience. What really matters, of course, is how the music sounds and not how the conductor looks. We have lately had impressive examples of the outwardly calm, inwardly intense type of leading, that some fancy more than acrobatics or esthetic dancing, in Fritz Reiner's conducting at the Opera House of Strauss' "Salome" and "Rosenkavalier."

* * *

The late Richard Strauss was both a great composer and a fine conductor. When Mr. Munch gave a memorial performance of his "Symphonia Domestica" last fall, the program book offered a collection of his wise sayings, as translated and quoted in the British magazine, "Tempo."

* * *

They deserve a wide circulation, especially among young conductors, for whom they were largely intended. Some of our elders could heed such injuctions as "Never look at the brass encouragingly, except with a quick glance for an important lead in. On the contrary, never let the horns and woodwinds out of your sight; if you hear them at all they are already too loud. If you think the brass is not strong enough, tone them down two points further." And again: "The left hand has nothing to do with conducting. The best place for it is the waistcoat pocket, except at the most to give an occasional hint to damp the tone down or some insignificant sign; but for this an inperceptible glance is really sufficient."

* * *

Though the book is really intended for the fledgling conductor, "The Grammar of Conducting," by the Metropolitan's Max Rudolf, with a foreword by George Szell (Schirmer), should interest any musician, and its 345 pages of diagrams, advice and musical examples give a convincing illustration of how complicated a matter the modern art of orchestral direction has become. Yet Strauss could dismiss the whole business thus: "Instead of the arm, one conducts best by the ear; the rest follows automatically."

NEW ROCHELLE, N. Y.
STANDARD-STAR
JUL 25 1951

TANGLEWOOD BEGINS CONCERTS THIS WEEK

LENOX, Mass. — The Berkshire festival in the music shed at Tanglewood is commencing this weekend with three of the nine concerts by the entire Boston Symphony Orchestra under the baton of Charles Munch, its music director.

Tomorrow evening Mr. Munch will conduct Mozart's Funeral Music, in memory of his predecessor, the late Serge Koussevitzky.

Saturday evening Claudio Arrau will play the solo in Brahms' Second Piano Concerto. Sunday afternoon the orchestra will play Barber's Overture "The School for Scandal," Copland's "Quiet City," Schubert's Fourth Symphony and Franck's Symphony in D minor.

Other programs will be held on Thursday, Aug. 2, and Saturday, Aug. 4.

BOSTON, MASS.
AMERICAN
JUL 24 1951

Tanglewood Music Near

The Berkshire Festival's 14th season opens Thursday in Tanglewood's 6000-seat Music Shed with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director.

For the next three weeks, the Festival will continue, with concerts Thursday and Saturday at 8:15 p. m. and Sunday at 3:00 p. m. Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5, and on Thursday, Aug. 9; Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis in honor of Serge Koussevitzky, late conductor emeritus of the Boston Symphony Orchestra, who was instrumental in making Tanglewood a first-rate musical center each summer.

Mr. Munch's program for this week is varied and includes works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky. Schumann's Fourth Symphony and Berlioz' Fantastic Symphony will complete the opening concert.

For this performance of the Berlioz work, the percussion section of the orchestra will be using a set of bells especially cast for Mr. Munch in France; the score of the work calls for bells representing those of a church, but it is usually ordinary tubular chimes that are used instead of real bells.

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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 28 1951

Music

Berkshire Groups Stage Koussevitzky Testimonial

By ROBERT BAGAR.

LENOX, Mass., July 28.—A testimonial to the memory of Serge Koussevitzky, by the various departments of the Berkshire Music Center, was given last night in the music shed at Tanglewood.

The Berkshire Music Center, as you will remember, was the late conductor's own pet project at these grounds where music is celebrated every summer. He had been instrumental not only in its founding, but also had devoted a great deal of his time to developing it, to make it a place for music to be studied, made and enjoyed by free young people in a free and encouraging atmosphere.

The gathering of 3500 consisted of friends of the Berkshire Music Center, their friends, in turn, and students and members of the faculty. And a most appreciative throng it was, attentive, interested and, at least to my mind, serious of mien and behavior.

Krueger Directs.

The program began with the performance of the Bach Cantata No. 118, "Oh Jesu Christ, Mein' Lebens Licht," performed by a chorus under the direction of John Krueger.

Next in order was the rendering of two movements from the Schubert "Trout" Quintet by members of the chamber music department —Jeanne Sandbank, violin; Anne Denton, viola; Moshe Amitay, cello; David Moore, bass, and Ravnan, piano.

Representing the class in composition, Raymond Wilding-White conducted his own setting of the "Psalm III," a motet for women's voices and trombones.

The opera department, of which Boris Goldovsky is the head, offered a scene from the third set of Tschaikowsky's "Pique Dame," the opera nearing its production up here on Monday evening. The vocal soloists were Phyllis Curtin, as Lisa, and David Lloyd as Herrmann, while Mr. Goldovsky himself conducted.

Bernstein Leads.

These comprised the musical fare up to the intermission, and, though criticism is not especially called for, considering the memorial dedication of the evening, it might be said that Mr. Wilding-White and his motet and Mr. Goldovsky and his operatic were the chief sustenance.

Following the intermission, Leonard Bernstein, heading the class in conducting, led the student orchestra through a slow and gravely expressed account of the funeral march from the Beethoven "Eroica" Symphony. To close the proceedings Lorin Maazel, directed the chorus and orchestra through the Stravinsky "Symphony of Psalms."

Mr. Maazel, who is assistant conductor of the Pittsburgh Symphony, has had quite some experience as a conductor, though he is now only 22 years old. He started as a boy prodigy of 7, you remember, and among his distinctions is conducting the NBC Symphony at one summer concert.

He seems to be a poised, knowledgeable young man. His beat is clear and steady. He seems to know how to get the effects he wants, which, last evening, were more or less a piece with authenticity.

The memorial concert was much applauded by the gathering, who were generous to all concerned.

BOSTON, MASS.
HERALD
JUL 22 1951

Berkshire Festival Opens on Thursday

The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens this Thursday (July 26) with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks, the Festival will continue, with concerts Thursday and Saturday evening at 8:15 and Sunday afternoons at 3:00 o'clock. Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5.

Mr. Munch's program for this week includes works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky; and Schumann's Fourth Symphony and Berlioz' Fantastic Symphony will complete the opening concert. Saturday's program opens with Weber's Overture to Oberon; continues with the first Tanglewod performance of Prokofieff's Sixth Sympony; and concludes with Brahms' Second Piano Concerto; the South American pianist, Claudio Arrau, will be soloist. Sunday afternoon's concert (July 29) will present Samuel Barber's Overture, The School for Scandal; Aaron Copland's The Quiet City; Franz Schubert's Fourth Symphony; and Cesar Franck's Symphony in D minor.

In addition, Tanglewood is the campus of a unique school for young musicians, the Berkshire Music Center, which is in its ninth season this summer.

One of the highlights of the more than 30 musical events performed during the 1951 season will be this Friday's program (July 27), which will present the work of all departments of the Center in a special memorial to Dr. Koussevitzky. Included will be the student chorus performing the Bach Cantata No. 118; a chamber music group performing Schubert's Trout Quintet; a performance of an original work by a student in the composition department, composed for the occasion; a scene, in concert version, from Tchaikovsky's opera, "Pique Dame," which was to have been Dr. Koussevitzky's first venture into operatic conducting, in its performances here this summer; and performance of Beethoven's Egmont Overture and Stravinsky's Symphony of Psalms, a work especially beloved by Dr. Koussevitzky, and commissioned by the Orchestra originally for its 50th anniversay, in 1930.

SYRACUSE, N. Y.
POST-STANDARD
JUL 17 1951

Fall Showings Concluded With Trip to Tanglewood

This is the last in a series of articles on the New York Dress Institute press week for fashion editors from all parts of the U. S. by Miss Alice F. Keegan, women's editor of The Post-Standard, who has been in New York City attending the showings of couturier fashions.

"TRAIN for Tanglewood"—which took weary fashion writers from the hot sidewalks of New York to the cool, refreshing Berkshire hills—proved a thrilling conclusion to the New York Dress Institute's press week for 200 fashion writers.

Not only did it give us the quiet and relaxation that we sought in vain all week in teeming old New York, but also the chance to "let our hair down and get our swollen feet up," so to speak.

Jolly Time

The train ride from Grand Central to Lenox, Mass., proved to be a jolly four hours with fashion interspersed and even a salon set up on board where we could freshen up with cosmetics provided by one of the sponsors of the trip, Tussy Cosmetiques.

It was fun to see Ruth Ann Bolway, promotions director for Tussy, on the train. One of the most efficient gals I've met in this game, she also is utterly charming and took time out from her busy schedule to get me in a corner and ask about Syracuse. She has a "family" interest in Syracuse because her brother, Frank Bolway, married the former Alice Ayer, daughter of Dr. Wardner D. Ayer of Syracuse.

One of the cars was set up with displays of cosmetics, pictures of fashions, fabric samples and a fascinating step-by-step exhibit showing the stages thru which a felt hat passes before it ultimately reaches the feminine head. The hat exhibit was arranged by Merrimac Hat Corp. As many as 1,000 dozen hats are blocked and trimmed in one day thru the organization of Merrimac's modern production units, we learned!

SEVERAL "back to school" costumes by Nelly De Grab (who, incidentally, has turned out some very sharp-looking clothes) headed the train fashions accessorized by Marvella jewelry, Hanes hosiery (replacing the back seam with an arrow—pointing downward for a slenderizing effect), Aris gloves, and Tussy cosmetics.

Bellciano coats in stunning styles and luscious colors also had a place in the showing of clothes on the train, as well as the evening show at Eastover, a charming spot where we dined on the lawn and terrace and remained for a spotlight show on the lawn.

One of the most popular New York models, Dixie, added the right touch of glamor to Saturday night's show. She reminded me of Dorothy Evans, who does such a terrific job of modeling for The Addis Co. The picture she made in the last frock modeled Saturday at Eastover under the stars, a Cavalier red satin evening dress with bow decolletage by Varden Petites, will long be remembered by her audience, I'm sure.

"MISS CLAIROL" also made an appearance on the program, when her fading tint of several weeks was revived by an actual demonstration. In spite of the fact that a fuse blew out while the model was under the drier, she returned to the stage before the show concluded, with a new coif and color called "flame"—all possible within a 20-minute period, we were told, with a gentle reminder that none of us needs to be unhappy with our present hair color, to wit, dull grey.

It seemed good to see down-to-earth food like New England style baked beans in huge pots, corn chowder, lobster and other sea food, simply WONDERFUL New England pudding and blueberry pie, and all kinds of fresh fruit.

After looking at high fashion all week, Tanglewood had the effect of literally visiting another planet.

Failles and satins of the last several days gave way to cottons, dresses, shorts, pedal pushers, sun dresses,—the fashion fare for the thousands who converged at the Berkshire Music Festival center in the Berkshires for a heavenly weekend of symphonic music under the baton of the world-famed conductor, Dr. Charles Munch.

As we glanced around at the Tanglewood contingent in casual summer wear, we couldn't help but spot fashions we viewed at last January's showings . . . a Tina Lesser here, a Claire McCardell there.

"Train to Tanglewood" helped point up the old analogy between good music and good clothes. For have not the lovely lines and rich colors of, say a Hattie Carnegie gown, been compared to a beautiful symphony in lines and rhythm and tone?

Evening Post P. 1 Aug 6

ACRES OF MUSIC LOVERS: It's easy to see that most of the 9500 who were at Tanglewood yesterday afternoon for the finale of the second week of the three-week Berkshire Symphonic Festival were not in the great Shed. For the first time in many seasons, the number of empty places in the 6000-seat Shed was conspicuous. For Saturday night's concert, there were 10,800 patrons. Generally speaking, the attendance this year has held up pretty well, the management says, but tickets for seats in the Shed are much more readily obtainable than in previous seasons.

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SPRINGFIELD, MASS.
REPUBLICAN
JUL 22 1951

First Music Shed Concerts At Tanglewood This Week

Charles Munch to Conduct Opening Programs Thursday, Saturday and Next Sunday; Special Music Center Program Friday

Lenox, July 21—The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed will open Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks, the Festival will continue, with concerts and Saturday evenings at 8:15 and Sunday afternoons at 3.

Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5, and on Thursday, Aug. 9; Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's "Missa Solemnis," in honor of Serge Koussevitzky, late conductor-emeritus of the Boston Symphon Orchestra, who was instrumental in making Tanglewood the great musical center it is.

This Week's Programs

Mr. Munch's programs for this week are varied and include works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky; and Schumann's fourth symphony and Berlioz' "Fantastic" Symphony will complete the opening concert.

For this performance of the Berlioz work, the percussion section of the orchestra will be using a set of bells specially cast for Mr. Munch in France; the score of the work calls for bells representing those of a church, but Mr. M. is usually ordinary tubular chimes that are used, instead of real bells.

Saturday's program opens with Weber's overture to "Oberon;" continues with the first Tanglewood performance of Prokofieff's sixth symphony, and concludes with Brahms' second piano concerto with the South American pianist, Claudio Arrau, as soloist. Sunday afternoon's concert (July 29) will present Samuel Barber's overture, "The School for Scandal;" Aaron Copland's "The Quiet City; Franz Schubert's fourth symphony; and Cesar Franck's Symphony in D minor.

Scene from Opera

One of the highlights of the more than 30 musical events performed during the 1951 season will be Friday's program, which will present the work of all departments of the Music Center in a special memorial to Dr. Koussevitzky. Included will be the student chorus performing the Bach Cantata No. 118; a chamber music group performing Schubert's "Trout" Quintet, and a performance of an original work by a student in the composition department, composed for the occasion.

Also to be given are a scene, in concert version, from Tchaikovsky's opera, "Pique Dame," which was to have been Dr. Koussevitzky's first venture into operatic conducting, and performances of Beethoven's Egmont" Overture and Stravinsky's "Symphon of Psalms," a work especially beloved by Dr. Koussevitzky, and commissioned by the orchestra originally for its 50th anniversary, in 1930.

The complete performances of "Pique Dame," by the Tanglewood opera department under the direction of Boris Goldovsky, will take place next week, July 30 and 31. The other opera production, aside from a program of three one-act operas staged this past week, will be Richard Strauss' "Ariadne auf Naxos," Aug. 6 and 7. Attendance at these productions is by invitation to members of the Friends of the Berkshire Music Center.

DALLAS, TEX.
NEWS
JUL 11 1951

THE MUSICAL DIGEST

By ROLAND GELATT

Munch Gives Series Bachian Eminence

TANGLEWOOD, Mass., July 10.—Gourmets may look to Strasbourg for creamy "foie gras"; music lovers are more likely to celebrate the Alsatian city for its persuasive interpreters of Bach. To the Strasbourg roll of honor add Charles Munch, for judging from the two all-Bach concerts that open this year's Berkshire Festival, the Bachian well-spring to equalling the stature of that other Alsatian native son, Albert Schweitzer. This was virile, absorbing, finely inflected playing, which maintained the Teutonic and Latin elements of Bach's music in splendid equipoise. Such a balance obviously appeals to musicians from Strasbourg, with its linguistic and cultural loyalties divided between Germany and France.

Conforming to what must be an innate duality, Munch imbued Bach with the racy zest and dancelike lilt befitting an admirer of Vivaldi and Couperin, as well as with the severe, pedantic beat of the sober cantor whose thoughts could easily trail off into sorrowful, mystic ramblings. Both characteristics are valid, as Bach was a man of strict northern stock and temperament who had been much influenced as a musician by southern charm and gayety. It is not often, however, that the two elements are argued as convincingly as they were by Munch and his Boston Symphony players on this occasion.

TURNING FROM the general to the particular, an enumeration of the week end's memorable achievements would include the Final Chorus from the "St. Matthew Passion" (in memory of Serge Koussevitzky), in which Munch managed the dynamic shifts very effectively; the Fourth "Brandenburg" Concerto, with adroit solo work by George Laurent, flute, and Richard Burgin, violin, complementing the conductor's well-chosen tempos; and the Concerto for Three Claviers (pianos in Tanglewood) in D minor, played by Irving Fine, Bernard Zighera, and Ralph Berkowitz with a sense of ensemble rarely experienced in instrumental combinations of this kind. But it would in no wise do to depreciate the worth of the other "Brandenburgs" (Nos. 2, 3 and 6) or the other choral offerings ("Der Zufriedengestellte Aeolus," a secular cantata, and the "Magnificat").

The cantata, for which Munch turned over his baton to Hugh Ross, was notable for James Pease's successful negotiation of a precariously difficult bass part.

FOR THE FIRST TIME since its inception the Berkshire Festival opened without the participation of its founder and guiding genius. Koussevitzky was present, however, in the memories of many, and the liberal attendance evidenced the strength of the foundation he built. Charles Munch, making his Tanglewood debut, faced the double hazard of stepping into a revered musician's shoes and conducting an extensive repertory on short notice. If the enthusiasm of the audience—recalling him a half dozen times after each work—is any indication, Munch in his first week end at Tanglewood more than made good.

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HUDSON, N. Y.
DAILY STAR
JUL 27 1951

TANGLEWOOD STUDENTS WILL OFFER MEMORIAL TO LATE KOUSSEVITZKY

TANGLEWOOD, Lenox, Mass., July 26—Yesterday, Thursday, July 26, was the 77th anniversary of Serge Koussevitsky's birth, and the Boston Symphony Orchestra opened its series of concerts at Tanglewood's Music Shed without him for the first time since Tanglewood became a center of music, thirteen summers ago. In honor of his memory, Charles Munch and the orchestra opened their program with the playing of the Funeral Music by Mozart, K. 477. The remainder of the Thursday evening concert consisted of Schumann's Fourth Symphony and Berlioz' Fantastic Symphony, which is acclaimed as one of Mr. Munch's most stirring performances, much as Tchaikovsky's Fourth Symphony was a forte of the late Dr. Koussevitsky.

This evening, again in honor of Dr. Koussevitsky, students from all departments at the Berkshire Music Center will participate in a memorial program, in place of the regular student symphony orchestra concert. In this program, the choral department under Hugh Ross will be represented by a performance of Bach Cantata 118, Klytsum Shapiro, of Israel, conducting. The chamber music department will then present the final two movements of Schubert's Trout Quintet, with Jeanne Sandler, Boston, violin; Anne Denton, Binghamton, N. Y., viola; Moshe Amitay, Israel, cello; David Moore, Gainesville, Ga.; and Audun Rayman, Gainesville, Ohio, piano. The department of composition will present a new work by Raymond Wilding-White, Boston, entitled "Psalm III, a Motet for Women's Chorus and Four Trombones. The opera department will perform in concert version, a scene from the third act of Tchaikovsky's Pique Dame, which will be performed fully next Monday and Tuesday, with Boris Goldovsky conducting. The orchestral department will perform Stravinsky's Symphony of Psalms, Lorin Maazel, [illegible] conducting, and with chorus prepared by Hugh Ross. And Leonard Bernstein will conduct the student orchestra in the funeral march from Beethoven's Eroica Symphony (No. 3). Admission to this program is open to members of the Friends of the Berkshire Music Center.

UTICA, N. Y.
OBSERVER-DISPATCH
JUL 22 1951

Tanglewood Symphony Concerts Open This Week

The first of the nine Boston Symphony Orchestra concerts in the 6,000-seat music shed at Tanglewood, Mass. will take place this Thursday evening at 8:15.

The concerts, which annually attract scores of music lovers from this area, will continue for the next three weeks, with concerts on Thursday and Saturday evenings at 8:15, and Sunday afternoons at 3.

Charles Munch, music director of the Boston Symphony, will conduct seven of the nine concerts. Eleazar de Carvalho will conduct the one next Sunday afternoon. On Thursday, Aug. 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis in honor of Serge Koussevitzky, the late conductor emeritus of the orchestra.

This Thursday's concert will open with Mozart's Funeral Music, K.477, played in memory of Mr. Koussevitzky. The program will include Schumann's Symphony No. 4 and Berlioz' Fantastic Symphony.

The Saturday evening program will consist of Weber's Overture to "Oberon," Prokofieff's Symphony No. 6, and Brahm's Piano Concerto No. 2 with the South American pianist, Claudio Arrau, as soloist.

The program next Sunday afternoon will include Samuel Barber's Overture, "The School for Scandal," Aaron Copland's The Quiet City, Franz Schubert's Fourth Symphony, and Cesar Franck's Symphony in D minor.

This Friday evening, young musicians studying at the Berkshire Music Center will present the work of all departments in a special memorial to Doctor Koussevitzky.

Included will be the student chorus performing the Bach Cantata No. 118, a chamber music group playing Schubert's Trout Quintet, a concert version scene from Tchaikovsky's Opera, "Pique Dame," and performances of Beethoven's Egmont Overture and Stravinsky's Symphony of Psalms.

BOSTON, MASS.
MORNING GLOBE
JUL 22 1951

Munch Leads First Berkshire Festival Concert Thursday

The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch.

For the next three weeks, the Festival will continue, with concerts Thursday and Saturday evenings at 8:15 and Sunday afternoons at 3 o'clock. Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5; and on Thursday, Aug. 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis, in honor of Serge Koussevitzky, late conductor-emeritus of the Boston Symphony Orchestra.

A complete performance of Tchaikowsky's "Pique Dame," by the Tanglewood opera department under the direction of Boris Goldovsky, will take place next week, July 30 and July 31. Richard Strauss' "Ariadne auf Naxos," will be played Aug. 6 and 7. Attendance at these productions is by invitation to members of the Friends of the Berkshire Music Center.

Below are listed the main programs of the Festival.

MUSIC SHED

Series A

July 26 at 8:15—Mozart: Funeral Music (K. 477) (in memory of Serge Koussevitsky); Schumann: Fourth Symphony; Berlioz: "Fantastic" Symphony.

July 28 at 8:15—Weber: Overture to "Oberon"; Prokofieff: Sixth Symphony; Brahms: Second Piano Concerto (Claudio Arrau, soloist).

July 29 at 3—Barber: Overture "The School for Scandal"; Copland: "Quiet City"; Schubert: Fourth Symphony; Franck: Symphony in D minor.

Series B

Aug. 3 at 8:15—Schumann: Overture to "Genoveva"; Beethoven: "Pastoral" Symphony; Ravel: Spanish Rhapsody; Rousel: Third Symphony.

Aug. 4 at 8:15—Handel: "Water Music"; Bartok: Music for Strings and Percussion; Strauss: "Don Juan"; Saint-Saens: Third Symphony (with organ).

Aug. 5 at 3—Eleazar De Carvalho conducting. Guarnieri: Second Symphony; Prokofieff: Second Piano Concerto (Jorge Bolet, soloist); Moussorgsky-Ravel: "Pictures at an Exhibition."

Series C

Aug. 9 at 8:15—Leonard Bernstein conducting. Beethoven: Missa Solemnis (in memory of Serge Koussevitsky). Soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

Aug. 11 at 8:15—Beethoven: First Symphony; Honegger: Fifth Symphony; Tchaikovsky: "Pathetic" Symphony.

Aug. 12 at 3—Brahms: Variations on a Theme by Haydn. Second Symphony. Fourth Symphony.

ALBANY, N. Y.
TIMES-UNION
JUL 29 1951

TANGLEWOOD—Jorge Bolet, who will play the piano solo in Prokofieff's 2nd concerto at Tanglewood, when Eleazar deCarvalho, Brazilian conductor, will lead the Boston Symphony orchestra in the Sunday afternoon, August 5, sixth concert of the Berkshire Festival.

HARTFORD, CONN.
COURANT
JUL 28 1951

Munch Leads Symphony At Tanglewood

Tribute Paid Memory Of Koussevitzky As Concert Series Opens

BY T. H. PARKER

Tanglewood, Lenox, Mass., July 26.—In the welcome cool of the evening after a sweltering hot day, the main concert series of the fourteenth Berkshire Musical Festival opened here tonight.

It would have been the seventy-seventh birthday of Serge Koussevitzky, but instead there was funeral music by Mozart, the Boston Symphony Orchestra and the audience rising in silence at its conclusion as Charles Munch stood with his hands raised before his chest in a gesture curiously devout, and the sound of the woman next to this reviewer swallowing her tears.

Otherwise, the habits and customs of Tanglewood, the shrine and the cult, were the same today as in all their yesterdays. There were some 7000 persons attending less than capacity in the music shed, but with more than the usual population recumbent on the grassy lawns.

Same Background

The murmuring pines and hemlocks formed the same inky background to the scene, the same birds or their descendents took the same opportunities to sing their night songs under such Munchs baton.

The festival's aspect of plush, once so pronounced in what might be called the early, or Baker electric period of Tanglewood, continues to dim. The boxes now are the last frontier of what is euphoniously called "better dress." There are ever more sports clothes, slacks and bar backs, unjacketed men, ever more young people and finitely more children from nearby camps. Tanglewood becomes ever more enfamille.

Traditional Trend

Tonight's program continued the conservative trend traditional to Tanglewood music making. It including in addition to the memorial music by Mozart, Schumann's Fourth Symphony and Berloiz's Symphonie Fantaetique. Mr. Munch read them in a way that would have brought back Dr. Koussevitzky's benign glow. His orchestra sounds a little different from that of the good doctor, but his interpretations "look" and feel very much the same, when all is said and done.

Mr. Munch has refocused the orchestra, bringing it into a better balance, a greater transparency and resonance, and a sharper color than it has had in many years. It is a crisper instrument than when Dr. Koussevitsky played upon it. But in the bold energy, the far flung scope and dimension of the music made, and above all else in the showiness of the reading, Mr. Munch is continuing very much the temper and style of the Boston former head. Mr. Munch displays the music to its best advantage, almost as if he were personally modelling it for fashion points.

Handsomely Played

The opening Mozart, full of dark elegance, was handsomely played, heart stirring not only because of its dedication to Dr. Koussevitzky, but because so many times special-occasion music does not quite come off. For re-detailing, the Schumann might have have been put back in rehearsal, Mr. Munch's reading was somewhat slapdash, not making the most of the variety of the writing, slurring the nuances in the fine-spun passages of the second and third movement. As always, there were numerous passages where Mr. Munch's reading seemed idiocyncratic. Sometimes he seems impatient of detail, but in the rousing bravura sections, he electrifies.

The performance of the Symphonie Fatastique was the brilliantly bizarre drama that the conductor and audience made when they performed it in Bushnell Memorial last season. Few conductors get the daemonic poetry out of its sounds and sensations as Dr. Munch does, manage to exploit the sheer theater of the piece and still invest it with a sense of emotional dignity and musical important.

The orchestra played brilliantly in effect, but unprecisely here and there in matters of ensemble. Mr. Munch received the curtain calls, the bravo's that indicate the audience's complete acceptance of him as the great doctor's successor. The king is dead, long live the king!

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 16 1951

Plouff

'THE FEELING IS MUTUAL': Gregor Piatigorsky, cello soloist, and Richard Burgin, concertmaster of the Boston Symphony Orchestra, congratulate each other on the performance of Haydn's cello concerto yesterday [illegible] Berkshire Festival concert. Mr. Piatigorsky, head of the chamber music department at the Music Center, leaves today to give a concert at Hollywood Bowl.

BALDWIN, N.Y
CITIZEN
7/12/51

CONCORDS AND DISCORDS

By FELIX DEYO

Koussevitzky—A Brief Retrospect

The millions of music appreciators who have been acquainted with the art of the late Serge Koussevitzky, conductor of the Boston Symphony Orchestra from 1924 to 1949, will lament his death. Your chronicler is one of these millions.

Although retired two seasons ago, because of advancing years and wavering health, Koussevitzky was personally active at the 1949 and 1950 summer concert series at Tanglewood (Massachusetts), and had planned to conduct some of the current concerts at this historical dreamspot, founded primarily through his efforts and now a permanent shrine to his memory. Then, too, we cite the fact that Koussevitzky and the Boston Symphony may yet, indefinitely, be heard in a long list of orthophonic recordings, many of them available here in the circulating record department of Baldwin Public Library.

Throughout his quarter-century regime as conductor of the B.S.O., Koussevitzky developed and maintained in his players a very high plane of instrumental ensemble perfection. The decisiveness and clarity of the strings was a pleasure to hear, also the delicacy and tonal purity of the woodwind. The brass was brilliant without being blatant, the percussion plangent without losing refinement. The full orchestra blend was little short of splendrous.

In the matter of repertoire, the Russian conductor, whose continental fame spanned from Petrograd to Paris and London, professed nonpartiality for the schools; his catholicity embraced all with equal ardor, countries and periods irrespective. But he did champion the seven symphonies of Jan Sibelius, and nobly so, also many of the younger American composers.

There can be no doubt that Koussevitzky's conducting, at its best, cast a strong impression, nor gainsaid the superfineness of his work; plus something of 'originality' not previously encompassed in other conductor's philosophies and readings. Take, in instance, the original force brought to bear on Beethoven's fifth symphony, interpreted in the complete contour of perfect art form, without attempting to uncover startlingly new effects. And yet there were evidences, here and there, of Debussy-like ilk—a reversion to cloudy pianissimi, foreign soil, indeed, it might seem to some super-critics, for the sturdy German Beethoven, whose softest passages or sections were not meant for such smotherings. Withal, however, it was a beautifully proportioned interpretation of a myriad-minded symphony, expansive and eloquent, destined for many conceptions along the line in Time's corridor. In restrospect, such a version as Koussevitzky's stands out as cyclopean, revealing a massively unmatched Beethoven, towering grimly and terrifically beautiful.

Paradoxically, at frequent moments, the conducting of this Russian batonist was tainted with a trite perfunctoriness and lack of vital interest. Was this, perhaps, because of the fact that Koussevitzky did not have the backerup of a formal musical education? The various biographies of his career will shed further enlightenment on this matter for the curious seeker of peculiar peculiarities.

Serge Koussevitzky was, without doubt, the best appareled man in music. In the satorial elegancies of masculine garb, he rivalled New York City's now gone but yet remembered —James J. Walker. His (S.K.'s) back was grace personified, and the plastic sweep of his wrists a thing of intensive ecstasy.

NEW YORK, N. Y.
TIMES
JUL 28 1951

[From Late Editions of Yesterday's Times.]

MUNCH LAUNCHES TANGLEWOOD FETE

Conducts Opening Concert of Berkshire Music Festival—Koussevitzky Is Honored

By OLIN DOWNES
Special to THE NEW YORK TIMES.

LENOX, Mass., July 26—As fate would have it, Charles Munch conducted the Boston Symphony Orchestra tonight at Tanglewood in the first of the symphonic concerts of the fourteenth Berkshire Music Festival, on the date that would have been the seventy-seventh birthday of the late Serge Koussevitzky, the musical founder of this famous festival. For twenty-five years, Mr. Koussevitzky held the Boston Symphony Orchestra at that height of technical and interpretative excellence which has given these festivals their international reputation.

The memory of Koussevitzky, who died on June 4, and his immeasurable services to the Boston Symphony and its public was observed by the performance of Mozart's Masonic Funeral Music at the beginning of the concert. Mr. Munch, in a few words from the stage, requested that the audience stand for a silent moment in homage to the departed. Thereafter he proceeded to the main works of his first festival appearance in the Music Shed with the Boston Symphony.

For this occasion he wisely chose two works for the interpretation of which he is justly celebrated. The first of these was Schumann's Fourth symphony. The second, which concluded the evening, was Berlioz' "Symphonie Fantastique," a work in the interpretation of which Mr. Munch can have had but few rivals.

Strongly Contrasted Scores

Nor would it be easy to imagine two scores more strongly contrasted in spirit and matter than these—the poetry and introspection of Schumann, the blazing and impetuous tone drama of Berlioz. In each work Mr. Munch seemed especially at home, and especially communicative. His Schumann is rendered with understanding and sensitiveness which no amount of training or experience, by themselves, could have brought him. His Berlioz is even more to the manner born and inescapably effective.

By the side of the Schumann music, the "Symphonie Fantastique" was of the most striking color and impact. The two works set each other off in a singularly effective manner. There are those who find the Munch reading of the "Fantastique" overingenuous and so dramatic that our nerves have been drained of the power to respond to the music before it is over. For ourselves, this reading is as remarkable for its delicacy and suggestion in the passages of more subtle nature as it is for the dramatic fury of the "March to the Scaffold" movement and the finale.

Perhaps the first movement is the finest achievement of them all in its passion and poetic feeling. Every phase of its emotion, every fleeting impulse or mood is most flexibly and intuitively revealed. It is true that "The Scene in the Fields," never too easy to sustain in its appeal through the entire movement, can easily begin to drag or lose atmosphere in a big open-air auditorium; nor does it do any good to hurry its tempo a trifle to overcome this handicap. But the "March to the Scaffold" and the finale—"The Witches Sabbath"—are still of an evocative intensity and were projected with sweeping power and temperament.

At the end of the performance there was an ovation for Mr. Munch and his men from an audience of between 7,000 and 8,000.

SPRINGFIELD, MASS.
NEWS
JUL 25 1951

Ambassador Henri Bonnet At Tanglewood Tomorrow

French Statesman and Wife Will Be Guests at Berkshire Music Festival as Major Shed Concerts by Boston Symphony Begin

Ambassador of France Henri Bonnet and Madame Bonnet will be guests at the opening of the Berkshire Festival in the music shed at Tanglewood tomorrow evening, when their countrymen, Charles Munch, will conduct the first of nine concerts by the entire Boston Symphony Orchestra. They will stop off on their way back to Washington from Detroit, where the ambassador will make three speeches at the 250th anniversary of the founding of the city by Cadillac.

Dedicating the opening number, Mozart's Masonic Funeral Music, to the memory of the late Serge Koussevitsky, whose 77th birthday it will be, the orchestra will play Schumann's Fourth Symphony and the Fantastic Symphony by Berlioz. The concert will be followed on Saturday night by Weber's Overture to "Oberon," the Prokofieff Sixth Symphony and the Second Piano Concerto of Brahms, with Claudio Arrau as soloist. The series will conclude Sunday afternoon with Barber's "School for Scandal," Copland's "Quiet City," Schubert's Fourth Symphony and Franck's Symphony in D minor.

Students' Program

Also dedicated to Dr. Koussevitsky, until his death in June director and inspiration of the school, will be the students' program Friday night. It will open with the Bach cantata No. 118, conducted by Eli Shapira of Israel, followed by the last two movements of Schubert's Trout Quintet (Variations and Finale), an original composition, "Psalm 3, Motet for women's chorus and four trombones," dedicated by Raymond Wilding-White, student of the Italian composer, Luigi Dallapiccola, to Dr. Koussevitsky, conducted by the author or Hugh Ross; the sixth scene from "Pique Dame," (Tschaikovsky) in Act 3, directed by Boris Goldovsky, and concluding with the Funeral March from the second movement of Beethoven's Third ("Eroica") Symphony, probably conducted by Leonard Bernstein, and Stravinsky's "Symphony of Psalms," Lorin Manzel conducting.

Following the public rehearsal of the Boston Orchestra Saturday morning at 10 for the benefit of its pension fund, E. Power Biggs, orchestra organist, will give at 3 a recital of Antonio Soler's "Concerto in G major," Cesar Franck's Prelude in B minor and Piece Heroique, and Julius Reubke's Sonata in C minor.

A revised program for the chamber music Sunday morning at 10 includes Mozart's Quintet for Wood-winds and Piano in E flat major, Hindemith's Quartet No. 3 and Faure's Quartet No. 1 in C minor for piano, violin, viola and cello.

Seats are obtainable at the box office for the Festival concerts, and when they are exhausted general admission will be sold for those who wish to listen from the lawn. All student events are open to friends of the Berkshire Music Center.

BOSTON, MASS.
AMERICAN
JUL 24 1951

Tanglewood Music Near

The Berkshire Festival's 14th season opens Thursday in Tanglewood's 6000-seat Music Shed with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director.

For the next three weeks, the Festival will continue, with concerts Thursday and Saturday at 8:15 p. m. and Sunday at 3:00 p. m. Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5, and on Thursday, Aug. 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis in honor of Serge Koussevitzky, late conductor emeritus of the Boston Symphony Orchestra, who was instrumental in making Tanglewood a first-rate musical center each summer.

Mr. Munch's program for this week is varied and includes works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky. Schumann's Fourth Symphony and Berlioz' Fantastic Symphony will complete the opening concert.

For this performance of the Berlioz work, the percussion section of the orchestra will be using a set of bells especially cast for Mr. Munch in France; the score of the work calls for bells representing those of a church, but it is usually ordinary tubular chimes that are used instead of real bells.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 21 1951

Famed Gibson Girls Feature Half-Dozen Museum Exhibits

The world-famous Gibson Girl in all stages of her development features the six exhibits the Berkshire Museum has prepared for its summer season. They will run through August.

More than 275 items by and about Charles Dana Gibson are arranged chronologically in the upper galleries, starting with the artist's first silhouette at the age of five to his last drawing. Mr. Gibson, who was born in Roxbury in 1867 and died in New York in 1944, was most famous for his Gibson Girl, the pin-up girl of the 1890s. The collection was assembled by the Museum of the City of New York with the assistance of Alfax Downey, Gibson's biographer, and all of the items were borrowed directly from the original owners and will be returned to them after this exhibition.

Many of the works are from the collection of Mrs. Gibson, but a set of 23 Royal Doulton plates with Gibson illustrations were loaned by Miss Gypsy Rose Lee, another famous illustrator.

English and French

Featured on the same floor with the Gibson exhibit are paintings by E. Barnard Lintott, late English painter, and William Malherbe, French post-impressionist.

Lintott, who died in 1950, was a resident of the United States for the last 20 years of his life, living and painting in and around New York. He was noted for his portraits, having painted such people as Leslie Howard, Lady Duff Cooper and Mrs. Cornelius V. Whitney. He was also famous for his flower paintings, landscapes and examples of still life. All of his paintings are treated with a simplicity and clarity in which the harmony of composition plays a leading role. There are 59 oils and 33 water colors and drawings in his exhibition.

William Malherbe, who paints in the great French classical tradition but with an idiom and coloring of his own, is represented by 28 paintings, most of which were done in the United States. Malherbe, whose brother Henry was a famous French music critic, was first exhibited by Gustave Kahn, one of the leaders of the French symbolist movement. Noted for his technical ability, Malherbe works in high intensity colors and his paintings show an affinity with musical composition. From here his works will go to Paris for an exhibition.

Also Exhibit

Also featured at the Museum is a group of photographs and line drawings arranged by the Boston Symphony Orchestra, most of the items loaned by Donald Willson. The group includes portraits of Munch, Koussevitzky and Muck and many other famous musical personalities.

In the Berkshire Room is a collection of prize-winning photographs from Camera magazine.

And appearing throughout the Museum as soon as it arrives will be driftwood sculpture by Richard and Estelle Grunewald.

The Museum will sponsor a "Gay Nineties Evening" for its annual summer members' night on Friday, Aug. 3, at 7 PM. There will be people dressed in costumes of the period, refreshments and band music in a Gay Nineties cafe which will be decorated with Gibson drawings.

ART

GIBSON EN ROUTE: This study of travelers in New York proves that Charles Dana Gibson drew something besides girls. The drawing is part of a large Gibson exhibit now showing at the Berkshire Museum.

SCHENECTADY, N. Y.
GAZETTE
JUL 20 1951

2nd Program Presented at Tanglewood

By D. E. RITZ

Music for flute, viola da gamba and harpsichord featured the second program presented at Tanglewood Wednesday evening through the generosity of Mrs. Coolidge and the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The program was given in the Theatre-Concert Hall by Georges Laurent, Alfred Zighera and Sylvia Marlowe and included music by a group of French and Italian composers and G. F. Handel. All of the composers were from the period 1687 to 1764.

Three trios played were by Antonio Lotti, J. M. Leclair and J. P. Rameau. Mr. Laurent and Miss Marlowe presented a flute and harpsichord sonata by Benedetto Marcello. Mr. Zighera and Miss Marlowe played a Handel Sonata for the viola da gamba and harpsichord and Miss Marlowe the Couperin "Les Fastes de la grande et ancienne Menestrandise."

The instruments, with their unusual timbres and tone qualities, recreated a period when music was the darling of the select. "Exquisite" is the word and no deep, dark passions intrude into the melodic structures to mar the gaiety of the mood. The Lotti, Marcello and Handel sonatas follow the style of the period with their slow, fast, slow, fast movement structure. The Leclair sonata replaces the second slow movement with a Sarabande and the Couperin and Rameau numbers even delved into the "program" field.

The artistry of the trio of performers, known as "The Berkshire Trio," needs no comment.

A third program in the series will be given next Wednesday by the Trio Moyse, including Marcel Moyse, flute; Blanche Honegger-Moyse, violin; and Louis Moyse, piano and flute. It will be open to Friends of the Berkshire Music Center, to which voluntary contributions for the support of the school constitute membership.

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 27 1951

Charles Munch At Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 27. — What constitutes the main part of the Berkshire Festival began with a concert in the famous music shed here last night. Charles Munch, regular conductor of the Boston Symphony, made another debut under these circumstances. Some 7,000 people tendered him several ovations.

Fate decreed that the concert fall on what would have been the late Serge Koussevitzky's 77th birthday. In his memory the program opened in elegiac mood with Mozart's Funeral Music." Orchestra and audience stood in silent tribute after the performance.

Thereafter Schumann's Fourth Symphony and Berlioz's Fantastic Symphony held the audience absorbed in an outpouring of romantic music. Since Munch approached both works with considerable romantic fervor and the orchestra was keyed to brilliant virtuosity, the performances acquired an electrifying quality.

In the course of the Schumann, Munch injected so much vitality into the performance that it burst out a bit at the seams. Now tender, now robust it was primarily vigorous. With the mood secure, however, he quite captivated his audience emotionally.

Since Munch appears peculiarly attuned to all facets of Berlioz's fiery romanticism, his concept of the "Fantastic Symphony" is both vivid and theatrical. Through his incisively rhythmic punctuation and intensified phrasing, he fashioned a stunningly dramatic performance.

Berlioz has seldom been more completely served except by Munch who did so on the memorable occasion of his first performance of this work in New York some years ago.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 24 1951

Tanglewood Slates Opera Excerpts

The opera department of the Berkshire Music Center at Tanglewood will present the first and fourth acts of Puccini's "La Boheme" and the first and second acts of Verdi's "Falstaff" tonight under direction of Boris Goldovsky.

Another of the week's activities at the center, as distinct from the Berkshire Festival, will be the first concert of the combined choruses tomorrow afternoon under direction of Hugh Ross and his assistant, Fred Nash Patterson. The program will include Gabrieli's "In Ecclesiis," with soloists, double chorus, organ and orchestra; "Five Proverbs on Love" by Robert Starer, for chorus a cappella; Spanish religious music, 16th Century and Catalonian folk songs arranged by Juan Maria Thomas, four Slovak songs by Bartok and Bruckner's Mass in E Minor.

Tomorrow night, the Moyse Trio will play the last of three chamber music programs made possible at the center through the Elizabeth Sprague Coolidge Foundation. The group composed of father, son and daughter-in-law will play compositions by Bach, Handel, Thiriot, Ibert, Honegger, Gennaro, Martinu and Louis Moyse.

These concerts are open to friends of the Berkshire Music Center, which anyone may join.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 23 1951

Tickets on Sale For Benefit Concert Aug. 6

General admission tickets went on sale at half a dozen county hotels and stores today for the benefit concert at South Mountain Aug. 6 by the Zimbler Sinfonietta and Leonard Bernstein.

The concert, which will mark Mr. Bernstein's only appearance of the season as a soloist, is being given on behalf of the United Cerebral Palsy Associations of Massachusetts in co-operation with Mrs. Elizabeth Sprague Coolidge and the South Mountain Association. All performers are donating their services.

Tickets may be purchased at England Brothers, the Sheraton Hotel Book in Pittsfield; the Curtis Hotel, Mary & Zell's and the Open Book in Pittsfield; the Curtis Hotel, Elm Court, and Pinecroft in Lenox; the Red Lion Inn and Heaton Hall in Stockbridge; and the Berkshire Inn in Great Barrington.

The Zimbler Sinfonietta, a string group, is composed of 17 members of the Boston Symphony Orchestra under the direction of Josef Zimbler. Mr. Bernstein will perform the Mozart concerto for piano and orchestra in G major.

HARTFORD, CONN.
COURANT
JUL 25 1951

Festival Concerts Open Thursday At Tanglewood

Tanglewood, Lenox, Mass., July 24.—The fourteenth season of the Berkshire Festival's nine major concerts in Tanglewood's 6,000-seat Music Shed opens Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director.

For the next three weeks, the festival will continue with concerts Thursday and Saturday evenings at 8:15 and Sunday afternoons at 3 o'clock.

Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, August 5, and on Thursday, August 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis, in honor of Serge Koussevitzky, late conductor-emeritus of the Boston Symphony Orchestra.

Thursday's program will begin with a performance of Mozart's Funeral Music (K. 477), in memory of Dr. Koussevitzky. Schumann's Fourth Symphony and Berlioz' Fantastic Symphony will complete the opening concert. For this performance of the Berlioz work, the percussion section of the orchestra will use two bells specially cast for Mr. Munch in France. The score calls for bells representing those of a church, but ordinarily tubular chimes are used.

HARTFORD, CONN.
TIMES
JUL 23 1951

Mozart Concert Attracts 5,300 to Tanglewood

By CARL E. LINDSTROM
Special to The Hartford Times

LENOX, MASS. — Time was when the pre-festival Bach-Mozart concerts were Tanglewood's most important feature, while the big shed programs drew the crowds. Saturday night's phenomenal outpouring of 5,300 listeners for an all-Mozart concert proved that this series has become as popular as it is important. In the early days such a crowd was reckoned a good one for a Sunday afternoon Brahms-Tschaikowsky concert.

I have seldom heard Mozart played with fire but that was the element which Munch imparted to the first and last movements of the Haffner Symphony and to the finale of the great E flat. To the latter Symphony's initial allegro and to the adagio which precedes the Fugue for strings were added nobility and no little passion.

This passionate quality, when discoverable, is of course inseparable from the composer's primal urge for melodic expression and perfection of design. It is an objective manis far removed from personal sentiment.

The clarity and neatness of Munch's projections handsomely illuminate music in which the design is fundamental if not paramount. A person who never has heard of the sonata form could get a very good idea of it from a single Munch performance of a Mozart symphony. His care for it was not, however, a matter of preoccupation. It was his solicitude for the melodic contour and the rhythmic force which were responsible for the essential vitality of his Mozart interpretations.

* * *

WHAT ARE YOU going to do with a piece which is pseudo-decorative and whose length exceeds its specific gravity? The divertimento was created as a back-drop for social festivity; it was for atmosphere rather than for listening. It was probably accompanied by uninterrupted gaiety and conversation in Mozart's day.

It was a tribute to the Tanglewood audience both inside and outside the Theater-Concert Hall on Sunday that the pleasing B flat Divertimento (K287) was listened to so raptly. It is simply a pretty tapestry, exquisite but hardly more than skin-deep.

I think the news here was the perfect fusing of the duo horn tones with the string choir —and the fact that a woman in the audience fainted two minutes before the end. It couldn't have been due to excitement for this is not an exciting piece; rather one to admire.

* * *

HIGH MASS got a demonstrative reception for his able and honest direction of the Missa Brevis at the Saturday night concert. He had a most helpful quartet of soloists in Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. The last-named and Miss Spector were superior.

These couldn't have been more than 50 voices in the chorus, but I have heard 200 sing with less power, certainly with less brilliance and security. It was balance which made this performance memorable — balance not only between the vocal parts, but between chorus and orchestra.

Here we have the answer to the desuetude into which choral song has fallen. Most choruses and choirs are open to anybody who feels like singing, so you can't have balance. The instrumental part is seldom properly rehearsed, either for lack of time or money, so you can't get voices and instruments into the right relationship. It is for the learning of lessons of this sort that festivals like Tanglewood have a reason for being.

* * *

SUNDAY'S SOLOIST was William Kroll, who stirred a good deal of enthusiasm with the A major violin Concerto (K219). He began diffidently and produced some unpleasant emphasis with slashing up-bow phrases. He made the slow movement delicately articulate and created his real success out of the interesting and showy finale. The audience recalled him half a dozen times.

With lowering skies and everybody momentarily expecting a downpour which did not come, Charles Munch concerned himself with making the Prague Symphony one of the most beautiful experiences of the series.

MONTREAL, CANADA
GAZETTE
JUL 31 1951

Berkshire Festival Concerts Open at Tanglewood Thursday

Tanglewood, Lenox, Mass., July 20 — The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6,000-seat Music Shed opens next Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks the festival will continue with concerts Thursday and Saturday at 8:15 p.m. and Sunday at 3.00 p.m.

Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5, and Thursday, Aug. 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis, in memory of Serge Koussevitzky, late conductor emeritus of the Boston Symphony Orchestra, who was instrumental in making Tanglewood a first rate musical centre each summer.

Mr. Munch's programs for the coming week are varied and include works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of "Mozart's Funeral Music, K. 477, in memory of Dr. Koussevizky, Schumann's Fourth Symphony and Berlioz's Fantastic Symphony.

For the performance of the Berlioz work, the percussion section of the orchestra will use a set of bells specially cast for Mr. Munch in France. The score calls for bells representing those of a church, but usually ordinary tubular chimes are used.

Saturday's program opens with Weber's Overture to Oberon, and continues with the first Tanglewood performance of Prokofieff's Sixth Symphony with Brahms' Second Piano Concerto in conclusion. The South American pianist, Claudio Arrau, will be soloist. The concert on Sunday afternoon, July 2, will have a program consisting of Samuel Barber's Overture, The School for Scandal, Aaron Copland's The Quiet City, Schubert's Fourth Symphony and Cesar Franck's Symphony in D minor.

Since its beginnings in the mid-1930's, the old estate in Lenox which is now the summer home of the Boston Symphony Orchestra has developed into a seasonal attraction for thousands of persons who love symphonic music. Last year the concerts of the Boston Symphony Orchestra attracted more than 125,000 persons.

Tanglewood is also the campus of a school for young musicians, the Berkshire Music Centre, which is in its ninth season this summer. Concerts and recitals by students at the Centre are attended by upwards of 50,000 persons during the six-weeks session, all of whom become members of the Friends of the Berkshire Music Centre through their voluntary contributions to the support of the school.

One of the highlights of the more than 30 musical events performed during the 1951 season will be the program next Friday, which will present the work of all departments of the Centre in a special memorial to Dr. Koussevitzky. Included will be the student chorus performing the Bach Cantata No. 118, a chamber music group performing Schubert's Trout Quintet, a performance of an original work by a student in the composition department, composed for the occasion, a scene, in concert version, from Tchaikovsky's opera, Pique Dame, which was to have been Dr. Koussevitzky's first venture into operatic conducting in its performance here this summer, and performances of Beethoven's Egmont Overture and Stravinsky's Symphony of Psalms, a work especially beloved by Dr. Koussevitzky and commissioned by the orchestra originally for its 50th anniversary in 1930.

The complete performances of Pique Dame by the Tanglewood opera department under the direction of Boris Goldovsky, will take on July 30 and 31. The other opera production, aside from a program of three one-act operas staged last week, will be Richard Strauss' Ariadne auf Naxos on Aug. 6 and 7. Attendance at these productions is by invitation to members of the Friends of the Berkshire Music Centre.

ALBANY, N. Y.
TIMES UNION
JUL 15 1951

Music:

Tanglewood Schedules Mozart

Munch to Direct Next Week-end

By EDGAR S. VAN OLINDA

The Symphony Orchestra under the direction of Charles Munch, music director, will perform eight works by Mozart next weekend at Tanglewood, in two programs of unusual variety. With a chorus from the Berkshire Music Center, the group on Saturday, July 21, will present the "Missa Brevis, K. 192. Soloists will be Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. This work will be led by Hugh Ross. In the featured work on Sunday afternoon, July 22 William Kroll will be soloist in Mozart's Violin Concerto in A major.

In addition to the Mass, Saturday's concert will include the Haffner Symphony, No. 35; the Symphony in E-flat, No. 39; the Adagio and Fugue for Strings, K. 546; and the Serenade for String Orchestra, "Eine Kleine Nachtmusik", K. 525. This performance of the Missa Brevis will be the first at the Berkshire Festival concerts.

NEXT SUNDAY afternoon's program consists of the Divertimento for Strings and Two Horns, K. 287; the Violin Concerto in A major, William Kroll, soloist; and the Prague Symphony, No. 38. These programs of music by the 18th Century master, Mozart, will conclude the series of six chamber orchestra concerts in Tanglewood's Theatre-Concert Hall.

The major Berkshire Festival concerts, held in the larger Music Shed, will begin on Thursday evening, July 26, and will continue for three weeks, with concerts on Thursday evenings, Saturday evenings, and Sunday afternoons. Mr. Munch, music director of the Boston Symphony Orchestra, who has been missing his first appearances with his Orchestra at Tanglewood this summer, will conduct all but two of the Shed concerts; the others will be conducted by Leonard Bernstein and Eleazar de Carvalho. Information concerning tickets should be addressed to the box office at Tanglewood, Lenox, Massachusetts. General admission is on sale on the day of each concert, at Tanglewood.

WOONSOCKET, R. I.
CALL
JUL 7 1951

Berkshire Tribute To Koussevitzky

LENOX, Mass.— (AP) —Instead of the customary applause some 6,000 persons stood reverently silent last night when Charles Munch, Boston Symphony Orchestra conductor, concluded his first piece at the opening of the Berkshire Music Festival.

The piece was Mozart's Masonic Funeral Music, played in honor of the late Serge Koussevitzky.

It was the 77th anniversary of Koussevitzky's birth and the first time he missed the opening of the concerts at Tanglewood's shed since it became a center of music 13 seasons ago.

Munch asked the audience not to applaud and suggested that a moment of silence be observed, instead.

Mrs. Olga Koussevitzky, widow of the famed conductor who died last month, was in the box section of the big music shed during the first half of the program.

ALBANY, N. Y.
TIMES-UNION
JUL 22 1951

Music Notes

By EDGAR S. VAN OLINDA

CHARLES MUNCH, music director of the Boston Symphony orchestra, will conduct Schumann's Fourth Symphony, Berlioz' Fantastic Symphony and Mozart's Funeral Music in memory of Serge Koussevitzky at the first concert of the Berkshire Festival in the music shed at Tanglewood Thursday evening. Saturday morning rehearsals will be open to the public beginning July 28 for the benefit of the orchestra's pension fund. For the Berlioz there were cast in France a bell in C and one in G, which Mr. Munch ordered in place of the tubular chimes which American orchestras usually employ for the effect of the tolling of French church bells.

IN THE SECOND concert of the A series Claudio Arrau will be the soloist in Brahms' Second Piano Concerto, which will be preceded by Weber's Overture to "Oberon" and Prokofieff's Sixth Symphony. The series will end Sunday afternoon with Samuel Barber's Overture, "The School for Scandal," Aaron Copland's "Quiet City," Schubert's Fourth Symphony, and the Cesar Franck Symphony in D minor.

Today Mr. Munch will conduct members of the Boston Symphony in Mozart's Divertimento in F major for strings and two horns, Violin Concerto in A major, William Kroll, soloist, and the Prague Symphony.

This morning at 10:30 o'clock at the Berkshire Music Center, tthe chamber music group will play Brahms' Quintet in B minor for clarinet and string quartet, Aaron Copland's Vitebsk (study on a Jewish theme for violin, violoncello and piano), and the Debussy Quartet in G minor. Sunday night and Friday at 4:30 students will play compositions of their colleagues.

Following his custom of presenting a special attraction during the Festival Season at Tanglewood, William Miles, director of the Berkshire Playhouse, has engaged Elisabeth Schumann to give two recitals of Lieder at the Stockbridge theatre on the afternoons of August 2 and [illegible].

One of the [illegible] singers of this generation, Elisabeth Schumann is not only the possessor of a unique voice, but most rare of all, she is a singer who also happens to be a superb musician. She has sung in all the great opera houses of the world and is unrivaled in her special field of Lieder.

Curtain time for Mme. Schumann's recitals at the Berkshire Playhouse will be 2:30. All seats will be reserved and will be available by mail or at box office of the Playhouse.

PHILADELPHIA, PA.
INQUIRER
JUL 22 1951

Tanglewood Ready For 14th Season

TANGLEWOOD, Lenox, Mass., July 21—The fourteenth season of the Berkshire Festival's nine major concerts in Tanglewood's 6000-seat Music Shed opens this Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks, the Festival will continue, with concerts Thursday and Saturday evenings at 8:15 and Sunday afternoon at 3 o'clock.

Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5; and on Thursday, Aug. 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis, in honor of Serge Koussevitzky, late conductor emeritus of the Boston Symphony Orchestra, who was instrumental in making Tanglewood a first-rate musical center each summer.

In addition, Tanglewood is the campus of a unique school for young musicians, the Berkshire Music Center, which is in its ninth season this summer. Concerts and recitals by students at the Center are attended by upwards of 50,000 persons during the six-week session, all of whom become members of the Friends of the Berkshire Music Center through their voluntary contributions to the support of the school.

LEWISTON, ME.
SUN
JUL 25 1951

Program Announced For Nine Major Concerts At Berkshire Festival

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Mr. Munch's program for this week is varied and include works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky; and Schumann's Fourth Symphony and Berlioz' Fantastic Symphony will complete the opening concert. For this performance of the Berlioz work, the percussion section of the Orchestra will be using a set of bells specially cast for Mr. Munch in France; the score of the work calls for bells representing those of a church, but it is usually ordinary tubular chimes that are used, instead of real bells.

Saturday's program opens with Weber's Overture to Oberon; continues with the first Tanglewood performance of Prokofieff's Sixth Symphony; and concludes with Brahms' Second Piano Concerto; the South American pianist, Claudio Arrau, will be soloist. Sunday afternoon's concert (July 29) will present Samuel Barber's Overture, The School for Scandal; Aaron Copland's The Quiet City; Franz Schubert's Fourth Symphony; and Cesar Franck's Symphony in D minor.

Since its beginning in the mid-1930's, the old estate in Lenox which is now the Summer home of the Boston Symphony Orchestra has developed into a seasonal attraction for thousands of persons who love symphonic music; last year the concerts of the Boston Symphony Orchestra attracted more than 125,000 persons.

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One of the highlights of the more than thirty musical events performed during the 1951 season will be this Friday's program, which will present the work of all departments of the Center in a special memorial to Dr. Koussevitzky. Included will be the student chorus performing the Bach Cantata No. 118; a chamber music group performing Schubert's Trout Quintet; a performance of an original work by a student in the composition department, composed for the occasion; a scene, in concert version, from Tchaikovsky's opera, Pique Dame, which was to have been Dr. Koussevitzky's first venture into operatic conducting, in its performances here this Summer; and performances of Beethoven's Egmont Overture and Stravinsky's Symphony of Psalms, a work especially beloved by Dr. Koussevitzky, and commissioned by the Orchestra originally for its 50th anniversary, in 1930.

The complete performances of Pique Dame, by the Tanglewood opera department under the direction of Boris Goldovsky, will take place next week, July 30 and July 31. The other opera production, aside from a program of three one-act operas staged last week (July 17), will be Richard Strauss' Ariadne auf Naxos, Aug. 6 and 7. Attendance at these productions is by invitation to members of the Friends of the Berkshire Music Center.

SPRINGFIELD, MASS.
MORNING UNION
JUL 26 1951

PLAN TO HONOR MME. BONNET AT MUSIC FESTIVAL

French Ambassador's Wife To Be Given Flowers by Franco-Americans

Lenox, July 25—The Franco-American Clubs of Pittsfield and North Adams will present a bouquet of flowers to Madame Henri Bonnet, wife of the French ambassador to the United States at the Berkshire Music Festival at Tanglewood, Thursday night. The presentation will be made by Dr. Arthur Bissaillon of Pittsfield during the intermission.

Arrive Tuesday Morning

Ambassador and Madame Bonnet will arrive by train at Pittsfield early Thursday morning from Detroit, where they have been attending the 250th anniversary of the founding of the city. They will attend the concert in the evening and hear their countryman Charles Munch, conduct the first of a series of nine concerts by the Boston Symphony Orchestra.

They will be guests of personal friends in Lenox and will leave Lenox Friday Forenoon to go to New York by automobile. From New York they will return to Washington.

Tomorrow would have been the 77th birthday of the late Serge Koussevitsky founder of the festival and the opening number of the concert will be Mozart's Masonic funeral music and it will be dedicated to Dr. Koussevitsky's memory. Other numbers which will be played will be Schumann's "Fourth Symphony" and the "Fantastic Symphony" by Berlioz.

SCHENECTADY, N. Y.
GAZETTE
JUL 20 1951

Two Mozart Programs Set At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, will conduct two Mozart programs at the Theatre-Concert hall at Tanglewood, Lenox, Mass., tomorrow night and Sunday afternoon.

* * *

A FESTIVAL CHORUS will assist tomorrow in the "Missa Brevis" with Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass; as members of the solo quartet. William Kroll will be featured as the soloist in the "Violin Concerto in A Major" Sunday.

The Saturday program will open at 8:15 p.m. with the "Symphony number 35, 'Haffner'" to be followed by the "Missa Brevis" with Hugh Ross conducting. Munch will return to conduct "Eine kleine Nachtmusik," the "Adagio and Fugue for Strings" and the "Symphony in E-flat, number 39."

Sunday afternoon's program, at 3 o'clock, will include the "Divertimento for Strings and Two Horns, K. 287," the "Violin Concerto in A major" and the "Symphony number 38, 'Prague.'"

* * *

EVENTS OPEN to Friends of the Berkshire Music Center are a chamber music program at 10:30 a.m. Sunday at the chamber music hall and a composers' forum meeting at 8:15 p.m.; a song recital Tuesday at 4:30 p.m. and an evening of opera scenes at 8:15 p.m. in the Theatre-Concert hall; a small choir program at 4:30 p.m. Wednesday and a program by the Moyse Trio at 8:15 p.m.

The Berkshire Festival programs in the Shed will open Thursday evening and continue on Saturday evenings and Sunday afternoons through Aug. 12.

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MONTREAL, CANADA
GAZETTE
JUL 21 1951

Berkshire Festival Concerts Open at Tanglewood Thursday

Tanglwood, Lenox, Mass., July 20—The 14th season of the Berkshire Festival's nine major concerts in Tanglewood's 6,000-seat Music Shed opens next Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks, the festival will continue with concerts Thursday and Saturday at 8.15 p.m. and Sunday at 3.00 p.m.

Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, Aug. 5, and Thursday, Aug. 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis, in memory of Serge Koussevitzky, late conductor emeritus of the Boston Symphony Orchestra, who was instrumental in making Tanglewood a first rate musical centre each summer.

Mr. Munch's programs for the coming week are varied and include works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevizky, Schumann's Fourth Symphony and Berlioz's Fantastic Symphony.

For the performance of the Berlioz work, the percussion section of the orchestra will use a set of bells specially cast for Mr. Munch in France. The score calls for bells representing those of a church, but usually ordinary tubular chimes are used.

Saturday's program opens with Weber's Overture to Oberon, and continues with the first Tanglewood performance of Prokofieff's Sixth Symphony with Brahms' Second Piano Concerto in conclusion. The South American pianist, Claudio Arrau, will be soloist. The concert on Sunday afternoon, July 2, will have a program consisting of Samuel Barber's Overture, The School for Scandal, Aaron Copland's The Quiet City, Schubert's Fourth Symphony and Cesar Franck's Symphony in D minor.

Since its beginnings in the mid-1930's, the old estate in Lenox which is now the summer home of the Boston Symphony Orchestra has developed into a seasonal attraction for thousands of persons who love symphonic music. Last year the concerts of the Boston Symphony Orchestra attracted more than 125,000 persons.

Tanglewood is also the campus of a school for young musicians, the Berkshire Music Centre, which is in its ninth season this summer. Concerts and recitals by students at the Centre are attended by upwards of 50,000 persons during the six-weeks session, all of whom become members of the Friends of the Berkshire Music Centre through their voluntary contributions to the support of the school.

One of the highlights of the more than 30 musical events performed during the 1951 season will be the program next Friday, which will present the work of all departments of the Centre in a special memorial to Dr. Koussevitzky. Included will be the student chorus performing the Bach Cantata No. 118, a chamber music group performing Schubert's Trout Quintet, a performance of an original work by a student in the composition department, composed for the occasion, a scene, in concert version, from Tchaikovsky's opera, Pique Dame, which was to have been Dr. Koussevitzky's first venture into operatic conducting in its performance here this summer, and performances of Beethoven's Egmont Overture and Stravinsky's Symphony of Psalms, a work especially beloved by Dr. Koussevitzky and commissioned by the orchestra originally for its 50th anniversary in 1930.

The complete performances of Pique Dame by the Tanglewood opera department under the direction of Boris Goldovsky, will take on July 30 and 31. The other opera production, aside from a program of three one-act operas staged last week, will be Richard Strauss' Ariadne auf Naxos on Aug. 6 and 7. Attendance at these productions is by invitation to members of the Friends of the Berkshire Music Centre.

ALBANY, N. Y.
TIMES UNION
JUL 15 1951

Music:

Tanglewood Schedules Mozart

Munch to Direct Next Week-end

By EDGAR S. VAN OLINDA

The Symphony Orchestra under the direction of Charles Munch, music director, will perform eight works by Mozart next weekend at Tanglewood, in two programs of unusual variety. With a chorus from the Berkshire Music Center, the group on Saturday, July 21, will present the "Missa Brevis, K. 192. Soloists will be Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. This work will be led by Hugh Ross. In the featured work on Sunday afternoon, July 22 William Kroll will be soloist in Mozart's Violin Concerto in A major.

In addition to the Mass, Saturday's concert will include the Haffner Symphony, No. 35; the Symphony in E-flat, No. 39; the Adagio and Fugue for Strings, K. 546; and the Serenade for String Orchestra, "Eine Kleine Nachtmusik", K. 525. This performance of the Missa Brevis will be the first at the Berkshire Festival concerts.

NEXT SUNDAY afternoon's program consists of the Divertimento for Strings and Two Horns, K. 287; the Violin Concerto in A major, William Kroll, soloist; and the Prague Symphony, No. 38. These programs of music by the 18th Century master, Mozart, will conclude the series of six chamber orchestra concerts in Tanglewood's Theatre-Concert Hall.

The major Berkshire Festival concerts, held in the larger Music Shed, will begin on Thursday evening, July 26, and will continue for three weeks, with concerts on Thursday evenings, Saturday evenings, and Sunday afternoons. Mr. Munch, music director of the Boston Symphony Orchestra, who has been making his first appearances with his Orchestra at Tanglewood this summer, will conduct all but two of the Shed concerts; the others will be conducted by Leonard Bernstein and Eleazar de Carvalho. Information concerning tickets should be addressed to the box office at Tanglewood, Lenox, Massachusetts. General admission is on sale on the day of each concert, at Tanglewood.

WOONSOCKET, R. I.
CALL
JUL 27 1951
13

Berkshire Tribute To Koussevitzky

LENOX, Mass.—(AP)—Instead of the customary applause some 6,000 persons stood reverently silent last night when Charles Munch, Boston Symphony Orchestra conductor, conducted [illegible] of the Berkshire Music Festival.

The piece was Mozart's Masonic Funeral Music, played in honor of the late Serge Koussevitzky.

It was the 77th anniversary of Koussevitzky's birth and the first time he missed the opening of the concerts at Tanglewood's shed since it became a center of music 13 seasons ago.

Munch asked the audience not to applaud and suggested that a moment of silence be observed, instead.

Mrs. Olga Koussevitzky, widow of the famed conductor who died last month, was in the box section of the big music shed during the first half of the program.

ALBANY, N. Y.
TIMES-UNION
JUL 22 1951

Music Notes

By EDGAR S. VAN OLINDA

CHARLES MUNCH, music director of the Boston Symphony orchestra, will conduct Schumann's Fourth Symphony, Berlioz' Fantastic Symphony and Mozart's Funeral Music in memory of Serge Koussevitzky at the first concert of the Berkshire Festival in the music shed at Tanglewood Thursday evening. Saturday morning rehearsals will be open to the public beginning July 28 for the benefit of the orchestra's pension fund. For the Berlioz there were cast in France a bell in C and one in G, which Mr. Munch ordered in place of the tubular chimes which American orchestras usually employ for the effect of the tolling of French church bells.

IN THE SECOND concert of the A series Claudio Arrau will be the soloist in Brahms' Second Piano Concerto, which will be preceded by Weber's Overture to "Oberon" and Prokofieff's Sixth Symphony. The series will end Sunday afternoon with Samuel Barber's Overture, "The School for Scandal," Aaron Copland's "Quiet City," Schubert's Fourth Symphony, and the Cesar Franck Symphony in D minor.

Today Mr. Munch will conduct members of the Boston Symphony [illegible] Divertimento [illegible] for strings and two horns, Violin Concerto in A major, William Kroll and [illegible] Symphony.

This morning at 10:30 o'clock at the Berkshire Music Center, tthe chamber music group will play Brahms' Quintet in B minor for clarinet and string quartet, Aaron Copland's Vitebsk (study on a Jewish theme for violin, violoncello and piano), and the Debussy Quartet in G minor. Sunday night and Friday at 4:30 students will play compositions of their colleagues.

Following his custom of presenting a special attraction during the Festival Season at Tanglewood, William Miles, director of the Berkshire Playhouse, [illegible] and Elisabeth Schumann to give two recitals of Lieder at the Stockbridge theatre [illegible] afternoons of August 2 and [illegible].

One of the great singers of this generation, Elisabeth Schumann is not only a possessor of a unique voice, but most remarkable of all, she is a singer who also happens to be a superb musician. She has sung in all the great opera houses of the world and is unrivaled in her special field of Lieder.

Curtain time for Mme. Schumann's recitals at the Berkshire Playhouse will be 2:30. All seats will be reserved and will be available at the main box office or at box office of the playhouse.

PHILADELPHIA, PA.
INQUIRER
JUL 23 1951

Tanglewood Ready For 14th Season

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LEWISTON, ME.
SUN
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SPRINGFIELD, MASS.
MORNING UNION
JUL 26 1951

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SCHENECTADY, N. Y.
GAZETTE
JUL 20 1951

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* * *

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The Saturday program will open at 8:15 p.m. with the "Symphony number 35, 'Haffner'" to be followed by the "Missa Brevis" with Hugh Ross conducting. Munch will return to conduct "Eine kleine Nachtmusik," the "Adagio and Fugue for Strings" and the "Symphony in E-flat, number 39."

Sunday afternoon's program, at 3 o'clock, will include the "Divertimento for Strings and Two Horns, K. 287," the "Violin Concerto in A major" and the "Symphony number 38, 'Prague.'"

* * *

EVENTS OPEN to Friends of the Berkshire Music Center are a chamber music program at 10:30 a.m. Sunday at the chamber music hall and a composers' forum meeting at 8:15 p.m.; a song recital Tuesday at 4:30 p.m. and an evening of opera scenes at 8:15 p.m. in the Theatre-Concert hall; a small choir program at 4:30 p.m. Wednesday and a program by the Moyse Trio at 8:15 p.m.

The Berkshire Festival programs in the Shed will open Thursday evening and continue on Saturday evenings and Sunday afternoons through Aug. 12.

[254]

NEW YORK, N. Y.
TIMES
JUL 27 1951

MUNCH LAUNCHES TANGLEWOOD FETE

Conducts Opening Concert of Berkshire Music Festival—Koussevitzky Is Honored

By OLIN DOWNES
Special to THE NEW YORK TIMES.

LENOX, Mass., July 26—As fate would have it, Charles Munch conducted the Boston Symphony Orchestra tonight at Tanglewood in the first of the symphonic concerts of the fourteenth Berkshire Music Festival, on the date that would have been the seventy-seventh birthday of the late Serge Koussevitzky, the musical founder of this famous festival. For twenty-five years, Mr. Koussevitzky held the Boston Symphony Orchestra at that height of technical and interpretative excellence which has given these festivals their international reputation.

The memory of Koussevitzky, who died on June 4, and his immeasurable services to the Boston Symphony and its public was observed by the performance of Mozart's Masonic Funeral Music at the beginning of the concert. Mr. Munch, in a few words from the stage, requested that the audience stand for a silent moment in homage to the departed. Thereafter he proceeded to the main works of his first festival appearance in the Music Shed with the Boston Symphony.

For this occasion he wisely chose two works for the interpretation of which he is justly celebrated. The first of these was Schumann's Fourth symphony. The second, which concluded the evening, was Berlioz' "Symphonie Fantastique," a work in the interpretation of which Mr. Munch can have had but few rivals.

Strongly Contrasted Scores

Nor would it be easy to imagine two scores more strongly contrasted in spirit and matter than these—the poetry and introspection of Schumann, the blazing and impetuous tone drama of Berlioz. In each work Mr. Munch seemed especially at home, and especially communicative. His Schumann is replete with understanding and sensitiveness which no amount of training or experience, by themselves, could have brought him. His Berlioz is even more to the manor-born and inescapably effective.

By the side of the Schumann music, the "Symphonie Fantastique" was of the more striking color and impact. The two works set each other off in a singularly effective manner. There are those who find the Munch reading of the "Fantastique" over-strenuous and so dramatic that our nerves have been drained of the power to respond to the music before it is over. For ourselves, this reading is as remarkable for its delicacy and suggestion in the passages of more subtle nature as it is for the dramatic fury of the "March to the Scaffold" movement and the finale.

Perhaps the first movement is the finest achievement of them all in its passion and poetic feeling. Every phase of its emotion, every fleeting impulse or mood is most flexibly and intuitively revealed. It is true that "The Scene in the Fields," never too easy to sustain in its appeal through the entire movement, can easily begin to drag or lose atmosphere in a big open-air auditorium; nor does it do any good to hurry its tempo a trifle to overcome this handicap. But the "March to the Scaffold" and the finale—"The Witches Sabbath"—are still of an evocative intensity and were projected with sweeping power and temperament.

At the end of the performance there was an ovation for Mr. Munch and his men from an audience of between 7,000 and 8,000.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 23 1951

Final Bach-Haydn-Mozart Concert Heard by 3,550

The final concert of the Bach-Haydn-Mozart series lured 3,550 music-lovers to Tanglewood yesterday and brought to a record-breaking 22,900 the total number who attended the six programs which were a prelude to the major concerts scheduled to begin Thursday.

Hall Filled

Despite gloomy skies and threatening weather, the concert hall was filled to capacity and the lawns outside swarmed with listeners yesterday when Charles Munch led the Boston Symphony orchestra in [illegible] program of the series. Yesterday's concert was devoted to the works of Mozart, and included his Divertimento in B Flat Major, Concerto in A Major, and Symphony in D Major, commonly known as the Prague symphony. William Kroll, violinist, was soloist in the concerto, which drew rounds of applause.

The major concerts of the annual Berkshire Music Festival will begin Thursday night in the big music shed, where Mr. Munch will lead the orchestra in the first of the series of three programs. The Thursday program will feature Mozart's Funeral Music, in memory of the late Dr. Serge Koussevitzky, followed by Schumann's Symphony No. 4 and Berlioz's Fantastic Symphony.

Other Events

Other Tanglewood events this week, open to Friends of the Berkshire Music center, will include a forum tonight at 8.15 o'clock in the Lenox library on the question "How can we develop a more musically cultured America?"; a song recital tomorrow afternoon at 4.30 o'clock under the direction of Ralph Berkowitz and Paul Ulanowsky; a performance by the opera department tomorrow night, directed by Boris Goldovsky; and the first concert by the combined choruses Wednesday afternoon.

In addition, the final of three chamber music concerts sponsored by the Elizabeth Sprague Coolidge foundation will be presented Wednesday evening by the Moyse Trio.

SPRINGFIELD, MASS
FREE PRESS
7/21/51

Music Festival At Its Height

Tanglewood, Lenox, Mass.—Following the series of Berkshire Festival programs in the theatre concert hall at Tanglewood this weekend, Charles Munch will open Series A of the nine concerts by the entire Boston Symphony Orchestra nert Thursday evening, July 26 in the music shed. Meantime performances will be given daily by students at the Berkshire Music Center for members of its Friends' society.

This Saturday (July 21) Mr. Munch will conduct members of the Boston Orchestra in Mozart's "Haffner" Symphony, the Adagio and Fugue for Strings and Symphony in E-flat, while Hugh Ross will take the baton for the "Missa Brevis" with the Festival chorus and Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. Sunday afternoon Mr. Munch will conclude the Mozart series with the Divertimento for Strings and Two Horns, the "Prague" Symphony and the Violin Concerto in A major, with William Kroll as soloist.

The concert in the shed next Thursday will open with Mozart's Funeral Music, in memory of the late Serge Koussevitzky, to be followed by Schumann's Fourth Symphony and the Fantastic Symphony by Berlioz. For the latter Mr. Munch commissioned a special set of bells to be case in France, instead of using the tubular chimes that ordinarily represent church bells. The second program in the shed Saturday evening will include Weber's Overture to "Oberon", Sixth Symphony and Brahms' Second Piano Concerto, with Claudio Arrau, soloist. Series A will close Sunday afternoon with Samuel Barber's Overture, "The School for Scandal," Aaron Copland's "Quiet City," Schubert's Fouth Symphony and Cesar Franck's Symphony in D minor.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 25 1951

Huge Crowd Turns Out for Opera Scenes

Gate Closed Temporarily but Later Reopened

TANGLEWOOD — The popularity of the school events at Tanglewood among Friends of the Berkshire Music Center reached a new high last night at the second opera performance of the season. The staff at Tanglewood was not prepared for the large overflow audience, and when all seats (1200) in the theatre-concert hall were filled, the gate was closed for a short time, but later opened to admit members to the grounds. More than 1000 more turned up for the performance.

Commenting on the situation this morning, George E. Judd, manager of the Boston Symphony Orchestra, said, "There has been no change in policy in these matters, but a certain flexibility in arrangements may be dictated from time to time. In general, however, members are eligible to come to all student performances. In case of certain events reserved tickets are issued to the capacity of the auditorium. In such cases Friends who did not apply early enough to receive reserved seats before they were exhausted, will be admitted to the grounds. Orchestral, choral and chamber music concerts present no difficulty.

"In the case of certain opera performances where people want to see as well as hear, it places a heavy strain and responsibility on our limited staff to maintain at all times free exits and free aisles. Safety must come first and those on the grounds for the opera performances who do not have reserved seat tickets, will confer a great favor on the management if they will accept readily the areas where it is considered practicable and safe for them to remain.

"The management regrets that in the interim last night a few Friends left the grounds and missed the performance."

SPRINGFIELD, MASS.
REPUBLICAN
JUL 22 1951

MOZART WORKS HEARD BY 5300 AT TANGLEWOOD

Festival Chorus Under Hugh Ross Sings With Fine Precision

By VICTOR PRAHL

Lenox, July 21 — The All-Mozart program at Tanglewood tonight by members of the Boston Symphony under Charles Munch and the Festival chorus under Hugh Ross included the Missa Brevis in F (K. 192). This short mass written when the composer was 18, is as the title implies, brief and compact, with little development, and no more repetition of the text than is needed for its musical statement. It often sounded like instrumental rather than vocal music, but highly interesting were the youthful flights into counterpoint, the closely knit part-writing and the free, spontaneous flow of melody.

Four Soloists

The excellently-trained chorus under the direction of Hugh Ross sang with the precision, secure intonation and musical assurance of fine orchestra players, starting off many of the choruses authoritatively without any orchestra preluding. The soloists, Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, all well known to audiences here, were joined by Gladys Spector, soprano, who with her warm, full, round tones and admirable musically, was a welcome addition to this gifted quartet.

All four were vocally expert and efficient in this exacting music. But it is not music in which the soloist shines as such, for the vocal line is always an integrated part of the work, usually alternating with the chorus. Altogether it was an admirable performance, and it was a wonderful experience listening to this little masterpiece.

Exciting Performance

The concert opened with a really exciting performance of the symphony in D major, "The Haffner" (K. 385). Charles Munch again demonstrated his [illegible] by being just as revealing in Mozart as he was in Bach and Haydn. In its four movements, there was in turn, an exhilarating vigor, a quiet grace, a rhythmical lift, and an elegance and fiery virtuousity. And there was the authentic Mozart "feel" throughout the symphony. An audience of 5300 received both of these works and their performances ecstatically.

After intermission the orchestra played the Adagio and Fugue for string orchestra (K. 546) and the symphony E flat (K. 543).

PROVIDENCE, R. I.
JOURNAL
JUL 22 1951

Plan a Memorial Concert For Serge Koussevitzky

IN ADDITION to the first of the Berkshire Festival's series of nine major concerts in the Music Shed at Tanglewood, Lenox, Mass., Thursday night, there will be a special concert the following night in memory of Dr. Serge Koussevitzky. The work of all departments in the Berkshire Music Center, the school for young musicians now in its ninth season, will be represented in the program.

Included will be the student chorus performing Bach's Cantata No. 118, a chamber music group in Schubert's "Trout" Quintet, an original work by a student in the composition department written for the occasion, a concert-version scene from Tschaikovski's "Pique Dame," which was to have marked Koussevitzky's first appearance as an operatic conductor in this country; Beethoven's "Egmont" Overture and Stravinsky's Symphony of Psalms, a work especially beloved by the Boston Symphony Orchestra's late conductor.

Boris Goldovsky to Direct

The complete performance of "Pique Dame" by the Tanglewood opera department will begin July 30 and 31 under the direction of Boris Goldovsky. Another opera production will be Strauss' "Ariadne auf Naxos" Aug. 6 and 7. Attendance at these productions is by invitation to members of the Friends of the Berkshire Music Center which is composed of those who make voluntary contributions to the support of the school.

The 14th season of the Berkshire Festival's major concerts will open Thursday night with a concert by the Boston Symphony Orchestra conducted by Charles Munch. Concerts Saturday night and Sunday afternoon will complete the first group called Series A.

Opening Thursday's program will be Mozart's Funeral Music, K.477, to be played in memory of Dr. Koussevitzky. Schumann's Fourth Symphony and Berlioz's "Fantastic" Symphony will be the other works. In the performance of the Berlioz symphony, the percussion section of the orchestra will use a set of bells specially cast in France for Conductor Munch. The score calls for bells representing those of a church, an effect that is usually obtained by tubular chimes instead of real bells.

Program for Saturday

Saturday's program will consist of Weber's "Oberon" Overture, the first Tanglewood performance of Prokofieff's Sixth Symphony and Brahms' Second Piano Concerto, with Claudio Arrau as soloist. Sunday afternoon's program consists of Samuel Barber's Overture, "The School for Scandal;" Aaron Copland's "The Quiet City," Schubert's Fourth Symphony and Franck's Symphony in D-minor.

WATERBURY, CONN.
AMERICAN
JUL 2[illegible] 1951

'Little Concert' Series Ends At Tanglewood

(Special to The American)

Lenox, Mass., July 23 — Three week-ends of music for small orchestra by the Boston Symphony at its Berkshire Festival at Tanglewood concluded yesterday, with two Mozart programs winding up the six-concert series.

Year by year, this "little concert" series preliminary to the major festival programs grows more popular, with attendance far exceeding the 1,200-seat capacity of the Theater-Concert Hall. Thousands of listeners spread acres of blankets over the lush green lawns, clad in such informal comfort that not even the threat of rain discouraged them yesterday.

Charles Munch made his bow at Tanglewood for the Bach-Haydn-Mozart series this season, and apparently has met the critical demands of audiences who would inevitably compare him with his predecessor, the late Dr. Serge Koussevitsky, father of the Festival.

Few Revisions

With few revisions, he is following the program schedule which Dr. Koussevitsky had arranged for himself.

In the programs Saturday night and yesterday afternoon, Mr. Munch drew wonderful, tender music from his orchestra, the combination of Mozart and the Boston Symphony's strings being always a happy one.

The melodic Symphony in E-flat major was beautifully done, as was the brief Adagio and Fugue for string orchestra. Also on Saturday night's program was Mozart's Missa Brevis in F-major, with Hugh Ross conducting the Festival Chorus. Gladys Spector, new soprano soloist with the choral group, has a full, powerful and distinguished voice. Other soloists already known to Tanglewood audiences were Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass.

William Kroll was soloist yesterday in the A-major violin concerto.

Mr. Munch will conduct the first of the major concerts for full orchestra in the Tanglewood Shed at 8:15 p. m. Thursday. The program includes Schumann's Fourth Symphony; Berlioz' Fantastic Symphony; and Mozart's Funeral Music, which will be dedicated to Dr. Koussevitsky.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 19 1951

Music

Mrs. Coolidge Shares Spotlight With Chamber Music Artists

By JAY C. ROSENFELD

TANGLEWOOD—The second of the three Wednesday evening chamber music concerts being presented at the Berkshire Music Center by Mrs. Coolidge and the Elizabeth Sprague Coolidge Foundation in the Library of Congress was played last night by the Berkshire Trio, of which Georges Laurent is flute, Alfred Zighera viola da gamba, and Sylvia Marlowe, harpsichord.

Their program was chosen from the composers of the era when their type of instruments was in current use: The Italians Lotti and Marcello, the German Handel and the French Leclair, Couperin and Rameau. While last night's artists made their music perfectly adequate in relation to the size of the Theatre Concert Hall, it is obviously reminiscent of its proper era by reason of the instruments and the musical material. The latter is delightfully quaint and charming but for the first two-thirds of the program proceeded without variation from largo to allegro and largo to allegro.

Mr. Laurent played a modern flute while Zighera used a genuine example of the predecessor of the violoncello and Miss Marlowe a modern reproduction of the pianoforte's counterpart. The ensemble and the tonal unity was a pleasure all the evening, each artist's individual tone being substantial in its particular genre. The tone carried amply to all parts of the hall although there is always the impression when these ancient instruments are played that the artists should wear the costumes and wigs of the day and play in the grand salon of an ancient castle.

Mr. Laurent's sonata of Marcello was played with excellent variety of tone and grace. Mr. Zighera's breadth of phrasing added immeasurably to his Handel sonata. Miss Marlowe's solo suite of Couperin was the most rewarding music of the evening. "Les Fastes de la Grande and Ancienne Menestrandise" consisted of five divisions of distinctive character which Miss Marlowe delineated and made vividly descriptive with the greatest success. This was the only offering of the evening which departed from absolute music and made possible a pictorial role and Miss Marlowe made the most of it. One momentarily forgot the brilliance of her execution while enjoying the ostentatious scenes she was conjuring up.

A delighted large audience gave them a cordial response and, at the end, joined the artists in according Mrs. Coolidge, who had been seated in the first row, genuine homage and tribute. The final concert of this series will be a program next Wednesday evening by the Trio Moyse.

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ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 20 1951

Boston Orchestra to Present Mozart Works at Tanglewood

Eight works by Mozart will be performed by the Boston Symphony Orchestra under the direction of Charles Munch this week at Tanglewood, closing the preliminary Bach-Haydn-Mozart series in the Theater-Concert Hall.

At 8:15 p. m. tomorrow, the "Haffner" Symphony No. 35 and Symphony No. 39 in E Flat will be played and the Festival Chorus, with Hugh Ross conducting, will be heard in "Missa Brevis," K. 192. The other instrumental works will be the "Eine Kleine Nachtmusik" and the Adagio and Fugue for Strings, K. 546.

In the "Missa Brevis," soloists will be Gladys Spector, soprano; Eunice Alberts, contralto; Davis Lloyd, tenor, and James Pease, bass.

There is particular interest for Albany music patrons in the program scheduled for 3 p. m. Sunday, for William Kroll, honorary member and consulting patron of the Albany Chamber Music Society, will make the only solo appearance of a major violinist on the Berkshire Festival program this season.

Mr. Kroll, who has won a strong following in Albany for his guest appearances as a soloist and with the Kroll Quartet for the Chamber Music Society, actually will be heard in two concerts at Tanglewood Sunday.

In the regular pre-festival series in the afternoon he will be the soloist in Mozart's Violin Concerto in A Major. The orchestra under Mr. Munch also will play the Divertimento for Strings and Two Horns, K. 287, and the "Prague" Symphony No 38.

At 10:30 a. m. Sunday, however, Mr. Kroll will appear in one of the special concerts open to Friends of the Berkshire Music Center, which anyone may join. He will direct the Festival Chamber Music Group in Brahms' Quintet in B Minor for clarinet and string quartet, Aaron Copland's study on a Jewish theme, Vitebsk for Violin, Violincello and Piano, and Debussy's Quartet in G Minor.

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 28 1951

Students Honor Koussevitzky

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 28.—As a memorial to the late Serge Koussevitzky, who created the Berkshire Music Center, its present student body staged a special concert in the music shed last night.

All five departments of the Center participated. The event drew a much larger crowd than usually attends the regular Friday evening student concerts.

For the occasion Raymond Wilding-White of the composition department wrote a motet for women's voices and trombones designated simply as "Psalm III."

The music caught the mood of trouble at the opening more strongly than that of confidence at the end. The writing was firm, the idiom modern, and the composer conducted with marked conviction.

Representing the choral department, the student chorus sang Bach's Cantata No. 118. Five students, chief among them Audun Ravnan, pianist, played two movements from Schubert's "Trout" quintet as the chamber music department's contribution.

The opera department gave a preview of its production of Tchaikowsky's "Pique Dame" in an excerpt from Act III. The orchestra department presented Stravinsky's "Symphonie de Psaumes" most ably conducted by Lorin Maazel.

In keeping with the purpose of the concert, Leonard Berstein conducted the student orchestra in the Funeral March from Beethoven's "Eroica" symphony.

WATERBURY, CONN.
REPUBLICAN
JUL 1-

Berkshire Concert Set For Saturday

Charles Munch arrives by plane today in Boston from a series of concerts in France and Italy and will drive to Lenox to open the Berkshire Festival of the Boston Symphony Orchestra with two [illegible] Saturday evening and Sunday afternoon. The French conductor who has completed his second season as the music director of this orchestra is taking the concerts which the late Serge Koussevitzky, previous conductor of the orchestra, had intended to lead. The programs, slightly different from those originally announced, will be as follows:

Saturday, July 7 — Bach: Brandenburg Concerto No. 3; Concerto for Three Pianos in C Major (soloists: Irving Fine, Bernard Zighera, Ralph Berkowitz); Brandenburg Concerto No. 2; final chorus from the St. Matthew Passion (in memory of Serge Koussevitzky); Brandenburg Concerto No. 6; Brandenburg Concerto No. 4.

Sunday, July 8 — Bach: Cantata "Der Zufriedengestellte Aeolus" (Hugh Ross conducting); Concerto for Three Pianos in D Minor (soloists: Irving Fine, Bernard Zighera, Ralph Berkowitz); Magnificat in D.

The opening exercises of the Berkshire Music Center will take place at Tanglewood this afternoon at 3:30 and will be followed by a reception in the garden.

SCHENECTADY, N. Y.
GAZETTE
JUL 26 1951

Shed Series Opens Tonight At Tanglewood

Charles Munch and the Boston Symphony Orchestra will open the Shed series of concerts at Tanglewood, Lenox, Mass., tonight. Music by Mozart, Schumann and Berlioz will be featured.

* * *

THE FULL ORCHESTRA concerts are held each Thursday and Saturday at 8:15 p.m. and Sunday at 3 p.m. through Aug. 12.

The program tonight will open with the "Funeral Music, K. 477" played in memory of Serge Koussevitzky; the "Symphony number 4," Schumann; and the "Fantastic Symphony," Berlioz.

Saturday evening's program will include the "Overture to Oberon," Weber; "Symphony number 6," Prokofieff; and the "Piano Concerto number 2," Brahms, with Claudio Arrau as the soloist.

The Sunday program lists Barber's "Overture to the School for Scandal"; "Quiet City," Copland; "Symphony number 4," Schubert; and "Symphony in D minor," Franck.

* * *

THE SATURDAY MORNING rehearsal of the orchestra, also in the Shed, will be open to the public as a benefit for the pension fund of the orchestra.

Tickets for reserved seats or general admission to the concerts may be obtained from the Festival Ticket Office at Tanglewood, Lenox, Mass.

SPRINGFIELD, MASS.
MORNING UNION
JUL 23 1951

MOZART'S MUSIC SUPERBLY DONE AT TANGLEWOOD

Boston Symphony Ends Current Series; New Program Thursday

By WILLARD M. CLARK

Lenox, July 22 — Lowering clouds somewhat lessened the audience at this final concert of the Bach-Haydn-Mozart series, but a total of 355 music lovers were on hand to hear three superlative performances by the Boston Symphony players under the direction of Charles Munch.

Performance, Relaxation

These week end concerts have been notable for their incomparable performances and the air of relaxation and perfect rapport between audience, orchestra and conductor. Charles Munch, when he took over the direction of the orchestra, made what was perhaps the briefest speech on record. He said to the men: "Gentlemen, we will make joy."

That is just what has been done during these concerts and one may look forward to that same spirit when the concerts in the shed begin this Thursday.

Mr. Munch is quite as at home in the music of Mozart as he has been in the music of Bach and Hadyn. His pacing of each work is exact and his understanding of the musical speech is thorough. Thus, this afternoon, we heard one of the most exquisite performances of the Mozart "Divertimento in B-flat major, for strings and two horns," (k. 287) that it has been our good fortune to encounter. The work is almost a concerto for violin, and Richard Burgin, concertmaster, had full opportunity to reveal anew the beauty of his art and his musicianship. We shall not soon forget the ethereal beauty of the adagio, the elegant grace of the minuet, or the light-hearted andante which closed the work.

Kroll Is Soloist

William Kroll, violinist, was the soloist in Mozart's "Concerto in A Major" (k. 219). Mr. Kroll has devoted the greater part of his musical career to chamber music, and thus he was able to bring to this concerto just the needed intimacy. It was forthright violin playing, somewhat lacking in sensuous beauty of tone, but clean-cut and, at times, sparkling. Most effective was the final rondo, with its suggestion of Hungarian rhythms and coloring. The orchestra provided fine collaboration. There were many recalls for Mr. Kroll, which he shared with Mr. Munch and the players.

The program closed with another amazing delineation of a Mozart symphony. This time it was the "Symphony in D Major," known as "The Prague" (k. 504). Last night we heard two magnificent symphonic readings and performances by the players of the "Symphony in D Major No 35" (k. 385), and the "Symphony in E Flat Major" (k. 543). That it was called the "Prague" symphony is probably due to the fact that it was first performed in that city. It was a joyous performance we heard this afternoon. Imaginative, zestful and totally enthralling, it provided a triumphant finale to a series of concerts which have made musical history at Tanglewood and which must have made thousands of new converts to the realm of music.

WAUKEGAN, ILL.
NEWS-SUN
JUL 18 1951

PIANO SOLOIST TO BE FEATURED

Kapell To Play With Mitropoulos And Chicago Symphony At Ravinia

HIGHLAND PARK — Dimitri Mitropoulos, distinguished conductor of the New York Philharmonic, and William Kapell, brilliant American pianist, will share the Ravinia spotlight with the Chicago Symphony orchestra during the fourth week of summer concerts on the north shore.

Mitropoulos began his career as a pianist in his native Athens and for a number of years was the conductor of the Athens Symphony. After he had established a notable European reputation, he made his American debut in 1936 with the Boston Symphony orchestra. Since then he has conducted major orchestras in this country from coast to coast. From 1937 until the spring of 1949, Mitropoulos was musical director of the Minneapolis Symphony. In the autumn of 1950, he became musical director of the New York Philharmonic orchestra.

PLAYED HERE BEFORE

William Kapell, young American pianist still in his twenties, first appeared at Ravinia in 1943. Since then he has toured North and South America, Europe, Australia and Canada. In addition to his concert work and appearances with major symphony orchestras, Kapell's fame has spread as a recording artist.

On this, his fifth visit to Ravinia, he will appear as soloist Thursday night, playing the Rachmaninoff "Rhapsody on a Theme of Paganini for Piano and Orchestra" and on Sunday afternoon, the Rachmaninoff "Concerto for Piano, D Minor, No. 3, Opus 30." Kapell will return to Ravinia during the seventh week to join the Budapest string quartet in four concerts of chamber music.

PREPARES FOR SOLO

The Thursday evening program, when Kapell will be the soloist, will include Schumann's "Overture, Scherzo and Finale, Opus 52," Weber's "Symphony No. 1, C Major, Opus 19" and Debussy's "La Mer."

On Saturday night, Mitropoulos will conduct the orchestra in the Bach - Mitropoulos "Fantasi and Fugue, G Minor," Bizet's "Symphony No. 1 in C Major" and Rachmaninoff's "Symphony No. 2, E Minor, Opus 27."

Kapell again will be soloist Sunday afternoon and included on the program will be Beethoven's "Overture of 'Coriolanus,'" the Schumann "Symphony No. 1 in B Flat Major, Opus 38" and Ravel's "The Waltz."

[256]

Berkshire Music Festival

Charles Munch At Tanglewood

The arrival at Tanglewood of Charles Munch, music director of the Boston Symphony Orchestra to conduct the Berkshire Festival, adds another personality to the list of famous men and women who have made of the Berkshires a center of culture since the middle of the last century. Residents of the county and people everywhere who are planning to attend the Festival or who have heard him conduct in concert or over the air, are wondering what sort of man has curtailed his vacation in Europe to lead the Boston Symphony Orchestra in the concerts at its summer home on the shores of Lake Makinac in the Berkshire Hills.

Charles Munch is one of six children of Ernst Munch, an organist and professor at the Conservatory of Music in Strasbourg and the daughter of a French protestant minister in Paris. The elder Munch founded the famous choir of St. Guillaume. All his children played an instrument.

Although Munch is described as "French to his fingertips", one need not fear that his programs will contain a disproportionate number of French compositions. From his first lessons in violin with his father at the age of six, until he left Strasbourg his education in German music was so thorough that Bach, Beethoven and Brahms are as familiar to him as the Berlioz for which he is especially famous. He is said to be equally at home with the works of other nationality.

He is liked by orchestra members, audiences and critics. When he took over the directorship of the Boston orchestra, at his first rehearsal he said, "I hope we shall work very hard together — and with much joy." "I make them like what they play. I do not scold them", he told an interviewer. Though he is very kind, he has an air of authority, and they men respect him. One critic has said that the orchestra is more flexible under his leadership than it has ever been before. He is a serious, conscientious worker. Five minutes after he arrived at Tanglewood from France he was holding auditions for soloists in the Bach Magnificat, in D. Like his predecessor, he is a perfectionist.

Audiences and critics at Tanglewood, as in Boston and wherever he has conducted, are enthusiastic in their praise of his musicianship, of his manner of conducting and of the results. While some may at first complain on an absence of showmanship, "you feel", as one critic has expressed it, "that he is above it". His Bach, Haydn and Mozart have won enthusiastic praise and overflow audiences. There is every indication in the box office that the Tanglewood shed and lawns will be crowded to hear him conduct Berlioz, Brahms, Beethoven, Franck, Schumann, Tchaikovsky and contemporary composers.

Red Hook Advertiser august 2

Mun[illegible]nd Carvalho Conduct Se[illegible] Series at Tanglewood

By Harold Rogers

Tanglewood, Lenox, Mass.

Charles Munch is maintaining the same high standards of performance for the Berkshire Festival that he established when he conducted the Boston Symphony Or[illegible] in the Shed for the first time [illegible] ago.

[illegible] went end in the [illegible] of concerts with Sir [illegible]arty's exquisite arrangements of selections from Handel's [illegible] Music," he gave a polished [illegible] of the six sections. This [illegible] has always been associated with the out-of-doors and is especially appropriate as background for it in the open. The brass [illegible] gained a good measure of [illegible] in their difficult passages.

Saturday's performance continued with a [illegible] subjective in the composer's conception and in Mr. Munch's interpretation, of Béla Bartók's Music for Strings, Percussion, and Celesta. This introspective score, dating from 1936, is replete with those original tonal effects that form such an impressive part of Bartók's peculiar genius.

The music is infused with a mystical quality that is nevertheless of this world, especially in the nocturne-like Adagio of the third movement. Mr. Munch handled the direction with great sensitivity.

There followed a rare performance of Ravel's Second Suite from his ballet, "Daphnis et Chloé"—rare in that the seldom-used choral parts were added. These were sung by the Festival Chorus prepared by Hugh Ross, director of the Berkshire Music Center's choral department.

The voices, used instrumentally, added considerably to the exciting brilliance of Mr. Munch's reading. He closed this program with the Saint-Saëns warhorse, the Third Symphony in C minor. The organ parts, with E. Power Biggs at the [illegible] through with fewer [illegible] than he is able to pr[illegible]ymphony Hall orga[illegible]

It is the [illegible]. Munch personally [illegible] this score that holds [illegible]'s interest. Considered [illegible]ately, it is French m[illegible] more than its share of [illegible] Sturm und Drang, and [illegible] holding up too well wi[illegible]ears). If film composers [illegible] yet tapped the final Af[illegible] a source of "hurry mus[illegible] have overlooked a fer[illegible]

The Brazil[illegible]nductor, Eleazar de Car[illegible]mounted the podium Su[illegible]rnoon to lead a program [illegible]t and excitement. He ga[illegible]ent definition to the stir[illegible]l passage of Weber's Ov[illegible] "Euryanthe." He built the [illegible]r climaxes in Richard Stra[illegible] "Death and Transfiguratio[illegible]ith an architectural skil[illegible]ctive of stirring emotio[illegible]

His con[illegible] technique is strong, secure, [illegible]. He has a controlled dynamism that is channeled to the points where it is most effective. He is to be commended for his lack of gymnastics.

Jorge Bolet, a native of Havana, made his first appearance with the Boston Symphony as soloist in Prokofiev's Piano Concerto in G minor, No. 2, written in 1912-13. This excessively difficult score is seldom heard as few pianists are able to include it in their repertoires.

* * *

But Mr. Bolet's playing not only combined technical pyrotechnics with musical lyricism; he brought the whole thing off with a casual grace that was amazing in itself. He won a bit of silent applause from the conductor for his sparkling rendition of the witty and rippling Scherzo. His cadenzas in the first and last movements were potent w[illegible]ama; his runs and trills ha[illegible]delicate clarity throughou[illegible]gned the prolonged o[illegible]nsued.

Mr. de[illegible]luded this concert [illegible]sive performance[illegible]'s "Pictures a[illegible] as arranged fo[illegible] Ravel. Hartmann's [illegible] have achieved endu[illegible]e as the inspiration for Mous[illegible]sky's suite, came to life entertainingly in Mr. de Carvalho's reading. In the final selection, "The Great Gate at Kiev," we again witnessed his ability to build slowly to a shattering climax.

Eagle-August 9

Festival Enters Its Last Lap With Busy Four-Day Programs

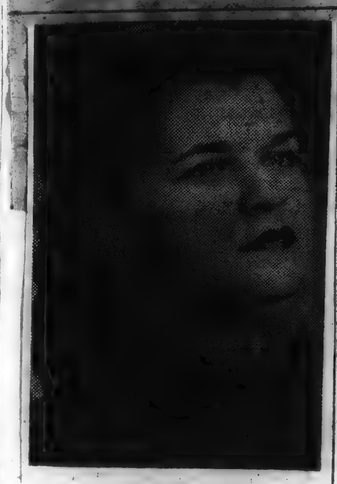
TANGLEWOOD — The Boston Symphony Orchestra will start the last lap of the Berkshire Festival this evening. For the next four days they will play a concert every day, with a public rehearsal Saturday morning.

After Beethoven's "Missa Solemnis" in memory of Serge Koussevitzky, their former conductor, tonight, they will relax tomorrow with a concert in a lighter vein for the benefit of their summer school, the Berkshire Music Center. Leonard Bernstein will lead them in the Mass that Dr. Koussevitzky had planned to conduct. The last two concerts of the season will be conducted by Charles Munch Saturday night and Sunday afternoon.

Boris Goldovsky, director of the opera department, has announced a change in program for tomorrow afternoon. Instead of Menotti's "Amelia Goes to the Ball," originally scheduled for 4.30, they will play the first act from Mozart's opera, "The Marriage of Figaro" and Act 3 from Puccini's "La Boheme." At 8, when the departments of the Center will be on view, scenes from four Italian operas will present: "The Masked Ball," "Rigoletto" and "Aida," all by Verdi, and Mascagni's "Cavalleria Rusticana."

A dozen door prizes will be drawn after the gala concert, which will begin at 8.30, including a General Electric radio or its equivalent, a water color painting of Stockbridge Bowl by Karl Zeise, recordings made at Tanglewood, a baton used by Dr. Koussevitzky and his portrait, donated by Mrs. Koussevitzky, dinners for two at five Berkshire inns.

NORTH ADAMS, MASS. TRANSCRIPT
JUL 24 1951



CHRISTINA CARDILLO

Christina Cardillo In Tanglewood Opera Cast of 11 Tonight

Miss Christina Cardillo of this city will sing tonight at Tanglewood when the opera department, where she is studying under a six weeks' scholarship, will present scenes from Verdi's "Falstaff."

The 23-year old soprano, daughter of Mr. and Mrs. Anthony Cardillo of 149 Pleasant street, will be one of a cast of 11 students who will present the opera, attendance at which is open to Friends of the Berkshire Music Center and their guests.

Miss Cardillo was graduated last month from the New England Conservatory of Music at Boston and will sail next month for Europe for two years of voice study provided in a scholarship she won at graduation. She is the sister of Pasquale Cardillo, who is a member of the Boston Symphony orchestra that will present the first of the annual Berkshire Music Festival concerts Thursday night at Tanglewood.

Miss Cardillo also will take part Friday evening in a memorial concert to be presented by students of all Tanglewood departments, in honor of the late Dr. Serge Koussevitzky.

Eagle August 7

Scenes From Operas Scheduled At Tanglewood Benefit Friday

TANGLEWOOD — Scenes from four operas will be heard when the Berkshire Music Center is on view at Tanglewood on Parade Friday afternoon. At 6 in the theatre-concert hall the opera department will present fragments of the Marriage of Figaro (Mozart); La Boheme (Puccini); Aida, and the Masked Ball (Verdi).

There will be a symphony concert by the student orchestra in the Shed and chamber music in the chamber music hall at 6 also. At 7, during the interval for picnicking or a snack at the cafeteria, the chorus, under the direction of Hugh Ross, will sing on the porch. At 8.30, led by four conductors with two soloists, the Boston Symphony Orchestra will give a concert for the benefit of the school.

Tomorrow afternoon and evening there will be performances by the students, open to all Friends of the Berkshire Music Center. At 4.30 the program will be:

Kennst du das Land
Mondnacht
Auftrage ..... Schumann
Mary Robbs, soprano
Kurt Saffir, pianist
Lieder ..... Mahler
Betty Lou Allen, soprano
John Cunningham, pianist
Die Aufgerester
Madchenlied
Ghasel
Lockung ..... Schoenberg
Georgianna Bannister, soprano
Anton Dresden, pianist
Auf dem Strom ..... Schubert
Marguerite Stagliano, soprano
Joseph Rezits, pianist
Richard Mackey, horn
Four Serious Songs ..... Brahms
Peter Trump, tenor
Anton Dresden, pianist
Die ihr Schwebet
Morgenthau
Lebewohl
Der Gartner ..... Wolf

Robert Price, tenor; John Cunningham, pianist.

The program for the composers' forum at 8.15, when student composers will present their work, performed by their fellow-students, is:

"Ils ont detruit la ville" for chorus and orchestra ..... Mercure
Pantomime
Dance Piece ..... Grossman
Eleazar deCarvalho conducting an orchestra from the opera department
String Quartet ..... El-Dash
Acomposition ..... Sarason
Music from the ballet, The Trees ..... Raymond Wilding-White
Russell Stanger, conductor

Information and Festival and Tanglewood on Parade tickets are available at the box office, Tanglewood.

SHARON, CONN
NEWS
7/19/51

Boston Symphony To Open Concert Series July 26

Following the series of Berkshire Festival programs in the theatre-concert hall at Tanglewood this weekend, Charles Munch will open series A of the nine concerts by the entire Boston Symphony Orchestra next Thursday evening, July 26 in the music shed. Meantime performances will be given daily by students at the Berkshire Music Center for members of its Friends' Society.

This Saturday evening, July 21, Mr. Munch will conduct members of the Boston Orchestra in Mozart's "Haffner" Symphony, the Adagio and Fugue for Strings and Symphony in E-flat, while Hugh Ross will take the baton for the "Missa Brevis" with the Festival chorus and Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. Sunday afternoon Mr. Munch will conclude the Mozart series with the Divertimento for Strings and Two Horns, the "Prague" Symphony and the Violin Concerto in A major, with William Kroll as soloist.

The concert in the shed next Thursday will open with Mozart's Funeral Music, in memory of the late Serge Koussevitzky, to be followed by Schumann's Fourth Symphony and the Fantastic Symphony by Berlioz. For the latter Mr. Munch commissioned a special set of bells to be cast in France, instead of using the tubular chimes that ordinarily represent church bells. The second program in the shed Saturday evening will include Weber's Overture in "Oberon", Prokofieff's Sixth Symphony and Brahms' Second Piano Concerto, with Claudio Arrau, soloist. Series A will close Sunday afternoon with Samuel Barber's Overture, "The School for Scandal", Aaron Copland's "Quiet City", Schubert's Fourth Symphony and Cesar Franck's Symphony in D minor.

This Friday evening, July 20, Leonard Bernstein, conductor, who heads the school's orchestra department, will conduct the second half of the concert by the student's orchestra and students of conducting will occupy the podium for the first half. Students of chamber music will present programs each Sunday morning at 10:30 and E. Power Biggs, Boston Orchestra organist, will give a recital every Saturday at 3. There will be a composers' forum Sunday evening at 8:15 and Friday afternoon, July 27, at 4:30.

SOUTHBRIDGE, MASS.
NEWS
JUL 21 1951

Tanglewood Music Series In 14th Year

Boston Symphony To Appear Thursday Evening

The fourteenth season of the Berkshire Festival's nine major concerts in Tanglewood's 6,000-seat Music Shed will open next Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks, the Festival will continue, with concerts Thursday and Saturday evenings at 8:15 and Sunday afternoons at 3:00 oclock.

Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, August 5; and on Thursday, August 9, Leonard Bernstein will conduct the orchestra, with chorus and soloists, in a performance of Beethoven's Missa Solemnis, in honor of Serge Koussevitzky, late conductor-emeritus of the Boston Symphony Orchestra, who was instrumental in making Tanglewood a first-rate musical center each Summer.

Mr. Munch's program for next week are varied and include work by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitzky; and Schumann's Fourth Symphony and Berlioz' Fantastic Symphony will complete the opening concert.

Saturday's program opens with Weber's Overture to Oberon; continues with the first Tanglewood performance of Prokofieff's Sixth Symphony; and concludes with Brahms' Second Piano Concerto; the South American pianist; Claudio Arrau, will be soloist. Sunday afternoon's concert (July 29) will present Samuel Barber's Overture, The School for Scandal; Aaron Copland's The Quiet City; Franz Schubert's Fourth Symphony; and Cesar Franck's Symphony in D minor.

Since its begnnings in the mid-1930's, the old estate in Lenox, which is now the Summer home of the Boston Symphony Orchestra, has developed into a seasonal attraction for thousands of persons who love symphony music; last year, the concerts of the Boston Symphony Orchestra attracted more [illegible]5,000 persons.

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N.A. Transcript

20,000 at Tanglewood; Beach Attire Still Appears

Some extremely informal attire was noted among the more than 20,000 persons who attended the concerts Saturday night and yesterday afternoon, winding up the second week of the three-week Berkshire Symphonic festival season at Tanglewood, Lenox.

Despite Hint

Despite the management's gentle hint last week when wrap-around skirts were offered for the use of women guests wearing slacks and shorts, and despite the coolness of the weather, a great many women guests appeared in attire considered more appropriate to a beach outing than to a dignified occasion like the Tanglewood concerts. One young woman was seen, standing in the aisle and applauding madly, dressed in dungarees and "sloppy Joe" shirt, and barefoot.

Eleazar de Carvalho, Brazilian conductor, made his only appearance of the season as conductor yesterday afternoon, before an audience of more than 9,000. He directed the Boston Symphony orchestra in Guarnieri's Symphony No. 2; Prokofieff's Piano Concerto No. 2 with Jorge Bolet as piano soloist; and Moussorgsky-Ravel's "Pictures at an Exhibition."

In Saturday night's concert, when an audience of 11,000 established a record for this season, Charles Munch led the orchestra in six pieces from the set of 20 which constitute Handel's "Water Music"; the Music for Strings and Percussion of Bartok; Ravel's "Daphnis and Chloe" (Suite No. 2); and Saint-Saens' Symphony No. 3 with organ.

UN Group Attends

In the audience yesterday were 225 members of the UN secretarial staff, enjoying their annual week-end as guests in Berkshire homes; and a group of 40 foreign students attending Massachusetts Institute of Technology.

The final three concerts of the festival series will begin Thursday night with the performance Conducted by Leonard Bernstein, Conducted by Leonard Bernstein, the concert will be in memory of Dr. Serge Koussevitzky, and will be Mr. Bernstein's only appearance this season as conductor in a regular festival concert.

Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass, with E. Power Biggs as organist.

Saturday night, the program will include the Symphony No. 1 of Beethoven; Honegger's Fifth symphony; and Tchaikovsky's Sixth ("Pathetique") Symphony.

The final concert, Sunday afternoon will be devoted to the music of Brahms, and will include his "Variations on a Theme by Haydn," and the Second and Fourth symphonies.

"Tanglewood on Parade"

Friday night will be the annual "Tanglewood On Parade" night, for the benefit of the Berkshire Music Center school. Demonstrations will be given of the work of advanced students in all departments, starting at 6 o'clock, with a concert by the Boston Symphony orchestra in the music shed at 8:30. Conductors for this special concert will be Mr. Munch, Mr. Bernstein, Mr. de Carvalho, and Richard Burgin, concertmaster of the orchestra.

Ruth Posselt will be violin soloist in the two works conducted by her husband, Mr. Burgin.

Included in the program will be the overture of "Benvenuto Cellini," by Berlioz; Bloch's "Nigun," for violin and orchestra; Gershwin's "Rhapsody in Blue"; and Debussy's "La Mer."

Mrs. Eleanor Roosevelt will speak briefly before the program.

Aug 9

THE SPRINGFIELD UNION, SPRINGFIE

AT "TANGLEWOOD ON PARADE"—Ruth Posselt, violinist, with her husband, Richard Burgin, who will conduct the Boston Symphony Orchestra, with Charles Munch, Leonard Bernstein and Eleazar deCarvalho at "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, Lenox, Friday night. Miss Posselt will play the violin solo in Nigun, for Violin and Orchestra (Bloch) and Tango Espagnol (Arbos). Mr. Bernstein will play the piano part in George Gershwin's "Rhapsody in Blue," which he will conduct. Mr. Munch will lead the orchestra in Debussy's "La Mer"; Mr. deCarvalho in Berlioz' Overture "Benvenuto Cellini." School activities will be on view at 6, with a special performance of Menotti's "Amelia Goes to the Ball" at 4.30 as a bonus for box and reserved section ticket holders.

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...., JULY 12, 1951. News-Republican Ten Cents

Berkshire Festival Lists Busy Schedule Next Week

Eagle-Aug. 10

Mrs. Roosevelt Arrives at 4.30 For Tanglewood Benefit Event

TANGLEWOOD—Mrs. Eleanor Roosevelt will arrive on the Tanglewood grounds this afternoon at 4.30 and plans to enjoy the various functions of the departments of the Berkshire Music Center before appearing as the guest speaker at the Tanglewood on Parade main concert in the Music Shed at 8.30 this evening.

Mrs. Roosevelt will drive to Tanglewood from her Hyde Park, N.Y. home. She will be accompanied by friends from Hyde Park. They will have a picnic supper on the grounds before the parade of the students begins from the Music Shed to all corners of the grounds for demonstrations.

Conductors tonight will be Charles Munch, Leonard Bernstein, Eleazar deCarvalho and Richard Burgin. Ruth Posselt and Mr. Bernstein will appear as soloists.

After door prizes are awarded the evening's entertainment for the benefit of the Music Center will end with waltzing on the lawn.

The program follows:

TANGLEWOOD ON PARADE

At 4:30 in the theatre concert hall, for holders of box and reserve section tickets:

Act 1 of "The Marriage of Figaro": Mozart
Act 3 of "La Boheme" ..... Puccini

At 6:00 in the theatre concert hall: Scenes from four Italian operas:

The Masked Ball
Aida
Rigoletto ..... Verdi
Cavalleria Rusticana ..... Mascagni

In shed, by student symphony orchestra:

Mother Goose Suite ..... Ravel
Don Juan ..... Strauss
Alice in Wonderland ..... Fine
Concertino for Piano and Chamber Orchestra ..... Piston
Joyce Paull, piano
Lewis Maazel, conductor

In chamber music hall:

Trio in B flat ..... Schubert
A Serenade ..... Beethoven
Nonetto ..... Villa-Lobos
Eleazar de Carvalho, conductor
Three fantasies for violin and piano. Two poems of E. E. Cummings ..... S. James Brown
Sonata for Piano ..... Arnold Freed (Students in Composition)

At 7 on porch of main house:—Choral concert:

Modern Music No. 2 ..... Billings
Four Madrigals ..... Fine
Promised Land ..... English
Five Proverbs of Love ..... Starrer
Cindy ..... Roy Harris

7.00 to 8.30—Supper hour for picnicking on the lawn or snack at the canteen

At 8.30 in the Shed:—Concert by Boston Symphony Orchestra:

Eleazar de Carvalho will conduct Berlioz Overture .... Benvenuto Cellini
Richard Burgin will conduct Nigun, for Violin and Orchestra and Tango Espagnol
Leonard Bernstein conducting and playing the piano solo in Gershwin's "Rhapsody in Blue."
Mrs. Eleanor Roosevelt will speak for 10 minutes.
Charles Munch will conduct: "La Mer" (3 orchestral sketches) .... Debussy
Drawing of prizes.
Waltzing on the lawn.

Echo - New Lebanon, NY.
August 9

Tanglewood On Parade This Fri.

Charles Munch, will share the conducting with three men also familiar to Boston Symphony audiences, this Friday evening in a special concert held for the benefit of the Berkshire Music Center. This program will be the feature of "Tanglewood on Parade," and the proceeds are earmarked for the summer school for young musicians maintained at Tanglewood by the Boston Symphony Orchestra.

Friday evening's program will begin with Berlioz' Overture, "Benvenuto Cellini," with Eleazar de Carvalho conducting. Richard Burgin will conduct the next two works: Bloch's "Nigun," for Violin and Orchestra, and Arbos' "Tango Espagnol," and his wife, an established concert violinist, Ruth Posselt, will be soloist in both. Then Leonard Bernstein will play and conduct Gershwin's "Rhapsody in Blue," for Piano and Orchestra. Following this, Mrs. Eleanor Roosevelt, a good friend of Tanglewood, will speak to the audience briefly. Charles Munch will conduct the closing work of the concert, Debussy's "La Mer," (The Sea).

As in the past, "Tanglewood on Parade" also provides an opportunity for ticket purchasers to attend the activities of the students at the Berkshire Music Center. All departments will be performing varied programs in their specialities, from six o'clock on, and for purchasers of box seats and reserved seats, the opera department will stage, at 4:30 p. m., a special production of "Amelia Goes To The Ball," by Menotti. There will also be waltzing on the lawn, and a door prize, as yet to be announced.

NEW YORK, N. Y. TIMES JUL 28 1951

ALL TANGLEWOOD JOINS IN CONCERT

Berkshire Music Center Units Give Program in Memory of Serge Koussevitzky

By OLIN DOWNES
Special to The New York Times.

LENOX, Mass., July 27—The concert given tonight by members of all the departments of the Berkshire Music Center in memory of Serge Koussevitzky was an impressive illustration of the variety and scope of the work of the music which he founded and developed with his heart's blood.

The occasion opened with the performance by the chorus, conducted by John Krueger, of the Bach cantata, "O Jesus Christ, Meins Lebens Licht," and closed with Stravinsky's "Symphonie de Psaumes," directed by Lorin Maazel. The classes in composition, conducting, ensemble and opera took part.

The Schubert "Trout" quintet was played by Jeanne Sandbark, violin; Anne Denton, viola; Moshe Amitray, 'cello; David Moore, double bass, and Audun Ravnan, pianist. Raymond Wilding-White directed the performance of his own "Psalm III, Motet for Women's Voices and Trombones." The piece shows strongly the Stravinsky influence, and is written with skill and conviction. Its problems of intonation and of rhythmic flexibility were excellently surmounted.

Boris Goldovsky, head of the opera department, conducted a scene from the third act of Tchaikovsky's "Pique Dame," with Phyllis Curtin as Lisa and David Lloyd as Herman.

This opera will be performed in its entirety on stage next Monday night and can then be reported.

After the intermission, Leonard Bernstein conducted the student's orchestra in the slow movement of Beethoven's "Eroica" symphony. As with all the other performances of the evening, this one was applauded to the echo, when it would have been more fitting if silence had followed this tribute of the greatest symphonic elegie ever composed to the memory of one of the most distinguished musicians of our time.

Finally came Stravinsky's symphony of Psalms, with its singular combination of a certain hard icon-like immobility and a savage primitism and depth of feeling fully communicated by Mr. Maazel. He penetrated to the essence of the music and conveyed it with a master hand.

Charles Munch Directs Concerts This Weekend

At least one musical event nearly every day, and some times three, is scheduled for the coming week at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra. With concerts in the theatre-concert hall by members of the Boston orchestra, Charles Munch conducting, Saturday evening and Sunday afternoon, students and faculty of the school and the Berkshire Trio will perform for the Friends of the Berkshire Music Center.

The two Festival concerts will be devoted to the music of Haydn. Saturday night's program will include the Symphonic Concertante for violin, cello, oboe and bassoon, the "London" and G major symphonies and the Piano Concerto in D major, with Seymour Lipkin piano soloist. Gregor Piatigorsky will play the cello solo in the Violoncello Concerto Sunday, when the program will include the "Drum Roll", "Clock" and "Oxford" Symphonies.

Eleazar deCarvalho, Brazilian conductor who will lead the Boston orchestra in the August 5 program of the Festival, will conduct the student orchestra in its second concert of the season Friday evening (July 13). Sunday morning the students will play chamber music and hold a "composers' forum" in the evening, performing the works of their colleagues who are studying with Aaron Coplan, Irving Fine and Luigi Dallapiccola, who came from Italy to teach composition at the school.

The first opera program to be given under Boris Goldovsky's direction Tuesday evening, will be Mozart's "The Impresario", Stravinsky's "Mavra" and Martinu's "Comedy on the Bridge", all having their first Tanglewood performance.

The Berkshire Trio, whose chamber music concert Wednesday evening is one of a series of three, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, will feature early French music. The program was chosen to celebrate the founding of Paris 2000 years ago.

Composed of George Laurent, flute, Alfred Zighera, viola de gamba, members of the Boston Orchestra, and the school faculty, and Sylvia Marlow, harpsichord, the Trio will play the Sonata in G (Lotti), Sonata in F (Marcello), Sonata in C (Haendel), Sonata a trois (Leclair), Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (Rameau).

Mr. Munch will conduct two Mozart programs the following Saturday evening and Sunday afternoon (July 21 and 22) and will open the three weekends of nine concerts in the shed with the full Boston Symphony Orchestra July 26.

Evening performances will start at 8:30, afternoon at 3 and morning at 10:30. Tickets for Festival concerts in the shed are on sale at Tanglewood, Lenox, England Brothers, Pittsfield and Blue Bird Shop, Stockbridge. Voluntary contributions to the Music Center for the support of the school, constituting membership in the Friends Society, are received at the Tanglewood office. Information will be mailed on request.

Eagle-
Aug. 8

Wheatleigh Party Will Benefit Scholarship Fund

Students, faculty and staff of the Berkshire Music Center will hold a party at Wheatleigh tonight for the benefit of the scholarship fund of the school.

James Joyce of Boston will conduct a door show, which will be followed by dancing.

Eagle - August 10

Beethoven Mass Performed In Memory of Koussevitzky

Bernstein Leads Orchestra, Organ And Voices in Dramatic Rendition Of the Moving 'Missa Solemnis'

By JAY C. ROSENFELD

Ten years ago last night, lacking five days, the Beethoven "Missa Solemnis" was performed in the Music Shed at Tanglewood with Serge Koussevitzky conducting. Last night "in memory of Serge Koussevitzky" Leonard Bernstein conducted the same "solemn mass for orchestra with organ, chorus, and four solo voices." The Boston Symphony Orchestra with organ, played by E. Power Biggs, the Festival chorus, trained by Hugh Ross, and Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass, gave an inspired performance.

It became apparent from the very start that Bernstein instinctively and, no doubt, because of the nature of the occasion, was following Beethoven's admonition to play "mit Andacht," for intense devotion could be sensed in the opening Kyrie and never during the whole long mass did the vibrancy and almost dramatic vividness diminish. It was a [illegible] trained chorus and prepared performance. The clarity of the details such as sudden soft and quiet notes following more bravado passages, which are so typically Beethoven, the inflections of small crescendos, not to speak of the growing power of larger ones, and the general grandeur and magnificance were all achieved in the spirit of the composer at his most mature and sublime.

Bernstein made an innovation in the placing of the soloists last night. Instead of practically burying them within the surrounding orchestra, he placed them at the very back of the stage and at the top of the chorus's bleachers. The results were thoroughly favorable, for their voices came through distinctly in all cases and they were able to use whatever manner of singing was required and have it conveyed to the audience most satisfactorily. There was an opulence to the solos that gave the whole rendition an added distinction. Lloyd's warm tenor issued from the initial choral utterance of "Kyrie," followed in the next phrase by the similar emergence of Miss Addison's glowing soprano and, in turn, by Miss Alberts' round contralto. Bernstein's control of the chorus — creating a strong entrance each time, yet allowing the sole to enter without forcing — was an earnest of what the whole evening was to be.

Bernstein's chief aim and main accomplishment was to recreate Beethoven, and he was eminently successful. The great mass is not really a solemn one; it rises to the heights Beethoven has surpassed in rare, if any, other works. The orchestral prelude in the sanctus, majestically played, is in the manner of the last quartets. The demands on the chorus are relentless and severe. Bernstein sometimes demanded tone from the chorus to the point of stridency, but it was only an indication of the degree of his conviction.

In the credo, Beethoven leads up to one of the most involved pieces of choral writing to be found in the literature when he requires canonic entrances in intricate rhythms at merciless speeds. Bernstein never yielded to mere corporal capacity in his urge to imbue the performance with spirit. The results always justified the means, for it was a deeply moving experience. Bernstein's conception had broad perspective and shape. It had the inner consecration that prompted Beethoven to write on the title page "Von Herzen—Moge es zu Herzen gehen." It was truly heart-felt.

Evidently some in the audience had not read the printed request not to applaud and others no doubt found it difficult to check what must have been a natural and spontaneous reaction. Bernstein's intermission and final exits were in a strangely awed atmosphere broken by sporadic and hesitant applause which quickly dissolved and ceased.

Opera Eagle Aug 7

Second Opera Is Heard at Tanglewood

By JAY C. ROSENFELD

TANGLEWOOD—The opera department of the Berkshire Music Center offered its final exhibit of the season last night (which they will repeat tonight) when they presented Richard Strauss "Ariadne auf Naxos," an opera in one act with a prologue and an entr'acte with dialogue by Eugene Haun. The stage direction had been prepared by Boris Goldovsky, head of the Center's opera department and Sarah Caldwell, his assistant. Miss Caldwell conducted the opera. Some of the principal roles will be sung tonight by an exchange of singers although the greater share of the cast will continue through the two presentations.

There are few opera texts that do not strain one's credulity. This one, however, requires greater cohesion in direction than was apparent last night, as well as in acting to prevent letting the seams show. The music and the singing made substantial amends for the weaknesses in these other components of the opera. Miss Caldwell's orchestra was allowed to play without sufficient restraint in the prologue and made the task of the vocalists extra energus. In the main body of the opera this overnight was rectified and the prima donna, Gladys Spector, last night, and Zerbinetta, Jacqueline Bazinet, were heard to their best advantage. Georgiana Bannister, as the composer in the prologue, would have benefitted by the same discretionary assistance. Raymond Smolober as Bacchus, was a stunning hero in appearance as well as in voice.

The music is rich and generous. Strauss has lavished all his genius and experience on the score and although it calls for but a small skeletonized orchestra he achieves extravagant effects in that department, while giving the voices bounteous amends. The scene of Ariadne with her three attendant nymphs is long and arduous and very difficult to keep from getting static. It is almost too much to expect a newly-assembled group not entirely of professionals to achieve mature confidence in such a situation. In the vocal assignments there was much more success and the little entr'acte was witty and extremly well done.

The Echo
New Lebanon, N.Y.
July 3, 1951

33 Events Scheduled At Tanglewood

Thirty-three musical events are planned at Tanglewood for the ninth season of the summer school of the Boston Symphony Orchestra between Lenox and Stockbridge, Mass. Beginning Friday evening, July 6 with a symphony orchestra by the students or orchestral music, performances will be open to members of the Society of Friends of the Berkshire Music Center, whose contributions support the school.

Leonard Bernstein has cancelled plans for a summer in Mexico in order to assume Dr. Serge Koussevitzky's work as head of the department of orchestral conducting and orchestra, and to conduct Beethoven's "Missa Solemnis" on Aug. 9.

Student programs will include orchestral concerts on Friday evenings at 8:15 in the music shed; three chamber music concerts on Wednesday evenings, beginning July 18, the gift of Mrs. Elizabeth Sprague Coolidge; chamber music on Sunday mornings at 10:30; organ recitals by E. Power Biggs, organist for the Boston orchestra; and opera performances.

A few seats are available for the Bach, Haydn and Nozart week ends, when Charles Munch, Boston orchestra music director, will conduct a chamber orchestra composed of its members on three Saturday evenings and Sunday afternoons, beginning July 7. Tickets are on sale at the box office, Tanglewood and England Brothers, Pittsfield, for the concerts in the shed by the full orchestra on Thursday and Saturday evenings and Sunday afternoons beginning July 26. Details of programs and admission to all events will be mailed by application to Tanglewood, Lenox, Mass.

Varied Program Planned For Friday At Tanglewood

News-Record Aug 9

EAGLE

[illegible], Massachusetts, Thursday, August 9,

BSO Woman Harpist To Play At Benefit Program Tomorrow

OLIVIA HALL LUETCKE — Plouffe

For the first time in 13 years the Boston Symphony Orchestra has a woman harpist who is a regular member. Olivia Hall Luetcke, who will play one of the important parts in Debussy's "La Mer" tomorrow evening in the gala concert in Tanglewood on Parade, was engaged in May to play second harp.

A pupil of Bernard Zighera, pianist and first harpist with the orchestra, she began to study at the age of six, perhaps because her father, not a musician, was a friend of Mr. Zighera. A student at Tanglewood in the first two seasons of the Berkshire Music Center, she played with the New England Conservatory in Boston, the National in New York and the San Antonio Orchestras before joining the Boston group.

In the Pops and Esplanade concerts she is first harpist, while her teacher is on the Tanglewood faculty. In her spare time she raises German Shepherds at her Kleinhans Kennels in Scituate.

The Berkshire County Eagle, Wednesday, Aug. 8, 1951

Bernstein Conducts Tomorrow In Only Festival Appearance

TANGLEWOOD—Leonard Bernstein will conduct the Boston Symphony Orchestra in Beethoven's "Missa Solemnis" tomorrow evening at Tanglewood in memory of his teacher and close friend, Serge Koussevitzky. It will be Mr. Bernstein's only appearance as guest conductor of the orchestra this season.

"Missa Solemnis" was first performed in 1823 in St. Petersburg, under the patronage of Prince Nicholas Galitzin, written by Beethoven for the ceremony of the installation of the Archduke Rudolph of Austria to the position of archbishop of Olmutz. He composed it voluntarily, and not as a commission or on request. The actual ceremony of the installation took place in March 1820, but the mass was not ready until 1823.

A native of Lawrence, Mr. Bernstein attended Harvard University and the Curtis Institute, Philadelphia. At Tanglewood since the opening season of the Berkshire Music Center in 1940, he spent the first two seasons as a conducting pupil of Dr. Koussevitzky. Since 1946 he has been a member of the conducting faculty. He canceled a leave of absence to Mexico this season to head the conducting and orchestra department and to conduct the memorial concert.

In 1943-1944 he was assistant conductor of the New York Philharmonic Symphony Society and from 1945 to 1948 director of the New York City Symphony. He has conducted orchestras abroad and in the United States during the summer and winter seasons. A composer as well as pianist and conductor, he has written "Jeremiah," a symphony with a piano solo, the ballets "Fancy Free" and "Facsimile," the Broadway musical, "On the Town," incidental music for "Peter Pan," a clarinet sonata and the song cycles, "Five Kid Songs," "I Hate Music" and "La Bonne Cuisine."

The solo parts will be sung by artists familiar to Tanglewood audiences, all former students who have appeared there with the orchestra, Festival chorus and in operatic productions. Adele Addison will sing the soprano part; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. E. Power Biggs will play the organ part.

Tickets are on sale for all Festival concerts at the box office, Tanglewood, Lenox and England Brothers, Pittsfield.

Mrs. Eleanor Roosevelt To Speak That Evening

On the program for Tanglewood on Parade, the annual benefit that will be held on Friday, August 10, at the Boston Symphony Orchestra's summer home, will be four conductors and Mrs. Eleanor Roosevelt. At 6 the Berkshire Music Center, for which the benefit will be given, will be on view, with performances by orchestral, chamber music, opera and choral departments. At 4:30 those holding reserved section and box seats will be invited to a special performance of Menotti's "Amelia Goes to the Ball", as a bonus.

The evening's concert will start at 8:30, when Eleazar de Carvalho, Brazilian conductor, will lead the Boston Orchestra in Berlioz' Overture, "Benvenuto Cellini". Richard Bufgin, associate conductor and concert master, will conduct Bloch's Nigun, for Violin and Orchestra and Arbos' Tango Espagnol, with Ruth Posselt, his wife, as soloist. Leonard Bernstein will conduct and play the solo part in George Gershwin's "Rhapsody in Blue" for Piano and Orchestra.

After a short address by Mrs. Roosevelt, Charles Munch, music director of the orchestra, will conduct it in Debussy's "The Sea" (Three Orchestral Sketches).

Picnic parties will be welcome in the interval from about 7 until the beginning of the concert. The evening will conclude with the drawing of door prizes and waltzing on the lawn. All proceeds will go toward the support of the school, conductors and musicians donating their talents.

The weekend concerts will conclude the 1951 Berkshire Festival. Mr. Bernstein will conduct Beethoven's Missa Solemnis Thursday evening, August 9, in memory of Serge Koussevitzky. Mr. Munch will lead the orchestra in Beethoven's First Symphony, the Fifth of Honegger and the Sixth ("Pathetique") of Tchaikovsky Saturday evening. He will conduct an all-Brahms program Sunday afternoon at 3: Variations on a Theme by Haydn and the Second and Fourth Symphonies.

Saturday morning at 10 the orchestra will hold a public rehearsal for the benefit of its pension fund. Saturday afternoon at 3, for the Friends of the Berkshire Music Center there will be a student orchestral concert and Sunday at 10, chamber music. A feature of Saturday's program will be the performance of a work by Luigi Dallapiccola, Italian composer who came from Florence to teach at Tanglewood.

Tickets for Festival concerts, the benefit and the rehearsal, and information on all events are available at the box office, Tanglewood, Lenox, Mass.

1951

Amusements

The final three concerts of [illegible] Shed series at Tanglewood will begin next Thursday evening with the performance of Beethoven's Missa Solemnis. The Boston Symphony Orchestra will be led in the performance by Leonard Bernstein and the concert will be in memory of Serge Koussevitzky. The soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. E. Power Biggs will be organist.

Following the Thursday evening concert, the last two regular Saturday concerts of this Fourteenth Berkshire Festival will be devoted to the playing of symphonies. Saturday evening Charles Munch, music director of the Boston Symphony Orchestra, will again conduct, in a program consisting of Beethoven's First Symphony, Honegger's Fifth Symphony, and Tchaikovsky's Pathetique (Sixth) Symphony. Sunday afternoon, Mr. Munch will lead the Orchestra in an all-Brahms concert, including the Variations on a Theme by Haydn, and the Second and Fourth Symphonies.

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BOSTON DAILY GLOBE August 10

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Among the many there who remember Tanglewood from the first are Mrs. Serge Koussevitzky, Mrs. Franklin W. Hobbs, Henry Cabot, president of the symphony trustees; and listening from the lawn, Dr. and Mrs. Lewis Perry, composer Aaron Copeland, Mrs. Richard Grandin and her sister-in-law, Isabelle Grandin, the Edward Tafts, Mrs. Alvan Fuller, Mrs. Allan Forbes, the Albert Titcombs and many more.

Evening Citizen Worcester, Mass. Aug. 7

PREPARE ANNUAL MUSIC FESTIVAL AT TANGLEWOOD

Extravaganza Will Benefit Berkshire Music Center, Friday — Eleanor Roosevelt to Speak at Event

CONCERT, OPERA TO BE FEATURED

The complete program for "Tanglewood on Parade," the annual event to be held Friday at Tanglewood in Lenox, Mass., for the benefit of the Berkshire music center has been announced for this great affair.

Eleazar deCarvalho will open the evening concert at 8:30 with Berlioz' overture, "Benvenuto Cellini." Richard Burgin, concert-master of the orchestra will conduct Bloch's "Nigun, for Violin and Orchestra" and Arbos' tango Espagnol, with his wife, Ruth Posselt, playing the solo parts. Leonard Bernstein will conduct and play the solo part in Gershwin's "Rhapsody in Blue," for piano and orchestra.

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Notes and Footnotes

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Statements ..... Aaron Copland (teacher)
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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 24 1951

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Tanglewood, Lenox, Mass.

BOSTON SYMPHONY
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St. Louis Post-Dispatch August 7, 1951

Social Activities

St. Louisans At Music Festival

By
MRS. WILLIAM DEE BECKER

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HOTELS and houses for miles around this New England town are filled with music lovers from all over the world, attracted by the Berkshire Festival. Many languages are heard in the natural amphitheater in the hills where the Boston Symphony plays to huge cosmopolitan audiences.

Not only the music but beautifully dressed women contributed to an auspicious opening night. Center of attention was French Ambassador Henri Bonnet and Mme. Bonnet, who lived up to her reputation for smart gowns by wearing a strapless black and silver lame dress with an enormous stole to match. In their box were the famous violinist, Albert Spalding, and Mrs. Spalding.

In the intermission, the Bonnets paid their respects to Mrs. Franklin D. Roosevelt, who sat in a nearby box, dressed in periwinkle blue.

Mrs. James Martin Nelson is here for the series and has been joined by Mrs. Kenneth G. Carpenter, who now lives in Connecticut but has come down from her summer place in Maine. Another former St. Louisan who is enjoying the concerts is Mrs. Benjamin G. Chapman, who divides her time between Bennyfield, the Chapman summer home in East Hampton, L.I., and Arizona. Mrs. Chapman's sister-in-law, Mrs. Louise Bowen of Detroit, is spending a month as her guest at East Hampton and she, too, is here for the music. Miss Eunice Smith of Alton, long a patron of the arts, is here with a college friend from the East, and the other day we met Mrs. Rose Jonas.

The location for the festival is ideal, for it is set among green hills in the Stockbridge Bowl, which has a lake in the center. Tall old trees and beautiful estates add to its charm. The surrounding towns date from the eighteenth century.

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Eagle — August 9

SOLOISTS WITH BERNSTEIN: These four vocalists, Adele Addison, soprano, Eunice Alberts, contralto, James Pease, bass, and David Lloyd, tenor, will sing the solo parts in "Missa Solemnis," to be presented at the Festival concert at Tanglewood tonight with Leonard Bernstein, at the piano, conducting the Boston Symphony Orchestra. Hugh Ross will conduct the Festival chorus in the performance—dedicated to Dr. Serge Koussevitzky, founder of the Berkshire Music Center and retired conductor of the BSO who died shortly before the 1951 Festival season opened.

Plouffe

Junior Merchants | Lebanon Valley | Dalton

ven's Missa Solemnis, with orchestra and soloists, in memory of Dr. Serge Koussevitzky, organizer of the Center and director in "Tanglewood" for many seasons. Thirty-three states and 11 countries are represented in the Center this season, the ninth session. Syracuse students include Estelle J. Kasnitz, alto, 811 Salt Springs rd. and Raymond D. Welsbond, 120 Harrington rd.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 25 1951

Main Concert At Berkshire Tomorrow

The main concerts of the Berkshire Music Festival, with the full Boston Symphony Orchestra conducted by Charles Munch, will begin at 8:15 p. m. tomorrow in the 6,000-seat shed at Tanglewood.

Again, as in the preliminary classical series of programs in the theater-concert hall, Dr. Serge Koussevitsky, late director of the festival and conductor emeritus of the orchestra, will be honored with the playing in his memory of Mozart's Funeral Music, K 447. Also on the program will be Schumann's Symphony No. 4 in D Minor and Berlioz' Symphony Fantastique.

Second Concert Saturday

The second concert of Series A of the festival, at 8:15 p. m. Saturday, will include the overture to Weber's "Oberon," Prokofieff's Symphony No. 6 and the Brahms Piano Concert No. 2 with Claudio Arrau as soloist.

The third and concluding concert in this opening series at 3 p. m. Sunday will have on the program the overture to Barber's "A School for Scandal," Copland's "Quiet City," Schubert's Symphony No. 4 in C Minor and Franck's Symphony in D Minor.

The score of the Berlioz symphony calls for the playing of church bells and usually an ordinary set of tube chimes suffices. In the Tanglewood performance there will be an innovation, for Mr. Munch has added to the percussion section of the orchestra a set of bells especially cast for him in France.

Special Memorial Concert

There will be a special highlight Friday night when all departments of the Berkshire Music Center will combine in a special memorial concert for Dr. Koussevitsky. The student chorus will sing the Bach Cantata No. 118. A chamber music group will play the Schubert "Trout" Quintet. There will be a performance of an original student work composed for the occasion.

The complete "Pique Dame" will be given Monday and Tuesday, directed by Boris Goldovsky,

Herald-Tribune
August 9

Last of Tanglewood Series on Tonight

'Missa Solemnis' Will Be Conducted by Bernstein

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[261]

Newsweek — August 13, 1951

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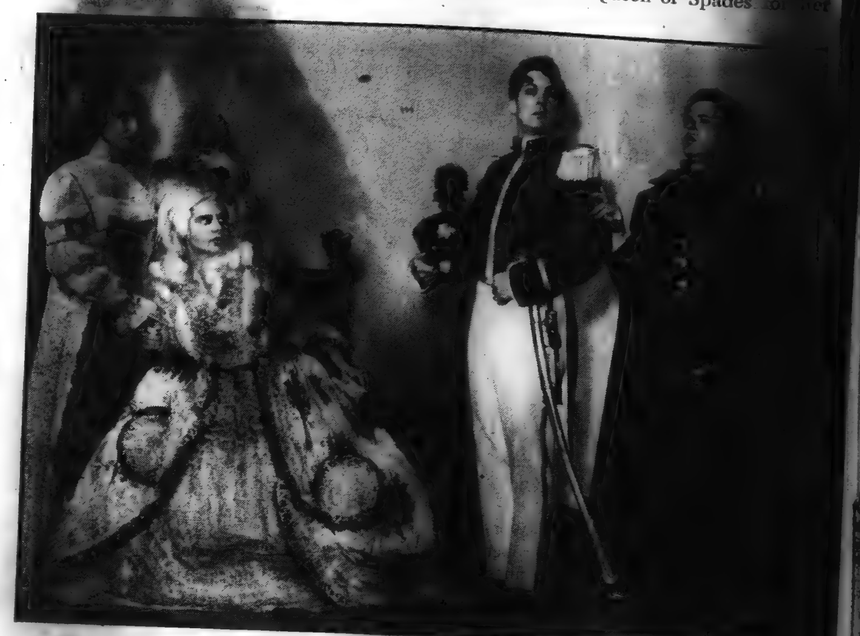

Curtin, Alberts, Pease, and Lloyd: The countess told her secret

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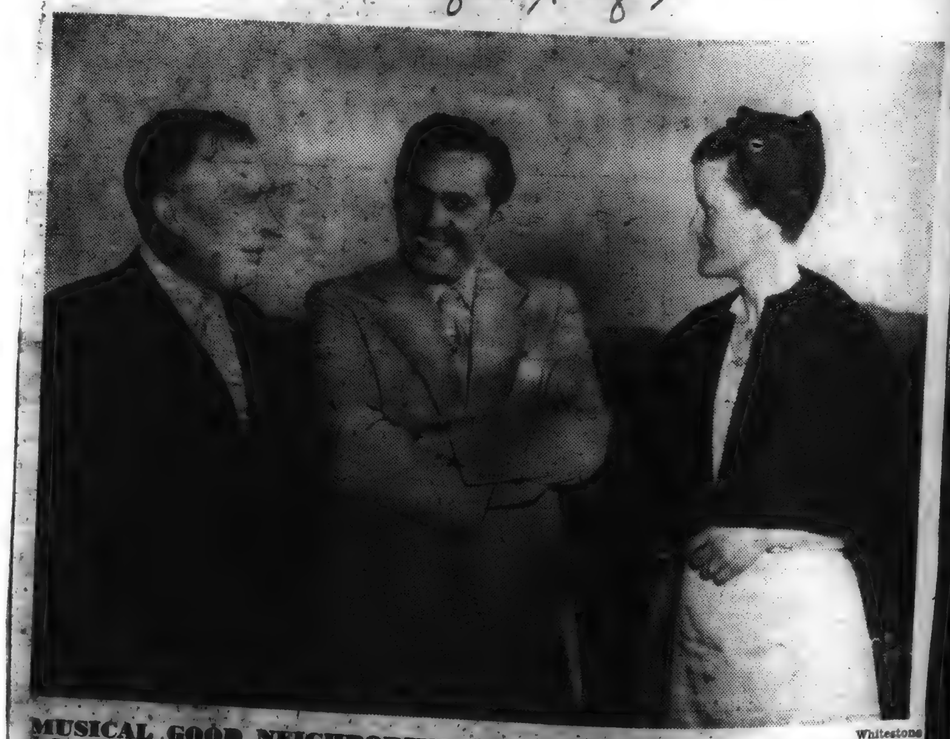
Eagle Aug 7



Whitestone

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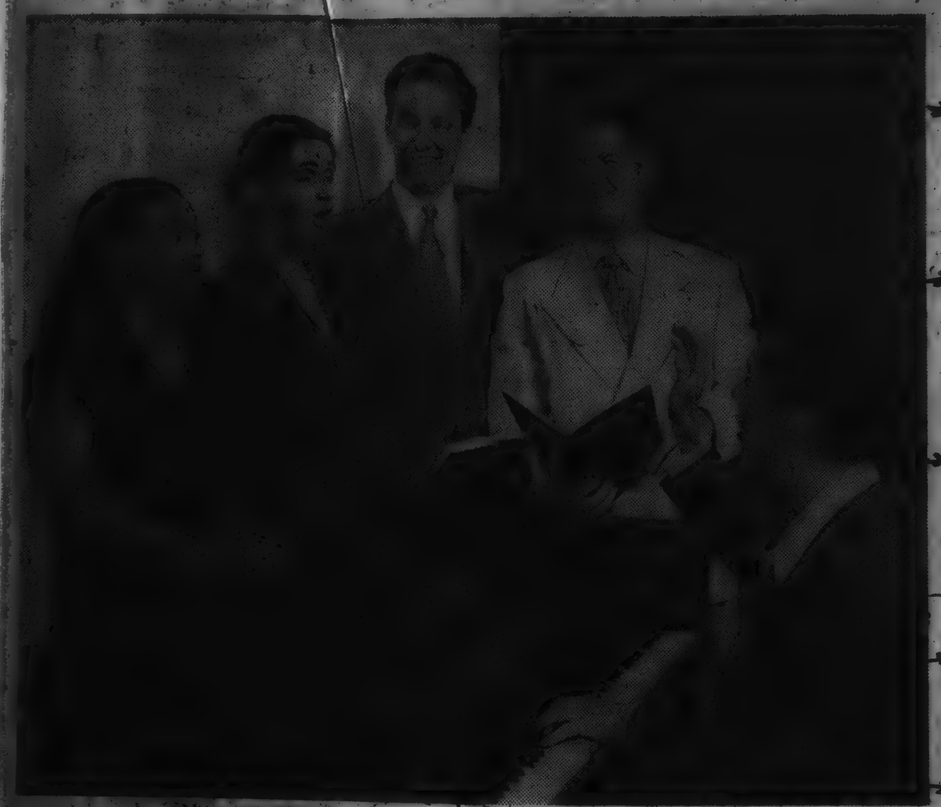
Eagle — August 9



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ABERDEEN KNICKERBOCKER NEWS

JUL 25 1951

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Second Concert Saturday

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Herald-Tribune
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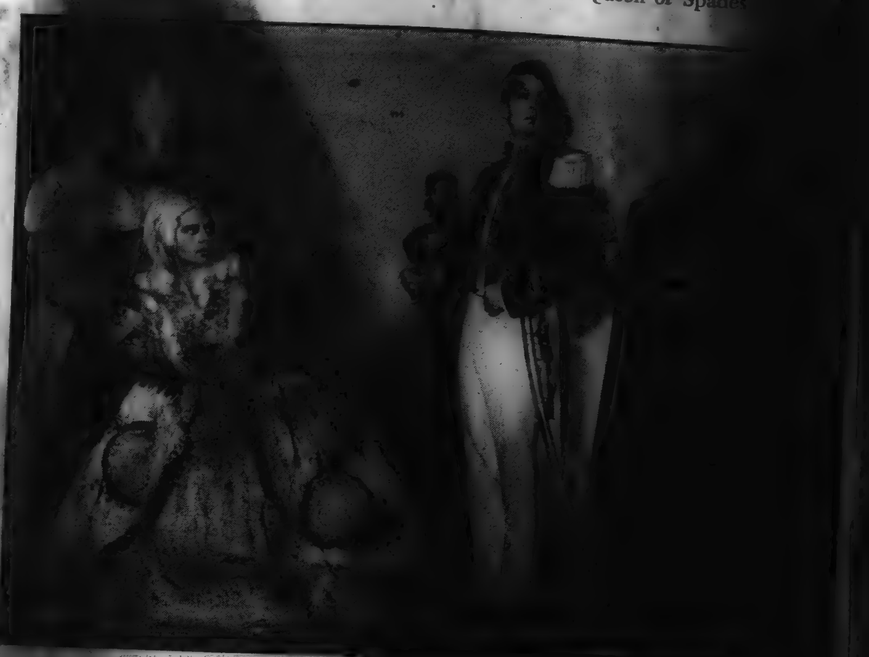

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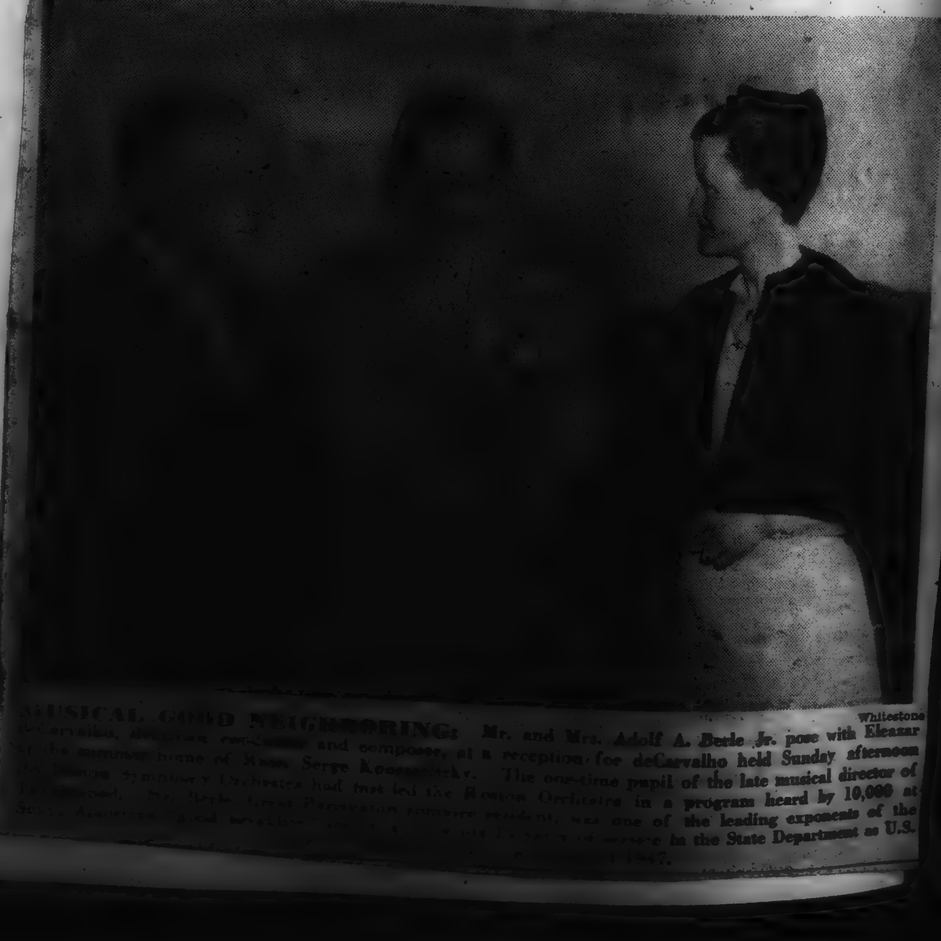

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[261]

Eagle – August 9

BENEFIT PERFORMERS: Ruth Posselt and Richard Burgin, her husband, will appear at the gala concert at Tanglewood on Parade tomorrow night at 8.30 at the Music Shed. Mr. Burgin, concertmaster of the Boston Symphony, will lead the orchestra in Bloch's Nigun for violin and orchestra with his wife playing the violin solo. He also will direct Arbos' "Tango Espagnol." Mrs. Eleanor Roosevelt will speak briefly and Charles Munch, Leonard Bernstein and Eleazar deCarvalho will conduct.

Plouffe

Syracuse Herald-Journal
Aug. 8, 1951

TALKING IT OVER

Four Conductors on Podium Aug. 10 in 'Tanglewood'

RAIN OR SHINE, the annual benefit of Berkshire Music Center, "Tanglewood on Parade" will take place Friday. Late that afternoon, in the Theater-Concert Hall, there will be a special performance of Gian-Carlo Menotti's opera "Amelia Goes to the Ball." In the Shed, at 8 o'clock, the Boston Symphony Orchestra, Charles Munch, conducting, will present a concert. Director Munch will conduct Debussy's "The Sea," the three orchestral sketches comprising "From Dawn To Noon on the Sea," "Play of the Waves" and "Dialogue of the Sea." Between the operatic performance and the concert in the Shed there will be a six o'clock program of the Music Center. During the manifestation, Mrs. Eleanor Roosevelt will be guest speaker.

"TANGLEWOOD ON Parade" also will offer, in the concert in The Shed, the overture to Berlioz's "Benvenuto Cellini," Eleazar De Carvalho, conducting; Ruth Posselt, violinist, as soloist with the orchestra in Bloch's "Nigun" and Arbis' "Tango Espgnol," Richard Burgin, conducting. Burgin is concertmaster of the Boston Symphony. Ruth Posselt, in private life, is Mrs. Burgin. Leonard Bernstein will conduct and play the solo part in George Gershwin's "Rhapsody in Blue," for piano and orchestra. Tomorrow night, Bernstein makes his first appearance of the season, in The Shed, conducting Beethoven's Missa Solemnis, with orchestra and soloists, in memory of Dr. Serge Koussevitzky, organizer of the Center and director in "Tanglewood" for many seasons. Thirty-three states and 11 countries are represented in the Center this season, the ninth session. Syracuse students include Estelle J. Kasnitz, alto, 311 Salt Springs rd. and Raymond D. Weisbond, 120 Harrington rd.

ALBANY, N. Y.
KNICKERBOCKER NEWS
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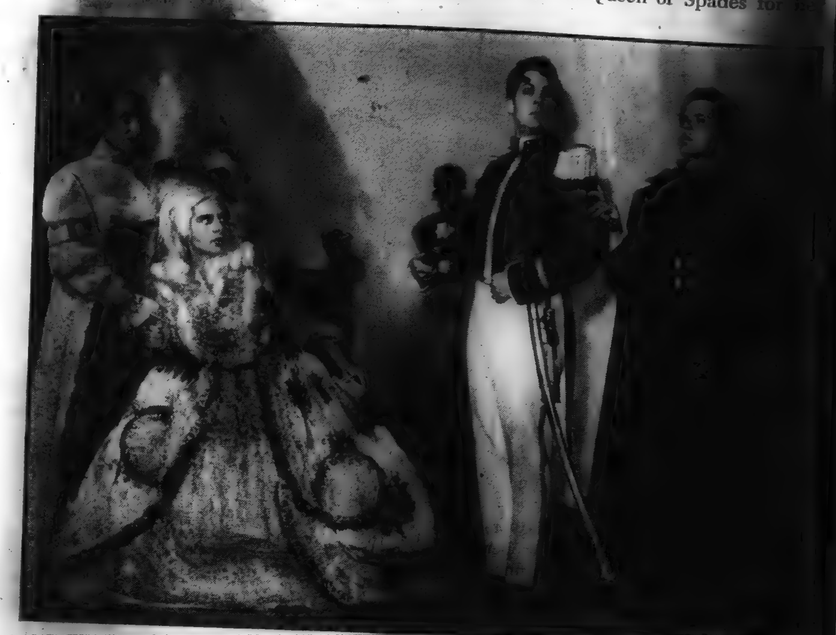

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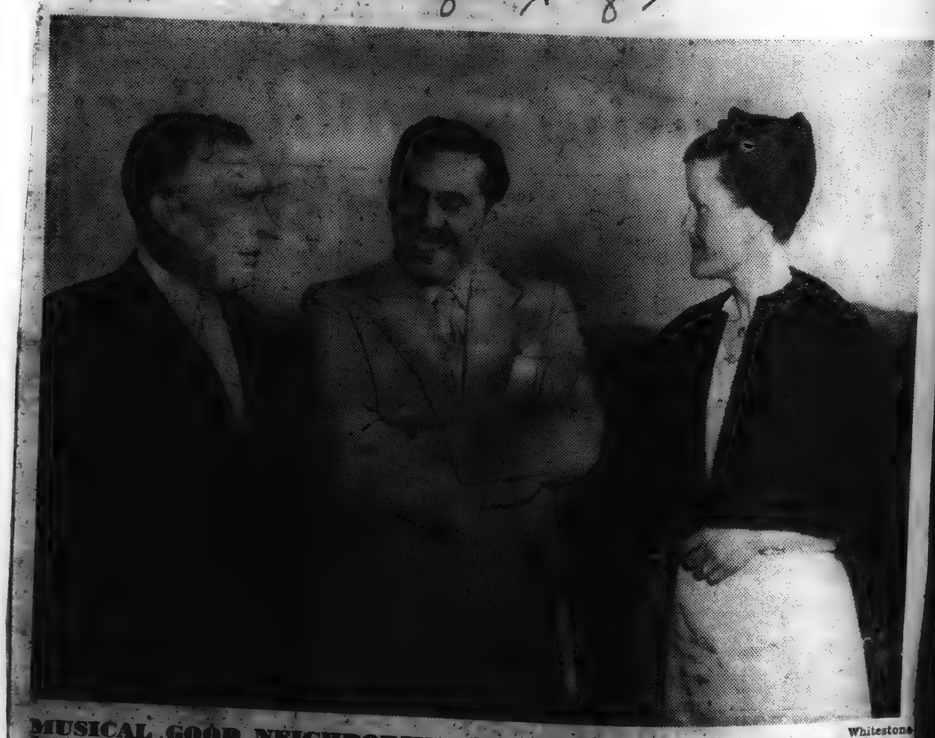

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Whitestone

MUSIC FETE HONORS DR. KOUSSEVITZKY

'Missa Solemnis' Presented as Requiem at Tanglewood —8,000 Attend Program

By ROSS PARMENTER
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 9—Beethoven's "Missa Solemnis" was to have been the chief work to be conducted by Serge Koussevitzky at this year's Berkshire festival, but because of his recent death it became a requiem mass in his honor, when it was presented at Tanglewood tonight.

The mass was conducted by Leonard Bernstein, one of Dr. Koussevitzky's protégé. Fittingly enough, it was performed by the Boston Symphony Orchestra and a chorus of 140 students of the Berkshire Music Center. To help ensure the success of the performance, Charles Munch, as a gesture to his predecessor, surrendered part of his own rehearsal time, for its preparation.

The mass was the only work of the program and it attracted an audience of 8,000. It was the largest Thursday audience of the season.

Despite the memorial nature of the occasion, the performance was not funereal. It hardly could be, considering the character of Beethoven's music. Mr. Bernstein made sure that the program was vigorous and alive.

"Kyrie," "Gloria" Exciting

Indeed, one wondered if perhaps he didn't try to make the "Kyrie," the "Gloria" and "Credo" so exciting that the audience could not restrain its applause in spite of the printed request that applause be omitted.

For one listener, the most beautiful and expressive parts of the performance were the three prevailingly quiet closing sections, "the Sanctus," "the Benedictus" and the "Agnus Dei." This, however, may have been partly due to a shift in hearing position.

Mr. Bernstein experimented by playing his four soloists in the back row of the chorus. They stood almost against the acoustical reflector and from up close they sounded rather colorless and insufficiently dominating. Following a report that they sounded better at the back, however, this reviewer moved there after the "Credo."

The report was well founded. From the rear, the voices of the soloists sounded clear, true and strong, sustaining the melodic lines in a way that upheld the whole work. Those soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, all of whom have been students at one time or another at the Berkshire Music Center.

Events Set for Tomorrow

One can assume that, could he have heard the performance, Dr. Koussevitzky would have been touched and flattered. But perhaps his heart would have been even more gladdened by the series of events that is scheduled for tomorrow—the annual mustering of talent known as "Tanglewood on Parade."

Students of the departments of the center will show off for visitors in various smaller concerts and in the evening the Boston Symphony Orchestra will be led alternately by Eleazar de Carvalho, Richard Burgin, Mr. Bernstein and Mr. Munch.

Mr. Bernstein will double as piano soloist in Gershwin's "Rhapsody in Blue" and during the intermission there will be a brief talk by Mrs. Eleanor Roosevelt, who collaborated with Dr. Koussevitzky last season as the narrator for "Peter and the Wolf." The event will close with the customary waltzing on the lawn, for it was one of the conductor's dearest wishes that what he helped create here should continue with its spirit unabated.

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Times Aug 11

TANGLEWOOD UNITS SHOW THEIR WARES

Music Groups at the Berkshire Center Have Annual 'Parade' —Mrs. Roosevelt Speaks

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 10—Mrs. Eleanor Roosevelt spoke briefly tonight during the intermission of the main concert at the annual "Tanglewood on Parade." Her appearance at Tanglewood this year was marked by a casual informality, the keynote of the whole day.

She drove from Hyde Park in her car with two companions and arrived about 6:30 P. M. Soon, after her arrival, she sat under a large maple tree and ate a simple picnic supper she brought along in her basket. A few acquaintances nodded and some spoke, but for the most part, Mrs. Roosevelt was just one of the thousands of visitors.

Charles Munch, music director of the Boston Symphony, introduced Mrs. Roosevelt to the audience. She recalled her previous visits to Tanglewood and regretted that she had known Dr. Serge Koussevitzky for so short a time.

Weather Clears Up

Berkshire weathers, for the last twenty-four hours threatening, cleared by noon, and during the whole afternoon the sun shone warmly down on a casual throng that ebbed and flowed from one musical feast to another.

Starting at 6, the crowd divided itself between opera scenes given at the Theatre Concert Hall, chamber music performed at the Little Music Hall and a student orchestra playing at t heMain Shed. And always there were the endless queues at the outdoor cafeterias. People did just what they wanted. Children from a dozen camps milled around.

In a thoroughly relaxed atmosphere, people seemed to walk from one performance to another, like a happy crowd at a picture gallery, This absence of formal restraint seemed to broaden the pleasure of the audience, blended into one vast happy sea of rhythmically-moving listeners.

The day's activities began at 4:30 P. M. with two operatic selections given by the music center students in the Theatre Concert Hall. The opening number was an excerpt from the first act of "The Marriage of Figaro" by Mozart. This was followed by an excerpt from the third act of "La Boheme" by Puccini.

The Principal Programs

'General admission to performances by the different departments began at 6 o'clock, with three simultaneous presentations. In the Chamber Music Hall, a program of works by composition students featured new pieces by F. James Brown and Arnold Freed. The principal number was Villa-Lobos' "Nonetto," for small choir and flute, oboe, clarinet, saxophone, bassoon, celesta, harp, piano and percussion, condutcted by Eleazor De Carvalho.

In the main shed a student orchestra, under the direction of four conductors, presented a varied program. Pietro Bellugi conducted Ravel's "Bother Goose." Then Russell Stanger took the baton to lead the orchestra in Strauss' "Don Juan," a tome poem after Nickolaus Lenau, Op. 20.

The second part of the program featured a composition by a faculty member of the music center, Irving Fine. This piece, "Alice in Wonderland," a Suite for Chorus and Orchestra, evoked light laughter and applause. The concert ended with the light dreamy music of Debussy's "Two Nocturnes for Orchestra."

At the same time, in the Concert Theatre Hall, the opera department, under the direction of Boris Goldovsky, presented four scenes from Italian opera. These were excerpts from thre operas by Verdi, "The Masked Ball," "Aida" and "Rigoletto." The final number was from "Cavalleria Rusticana," by Mascagni.

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Berkshire Eagle 7/10/51

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Aug 8

The Berkshire County Eagle

[262]

HARTFORD Times
August 6

DeCarvalho, Bolet Score Impressively

AUG 6 1951

Special to The Hartford Times

LENOX, MASS. — A colorful program and Eleazar DeCarvalho, a colorful young conductor, ably entertained Sunday afternoon's big, bright audience at Tanglewood with a notable assist from Jorge Bolet, a rising Cuban pianist who put heart, soul and all 88 keys to excellent use in Prokofieff's Second Piano Concerto.

Besides the Prokofieff, the program included Weber's Overture to "Euryanthe," Strauss' "Death and Transfiguration," and Moussorgsky's "Pictures at an Exhibition," as built up into a rousing piece of bravura by Maurice Ravel.

* * *

MR. DE CARVALHO is a young man with a great deal of bounce, conductorial energy and know-how (he ran through most of the program without a score), and he put a corresponding amount of energy and brilliance into a program that without it would have been quite on the dull side.

The Weber overture, for example, is a bright winning little trifle and little more, but Mr. De Caravlho put so much vigor and pulse into that you could almost imagine that it was worth all the trouble.

"Death and Transfiguration," on the other hand, has energy aplenty in its pretentious design, and the almost impossible trick is to make it mean something. This reviewer has always been able to spot at least two places where Strauss died and two more where he was transfigured in the course of the piece, and the young Brazilian conductor brought each of these out in full force.

* * *

BUT BEYOND that he was unable to go, and if he revealed much that is inherently majestic in the work, he was also forced to simply play through much that is dreary.

The Prokofieff, however, was quite a different matter. This is a wild, rugged, virile work, full of clashing discords, overflowing with verve and excitement.

* * *

WITH MR. BOLET giving a warm, quivering account of himself at the keyboard, both he and the orchestra carried the broad sweep of the music right to the heart of the audience where it belonged, and the audiences responded with a standing ovation that must have lasted a full five minutes. It was a truly exciting bit of music making.

The afternoon closed with the program's other big, flashing work, the often lovely, always impressive "Pictures at an Exhibition" with its thundering climax in the soul-stirring "Great Gate at Kiev."

Here all the Boston Symphony's firepower, all its tonal richness and overpowering virtuosity were superbly unleashed by Mr. DeCarvalho. A rare technician is this young fellow, and he sent the unrelentingly black-clad audience home with warmer hearts and tingling toes.

* * *

IT REMAINS to be seen, I suppose, just how much poetry Mr. DeCarvalho can infuse into his technical virtuosity, but he proved himself a crowd pleaser Sunday, and that is a big step along the way.—E. C.

Bartok Composition

One of the most important performances so far in the 1951 Tanglewood festival was the Bartok "Music for Strings, Percussion and Celesta" played Saturday night. It is a fascinating composition but ineptly placed between Handel's suite from the "Water Music" and Ravel's Daphnis and Chloe second suite. This made for an unusually long pre-intermission and the Bartok music in itself carried enough weight to have been heard in place of a symphony.

This is music of our time, entirely debt-free from the extravagances of romanticism and its aftermath, yet sharing nothing of the vacuity and pretense of modernism. It does not use dissonance to substitute for ideas. Its play of timbres exfoliates from the abundance of its thematic life. Its rhythmic power as well as the atmospheric suggestion of the two slow movements attested the new virtuosity of the Boston Orchestra under Munch's baton. As an interpreter he demonstrated that he can be as realistic as he is urbane.

The latter quality informed the Saint-Saëns C minor Symphony. He gave it an uncommonly sweet adagio and the Symphony as a whole had larger dimensions than is usually the case. This was a matter of design rather than sonority for E. Power Biggs who presided at the organ console, instead of playing an obbligato integrated his part symphonically and with excellent, if subdued, effect.

The Ravel suite was of special interest due to the reinforcement of the Festival Chorus singing wordlessly to cap the instrumental climaxes of this brilliant and pagan poem. Hugh Ross, who trained the chorus, was called upon to take a deserved bow.

The program opened with the Hamilton Harty arrangement of the Handel Suite, happily done with the deftness and clarity that distinguishes Munch's treatment of the classics.—C. E. L.

THE CHRISTIAN SCIENCE MONITOR

ambridge aug 6 — Haydn's 'Orfe

Will Plouffe

David Lloyd, tenor; Adele Addison, soprano; Eunice Alberts, contralto, and James Pease, bass, with Leonard Bernstein, who will conduct these soloists and the Boston Symphony Orchestra on Thursday evening at Tanglewood in Beethoven's Missa Solemnis.

News-Republican
Millerton, NY -
Sharon, Ct.
July 26

THE NEWS-R

Boston Symphony To Open Concert Series July 26

Following the series of Berkshire Festival programs in the theatre-concert hall at Tanglewood this weekend, Charles Munch will open series A of the nine concerts by the entire Boston Symphony Orchestra next Thursday evening, July 26, in the music shed. Meantime performances will be given daily by students at the Berkshire Music Center for members of its Friends' Society.

This Saturday evening, July 21, Mr. Munch will conduct members of the Boston Orchestra in Mozart's "Haffner" Symphony, the Adagio and Fugue for Strings and Symphony in E-flat, while Hugh Ross will take the baton for the "Missa Brevis" with the Festival chorus and Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. Sunday afternoon Mr. Munch will conclude the Mozart series with the Divertimento for Strings and Two Horns, the "Prague" Symphony and the Violin Concerto in A major, with William Kroll as soloist.

The concert in the shed next Thursday will open with Mozart's Funeral Music, in memory of the late Serge Koussevitzky, to be followed by Schumann's Fourth Symphony and the Fantastic Symphony by Berlioz. For the latter Mr. Munch commissioned a special set of bells to be cast in France, instead of using the tubular chimes that ordinarily represent church bells. The second program in the shed Saturday evening will include Weber's Overture in "Oberon", Prokofieff's Sixth Symphony and Brahms' Second Piano Concerto, with Claudio Arrau, soloist. Series A will close Sunday afternoon with Samuel Barber's Overture, "The School for Scandal", Aaron Copland's "Quiet City", Schubert's Fourth Symphony and Cesar Franck's Symphony in D minor.

This Friday evening, July 20, Leonard Bernstein, conductor, who heads the school's orchestra department, will conduct the second half of the concert by the student's orchestra and students of conducting will occupy the podium for the first half. Students of chamber music will present programs each Sunday morning at 10:30 and E. Power Biggs, Boston Orchestra organist, will give a recital every Saturday at 3. There will be a composers' forum Sunday evening at 8:15 and Friday afternoon, July 27, at 4:30.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 26

Music

Chamber Music Series Ended By Moyse Trio

By JAY C. ROSENFELD

In the third and final concert of the chamber music series presented at the Berkshire Music Center through the generosity of Mrs. Coolidge and the Elizabeth Sprague Coolidge foundation in the Library of Congress, the artists were Marcel Moyse, flute; Blanche Honegger-Moyse, violin and viola; and Louis Moyse, piano and flute. They played a program of the classics for the first half and after intermission turned to contemporary music.

Marcel Moyse, the elder, eminent composer of well-known flute instruction methods, was faithful to his chosen instrument during the whole evening. Madame Honegger-Moyse and her husband, Louis Moyse, interchanged violin and viola on the one hand, and flute and piano on the other, so that every conceivable combination of ensembles was played. The viola and flute have an especial affinity, it proved, and in combinations where they were used the unity of tone quality was remarkably fine.

After trios of Bach and Haydn and a flute duo of Handel, they arrived at music of this day, by Andre Thiriet, Jacques Ibert, Arthur Honegger, Marcel Gennaro, the elder Moyse himself, and, to close, a trio-sonata by Bohuslav Martinu. It was a coincidence that three of these composers were in successive years on the faculty of the Berkshire Music Center: Martinu, Honegger, and Ibert.

In the main the music was peaceful and agreeable but only in rare instances was it stimulating. In the Moyse serenade for two flutes and viola there was the most action of the evening; in the remainder there was mainly a bucolic, hazy, innocuous mood in which the competence of the performers blended with the character of the music.

The main interest of the program was its value to the young people of the Center school who constituted such a large share of the audience which filled the theatre-concert hall. In this respect the sponsors cannot be thanked enough for the series which has brought such unusual music for the pleasure and edification of the students as well as for all those others privileged to attend.

(Mrs. Serge Koussevitzky presented Mrs. Coolidge a corsage in lieu of the bouquet of flowers which Dr. Koussevitzky presented to her annually in appreciation of the gift of the concerts).

[263]

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Tanglewood Symphony Program

Since its beginning in the mid-1930's, the old estate in Lenox, Mass., which is now the summer home of the Boston Symphony Orchestra has developed into a seasonal attraction for many Delaware vacationers who love symphonic music; last year the Tanglewood concerts of the Boston Symphony Orchestra attracted more than 125,000 persons from all over the country.

The fourteenth season of the Berkshire Festival's nine major concerts in Tanglewood's Music Shed opens this Thursday with a concert by the Boston Symphony Orchestra led by Charles Munch, its music director. For the next three weeks, the Festival will continue, with concerts Thursday and Saturday evenings at 8:15 and Sunday afternoons at 3:00 o'clock. Mr. Munch will conduct seven of these concerts; Eleazar de Carvalho will conduct on Sunday, August 5; and on Thursday, August 9, Leonard Bernstein will conduct the Orchestra, with chorus and soloists, in a performance of Beethoven's *Missa Solemnis*, in honor of Serge Koussevitzky, late conductor-emeritus of the Boston Symphony Orchestra, who was instrumental in making Tanglewood a first-rate musical center each summer.

Mr. Munch's program for this week are varied and include works by Europeans and Americans, by old masters and by contemporaries. Thursday's program will begin with a performance of Mozart's Funeral Music, K. 477, in memory of Dr. Koussevitsky; and Schumann's Fourth Symphony and Berlioz' Fantastic Symphony will complete the opening concert. For this performance of the Berlioz work, the percussion section of the Orchestra will be using a set of bells specially cast for Mr. Munch in France; the score of the work calls for bells representing those of a church, but it is usually ordinary tubular chimes that are used, instead of real bells.

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Tanglewood is also the campus of a unique school for young musicians, the Berkshire Music Center, which is in its ninth season this summer. Concerts and recitals by students at the Center are attended by upwards of 50,000 persons during the six-weeks session, all of whom become members of the Friends of the Berkshire Music Center through their voluntary contributions to the support of the school.

Aug 10

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HARTFORD Times
August 6

DeCarvalho, Bolet Score Impressively

AUG 6 1951

Special to The Hartford Times

LENOX, MASS.—A colorful program and Eleazar DeCarvalho, a colorful young conductor, ably entertained Sunday afternoon's big, bright audience at Tanglewood with a notable assist from Jorge Bolet, a rising Cuban pianist who put heart, soul and all 88 keys to excellent use in Prokofieff's Second Piano Concerto.

Besides the Prokofieff, the program included Weber's Overture to "Euryanthe," Strauss' "Death and Transfiguration," and Moussorgsky's "Pictures at an Exhibition," as built up into a rousing piece of bravura by Maurice Ravel.

* * *

MR. DE CARVALHO is a young man with a great deal of bounce, conductorial energy and know-how (he ran through most of the program without a score), and he put a corresponding amount of energy and brilliance into a program that without it would have been quite on the dull side.

The Weber overture, for example, is a bright winning little trifle and little more, but Mr. De Caravlho put so much vigor and pulse into that you could almost imagine that it was worth all the trouble.

"Death and Transfiguration," on the other hand, has energy aplenty in its pretentious design, and the almost impossible trick is to make it mean something. This reviewer has always been able to spot at least two places where Strauss died and two more where he was transfigured in the course of the piece, and the young Brazilian conductor brought each of these out in full force.

* * *

BUT BEYOND that he was unable to go, and if he revealed much that is inherently majestic in the work, he was also forced to simply play through much that is dreary.

The Prokofieff, however, was quite a different matter. This is a wild, rugged, virile work, full of clashing discords, overflowing with verve and excitement.

* * *

WITH MR. BOLET giving a warm, quivering account of himself at the keyboard, both he and the orchestra carried the broad sweep of the music right to the heart of the audience where it belonged, and the audience responded with a standing ovation that must have lasted a full five minutes. It was a truly exciting bit of music making.

The afternoon closed with the program's other big, flashing work, the often lovely, always impressive "Pictures at an Exhibition" with its thundering climax in the soul-stirring "Great Gate at Kiev."

Here all the Boston Symphony's firepower, all its tonal richness and overpowering virtuosity were superbly unleashed by Mr. DeCarvalho. A rare technician is this young fellow, and he sent the unrelentingly black-clad audience home with warmer hearts and tingling toes.

* * *

IT REMAINS to be seen, I suppose, just how much poetry Mr. DeCarvalho can infuse into his technical virtuosity, but he proved himself a crowd pleaser Sunday, and that is a big step along the way.—E. C.

Bartok Composition

One of the most important performances so far in the 1951 Tanglewood festival was the Bartok "Music for Strings, Percussion and Celesta" played Saturday night. It is a fascinating composition but ineptly placed between Handel's suite from the "Water Music" and Ravel's Daphnis and Chloe second suite. This made for an unusually long pre-intermission and the Bartok music in itself carried enough weight to have been heard in place of a symphony.

This is music of our time, entirely debt-free from the extravagances of romanticism and its aftermath, yet sharing nothing of the vacuity and pretense of modernism. It does not use dissonance to substitute for ideas. Its play of timbres exfoliates from the abundance of its thematic life. Its rhythmic power as well as the atmospheric suggestion of the two slow movements attested the new virtuosity of the Boston Orchestra under Munch's baton. As an interpreter he demonstrated that he can be as realistic as he is urbane.

The latter quality informed the Saint-Saens C minor Symphony. He gave it an uncommonly sweet adagio and the Symphony as a whole had larger dimensions than is usually the case. This was a matter of design rather than sonority for E. Power Biggs who presided at the organ console, instead of playing an obbligato integrated his part symphonically and with excellent, if subdued, effect.

The Ravel suite was of special interest due to the reinforcement of the Festival Chorus singing wordlessly to cap the instrumental climaxes of this brilliant and pagan poem. Hugh Ross, who trained the chorus, was called upon to take a deserved bow.

The program opened with the Hamilton Harty arrangement of the Handel Suite, happily done with the deftness and clarity that distinguishes Munch's treatment of the classics.—C. E. L.

Special Concert At Tanglewood

Sprfld Aug 5

Mrs. Eleanor Roosevelt to Speak Tonight

Tanglewood, Lenox—Today, the Berkshire Music Center will benefit from proceeds of "Tanglewood on Parade," the annual special concert by the Boston Symphony Orchestra, and those who purchase tickets to this concert will be able to attend activities of the center's student musical groups.

The student symphony orchestra will perform in the shed, at about 6 p. m., in a concert of four works: Strauss' "Don Juan;" Ravel's "Mother Goose Suite;" Debussy's "Two Nocturnes;" and Irving Fine's "Alice in Wonderland." Student conductors will lead all works in this performance.

The student chamber music groups also will perform at 6 o'clock, and Schubert's Trio in B flat and Beethoven's Serenade will be included in the program. Two works by students in composition at Tanglewood, Noel Farrand's "Adagio for Violin and Piano" and Arnold Freed's "Sonata for Piano," also will be played.

Also at about six, the opera department will stage scenes from Mozart's "Marriage of Figaro," Puccini's "La Boheme," Verdi's "Aida" and "The Masked Ball." These scenes will be in addition to an extra performance of Menotti's "Amelia Goes to the Ball," at 4.30 p. m., for holders of box seats and seats in the reserved sections.

During the supper hour, at about 7 p. m., the choral department will sing on the porch of the main house at Tanglewood. Their program will consist of Billings' "Modern Music No. 2;" Irving Fine's "Four Madrigals;" English's "Promised Land;" Starrer's "Five Proverbs of Love;" and Roy Harris' "Cindy."

The main event of the evening will be the concert by the Boston Symphony Orchestra, conducted by Charles Munch, music director, Leonard Bernstein, Eleazar de Carvalho, and Richard Burgin, concertmaster of the orchestra. Mrs. Eleanor Roosevelt will speak briefly before Mr. Munch's performance of "La Mer" by Debussy. Mr. Bernstein will play and conduct Gershwin's "Rhapsody in Blue;" Mr. Carvalho will conduct Berlioz' Overture, "Benvenuto Cellini;" and will be soloist: Nigun for Violin and Orchestra, by Bloch, and Arbos' Tango Espagnol, also for violin and orchestra.

Eagle Aug 4

Tanglewood Tonight

8.15—Berkshire Festival concert by Boston Symphony Orchestra, Leonard Bernstein conducting Beethoven's "Missa Solemnis" in memory of Serge Koussevitzky, with the Festival chorus conducted by Hugh Ross, soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass; and E. Power Biggs, organist.

Tomorrow

Tanglewood on Parade

5.00—The Berkshire Music Center on exhibition, with performances of symphony orchestra, opera and chamber music.

7.00—Choral concert.

7.00 to 8.30—Interval for supper.

8.30—Gala concert by Boston Symphony Orchestra under four conductors, with soloists Leonard Bernstein and Ruth Posselt and 10-minute talk by Mrs. Eleanor Roosevelt.

THE CHRISTIAN SCIENCE MONITOR

ambridge Aug 6 Haydn's 'Orfe

Will Plouffe

David Lloyd, tenor; Adele Addison, soprano; Eunice Alberts, contralto, and James Pease, bass, with Leonard Bernstein, who will conduct these soloists and the Boston Symphony Orchestra on Thursday evening at Tanglewood in Beethoven's Missa Solemnis.

News-Republican
Millerton, NY -
Sharon, Ct.
July 26

THE NEWS-R

Boston Symphony To Open Concert Series July 26

Following the series of Berkshire Festival programs in the theatre-concert hall at Tanglewood this weekend, Charles Munch will open series A of the nine concerts by the entire Boston Symphony Orchestra next Thursday evening, July 26, in the music shed. Meantime performances will be given daily by students at the Berkshire Music Center for members of its Friends' Society.

This Saturday evening, July 21, Mr. Munch will conduct members of the Boston Orchestra in Mozart's "Haffner" Symphony, the Adagio and Fugue for Strings and Symphony in E-flat, while Hugh Ross will take the baton for the "Missa Brevis" with the Festival chorus and Gladys Spector, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. Sunday afternoon Mr. Munch will conclude the Mozart series with the Divertimento for Strings and Two Horns, the "Prague" Symphony and the Violin Concerto in A major, with William Kroll as soloist.

The concert in the shed next Thursday will open with Mozart's Funeral Music, in memory of the late Serge Koussevitzky, to be followed by Schumann's Fourth Symphony and the Fantastic Symphony by Berlioz. For the latter Mr. Munch commissioned a special set of bells to be cast in France, instead of using the tubular chimes that ordinarily represent church bells. The second program in the shed Saturday evening will include Weber's Overture in "Oberon", Prokofieff's Sixth Symphony and Brahms' Second Piano Concerto, with Claudio Arrau, soloist. Series A will close Sunday afternoon with Samuel Barber's Overture, "The School for Scandal", Aaron Copland's "Quiet City", Schubert's Fourth Symphony and Cesar Franck's Symphony in D minor.

This Friday evening, July 20, Leonard Bernstein, conductor, who heads the school's orchestra department, will conduct the second half of the concert by the student's orchestra and students of conducting will occupy the podium for the first half. Students of chamber music will present programs each Sunday morning at 10:30 and E. Power Biggs, Boston Orchestra organist, will give a recital every Saturday at 3. There will be a composers' forum Sunday evening at 8:15 and Friday afternoon, July 27, at 4:30.

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BERKSHIRE EAGLE
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Music

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Marcel Moyse, the elder, eminent composer of well-known flute instruction methods, was faithful to his chosen instrument during the whole evening. Madame Honegger-Moyse and her husband, Louis Moyse, interchanged violin and viola on the one hand, and flute and piano on the other, so that every conceivable combination of ensembles was played. The viola and flute have an especial affinity, it proved, and in combinations where they were used the unity of tone quality was remarkably fine.

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In the main the music was peaceful and agreeable but only in rare instances was it stimulating. In the Moyse serenade for two flutes and viola there was the most action of the evening; in the remainder there was mainly a bucolic, hazy, innocuous mood in which the competence of the performers blended with the character of the music.

The main interest of the program was its value to the young people of the Center school who constituted such a large share of the audience which filled the theatre-concert hall. In this respect the sponsors cannot be thanked enough for the series which has brought such unusual music for the pleasure and edification of the students as well as for all those others privileged to attend.

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Aug 10

THE BOSTON HERALD

MUSIC

By RUDOLPH ELIE

TANGLEWOOD, Aug. 9—"It was written from the heart, may it go to the heart," wrote Beethoven of his Missa Solemnis. Given in memory of Serge Koussevitzky, it went to the hearts of about 800 people who turned out for this memorable event of the Berkshire Festival tonight.

The mounmental choral work, equalled in sustained level of insipration only by Bach's B Minor Mass, was accompanied — as is often the case in the Berkshires —by a mounmental thunder storm—all around. Far from destroying the effect, the storm lent additional grandeur ot Beethoven's great work which, although deeply religious in character, is not without its elements of melodrama.

Indeed, in Mr. Bernstein's violently emotional approach, inspired by the sentiment of the occasion, it was an exceedingly intense reading of the score, emphasizing Beethoven's own demands for violent dynamic contrasts.

FESTIVAL CHORUS

Given with an intermission after the Gloria, the Mass was performed by the Boston Symphony Orchestra with the large and surprisingly flexible Festival chorus prepared for the occasion by Hugh Ross. Soloist were Adele Addision, Soprano; Eunice Alberts, Contralto; David Lloyd, tenor, and James Pease, bass.

The soloists, all familar to Boston Symphony audiences, and all notable young singers, were given the widest latitude by Mr. Bernstein. In their recent appearances with the orchestra they have been somewhat restrained by Mr. Munch, who generally holds both soloists and choral group down. Given their heads, as they were, soloists and chorus produced massive sounds. If, in the chorus, this occasionally obscured the voice leading in such fugal passages as the closing moments of the Gloria, it well became the immense expanses of the Shed and certainly was in line with Mr. Bernstein's highly charged conception. With the soloists it provided an opportunity for a display of the voice, and they made the most of it. Having often appeared in this same combination, they were especially grateful to hear in quartet, being well balanced both as to vocal quality and style.

OFTEN OVERSHADOWED

The orchestra came out less well in this semi-open-air situation as the tone, the special nuance of coloring and shading, slips out the sides of the Shed. It played with marvelous efficiency last night as always, but it was often overshadowed by the tonal masses of the chorus.

Although requested not to applaud, the audience of which Mrs. Koussevitzky was a member, often broke into spontaneous applause, and would have given conductor, soloists and chorus an ovation if Mr Bernstein had not stalked solemnly off the stage at the end.

Tomorrow (Friday), Tanglewood again offers its special benefit affairs known as "Tanglewood on Parade," an event offering demonstrations of the music center in operation, a lawn party, a concert with Eleazar de Carvalho, Richard Burgin, Leonard Bernstein and Charles Munch conducting by turn, and waltzing on the lawn. Eleanor Roosevelt is to be the guest speaker.

News-Republican
Millerton NY & Shavonga CA.
July 5

Berkshire Music Center

The Berkshire Music Center announces three concerts of chamber music through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The New Music String Quartet will open the series the evening of July 11, to be followed on succeeding Wednesday evenings at 8:15 by the Berkshire Trio on July 18 and the Trio Moyse July 25.

The New Quartet, whose members are Broadus Earle and Matthew Raimondi, violin; Claus Adam, violincello; and Walter Trampler, a former Tanglewood student, will play quartets in F minor by Hindemith, E minor by Verdi and C mapor by Beethoven.

The Berkshire Trio, composed of Georges Laurent, flute; Alfred Zighera, viola da gamba, both members of the Boston orchestra and the Music Center faculty; and Sylvia Marlow, harpsichord, will include early French music. They will play the Sonata in G (Antonio Lotti); Sonata in F (Benedetto Marcello); Sonata in C (Haendel); Sonata a trois (J. M. Leclair); Les Fastes de la grande et ancienne Menestrandise (Couperin) and Troisieme Concert (M.P. Rameau).

The Noyse Trio, whose players are Marcel Moyse, flute; his son, Louis, piano and flute; and his daughter-in-law, Blanche Honegger-Moyse, violin and viola, have selected Trio-Sonate en sol majeur (Bach); Duo pour 2 flutes (Haendel); Trio en ut (Haydn-Moyse); Husique en trio (Andre Thirlet); Trois Interludes (Ibert); Trois Petites Pieces en trio (Arthur Honegger); La Chanson pour 2 flutes et violon (Marcel Gennaro); Serenade pour 2 flutes et viola (Louise Moyse) and Trio-Sonate (Martinu).

The concerts will be open to students, friends of the Berkshire Music Center and the interested public, as have other chamber music programs given through the generosity of Mrs. Coolidge and the Foundation each summer since 1946.

Sp'fld Union
August 11 →

'Tanglewood On Parade' Is Attended by 10,000

Music Center Events Include Opera, Symphony, Violin, Piano Soloists and Talk by Mrs. Roosevelt

By WILLARD M. CLARK

Lenox, Aug. 10—"Tanglewood on Parade," the showcase of the Berkshire Music Center, drew an estimated 10,000 persons to look and listen this afternoon and evening. For listening, there was the very beautiful tribute to Dr. Serge Koussevitzky, given by Mrs. Roosevelt during the evening program. In the afternoon one could hear the student orchestra, chamber music group or scenes from opera. The weather was ideal and Tanglewood has never seemed more beautiful, nor the surrounding scenery more glorious.

Costume Innovation

It seemed to us that there were crowds listening to everything offered. The student orchestra and chamber music groups gave most interesting programs. The chorus sang nicely, and in the opera shed one heard scenes from such operas as "The Masked Ball," "Aida," "Rigoletto" and "Cavaleria Rusticana," and entire scenes from "The Marriage of Figaro" and "La Boheme."

One saw also an innovation which, in the long run, may make it possible for small opera companies, or large, for that matter, to function without undue strain on their costume and scenic departments. The costumes used were some which had been devised for the University of Illinois. They are made in free style and fit practically any figure. They can be slightly altered to fit any style period.

These costumes were worn against scenic background of screens, If one has a lively imagination and knows well the story of the opera one is hearing, it is possible that mere screens as scenery may suffice, but it seems doubtful that the custom will catch on. As for the costumes, they should prove of considerable worth to a permanent company building up a wardrobe.

During the opera scenes we had the opportunity to hear the Springfield mezzo-soprano, Sarah Hoff as Mama Lucia in "Cavaleria Rusticana" and as Marcellina in "The marriage of Figaro." Her characterizations were effective.

Young Conductors

The concert by the orchestra of Department 1 was very fine. It included Ravel's "Mother Goose" suite conducted by Piero Bellugi; "The Don Juan" tone poem by Strauss, conducted by Russell Stranger; Irving Fine's "Alice in Wonderland," conducted by Robert Mandell and two nocturnes, "Clouds," and "Festivals" by Debussy, conducted by Lorin Maazel. The value of the Berkshire Music Center to young musicians was never more clearly defined than today. Where else in this country could they find opportunities equal to those here?

The concert this evening, by the Boston Symphony Orchestra, opened with a brilliant reading of the overture "Benvenuto Cellini" by Berlioz, conducted by Eleazar De Carvalho. This fiery work was the sort which this young South American conductor seems most happy interpreting. Ruth Posselt, violinist, gave a deeply moving performance of Bloch's "Nigun" and a dazzling reading of a "Tango Espagnol" by Arbos. Richard Burgin, concertmaster of the Boston Symphony Orchestra, and Miss Posselt's husband, directed.

Mr. Munch directed the performance of "La Mer" by Debussy. It was a careful, even cautious reading. The tone of the orchestra lacked luster and its colors were dull. Mr. Munch also introduced Mrs. Roosevelt.

More Bernstein

Leonard Bernstein, who provided such a towering reading of Beethoven's "Missa Solemnis" last night, returned tonight as conductor soloist in Gershwin's "Rhapsody in Blue, for piano and orchestra." The result was more Bernstein than Gershwin, but it was a brilliant performance and, for many in the audience, the highlight of "Tanglewood on parade."

News - Rep.
July 5

BERKSHIRE FESTIVAL

Tanglewood, Lenox, Mass.

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH

Music Director

REMAINING CONCERTS
THURS. and SAT. EVES. at 8:15
SUNDAY AFT. at 3
August 9, 11, 12

Friday, August 10

Events from 6 to 11 P. M. (RAIN or SHINE)

"Tanglewood On Parade"

Concert in the Shed at 8:30 by the

Boston Symphony Orchestra

Conductors:
CHARLES MUNCH, ELEAZAR DE CARVALHO,
RICHARD BURGIN, LEONARD BERNSTEIN
Soloists: RUTH POSSELT, LEONARD BERNSTEIN
Mrs. ELEANOR ROOSEVELT will speak to audience

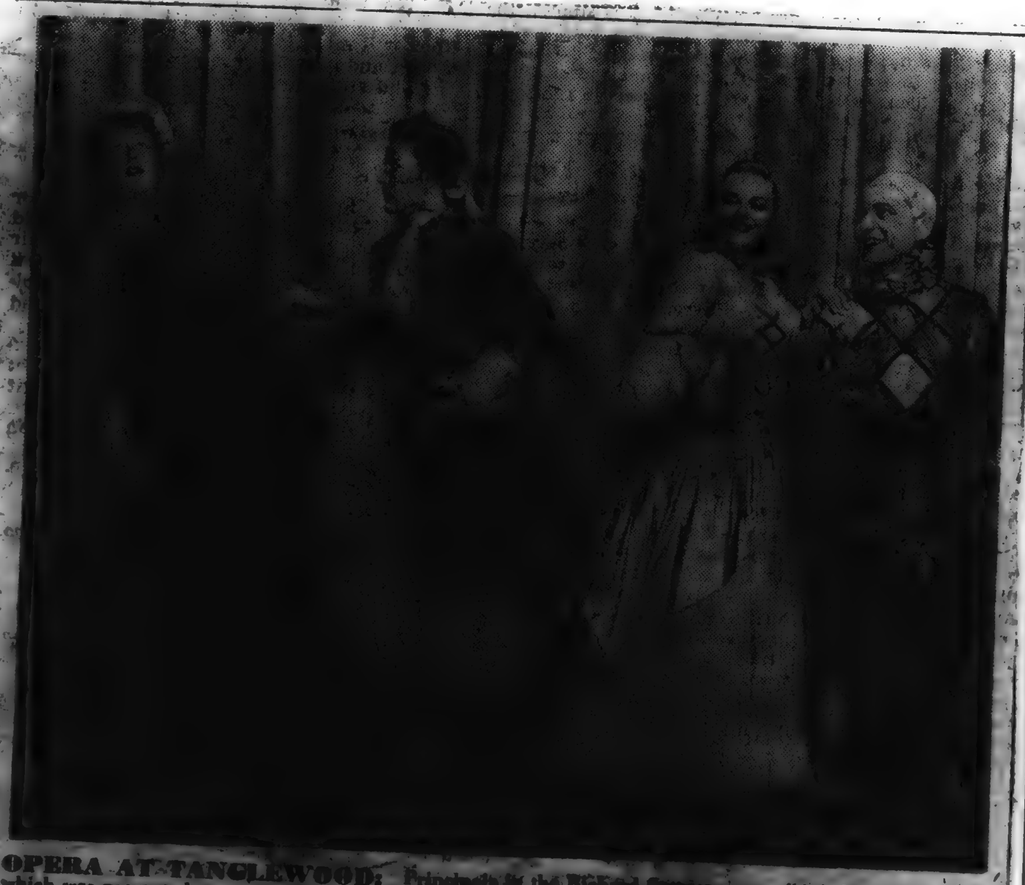
LAWN PARTY ..... PICNIC SUPPER
DOOR PRIZES ..... WALTZING on the LAWN

All who purchase tickets will be invited to attend the activities of the Berkshire Music Center at 6 o'clock
Symphony Orchestra—Opera—The Chorus—Chamber Music
Tickets Now . . . Box Seats—$5 Reserved Sections—$4

Unreserved Section $2.50

Holders of Box and Reserved Seats will be invited to a special performance of Menotti's opera, "Amelia Goes to the Ball", at 4:30.

Eagle - August 7



OPERA AT TANGLEWOOD: Principals in the Richard Strauss opera, "Ariadne auf Naxos," which was presented to an overflow audience last night at the theatre-concert hall at Tanglewood by Berkshire Music Center students. The opera will be repeated tonight. Left to right are Gladys Stepaner, Ariadne; Georgianna Bannister, the composer; Jacqueline Basinet, Zerbinetta; Lawrence Avery, Harlequin.

Monitor
AUGUST 10, 1951

ge News

Leonard Bernstein, who will play the dual role of pianist and conductor for Gershwin's "Rhapsody in Blue" tonight at "Tanglewood on Parade."

[264]

Spfld Aug 12

'Missa Solemnis' Tops Great Music Week at Tanglewood

Adele Addison Sings in Memorial to Koussevitzky; Strauss' 'Ariadne' Given Excellent Performance by Opera Group

By VICTOR PRAHL

No more beautiful or fitting memorial could have been given Dr. Serge Koussevitzky than the impressive performance of the monumental "Missa Solemnis," by Beethoven, given under the direction of Dr. Koussevitzky's protegee, Leonard Bernstein, last Thursday at Tanglewood.

One of the most profound manifestations of deep religious feeling ever expressed in music, Beethoven himself felt it to be his greatest and most successful work. Profoundly moving was the sustained beauty of the Kyrie, Sanctus, and the ethereal Benedictus. In the more intense Agnus Dei and Credo one began to hear more directly the real voice of the master, powerful, turbulent, gripping, and at times almost theatrical. Commensurate with its colossal content is the musical and technical difficulty of the score. Hugh Ross's well trained chorus and the dependable quartet of musician-singers, Adele Addison, soprano, Eunice Alberts; contralto, David Lloyd, tenor, and James Pease, bass, all had the music well in hand and under the secure direction of Mr. Bernstein it was an outstanding performance. There are no solos as such but throughout the work the solo quartet alternates with the chorus. Adele Addison of Springfield, making her one solo appearance at Tanglewood this summer, was in excellent voice and sustained the difficult high soprano line with her accustomed artistry.

Strauss' "Ariadne" Presented

"Ariadne auf Naxos" by Richard Strauss was the second major production by the opera department of the Berkshire Music Center at Tanglewood, given last Monday and Tuesday nights. It provided another delightful evening in the theatre. In matters of production, tasteful decor and colorful costumes it upheld the high standards set by previous presentations and introduced several young singers who are undoubtedly destined for sucessful operatic careers.

Consisting of but a prologue and one act, "Adriadne" is usually given with another short work but for this production Eugene Haun, a student at the school wrote an entr'acte from material suggested in the prologue and modeled it after a scene from Moliere's "Bourgeois Gentilhomme." The spoken dialogue was a pleasant contrast, good entertainment, and the additional act made a full evening. The hero of this play, the amiable, whimsicel, "nouveau riche" Monsieur Jourdain, did not have a bad idea when he decided to have the actors and clowns he had engaged to entertain his guests, run their acts off simultaneously. If some of the stately operas on classical themes by Gluck could be presented in this manner they would be much more acceptable. Very probably this is what the librettist, Hugo von Hoffmannsthal, as well as Mr. Haun, had in mind.

Singers Do Well

It is typical Strauss score full of descriptive bombast but as the opera progresses the composer releases a wealth of luscious melodies in his best vein. Gladys Spector sustained the title role with dignity, emitting a beauty and breadth of tone that was inpressive. In remaining vocally fresh to the very end of this taxing role she demonstrated a resistance that was professional. Raymond Smolover in his Greek-God costume was a handsome Bacchus and his full resonant tenor voice gave a big lift to the final scene; Georgiana Bannister with her sympathetic soprano negotiated well the high tessitura of the music master and Jacqueline Bazinet, the Zerninetta, was an excellent comedian, singing the famous coloratura with brilliant virtuosity. In fact all of the roles in the large cast were well prepared and delivered convincingly. When the music lay for the middle voice and the orchestra permitted, the words came through clearly but not much was understood in the sung portions. This would probably have been just as true in German. Sarah Caldwell, who conducted, held her forces together admirably and added another achievement to the credit of the opera department.

It was the first time this writer had heard "Ariadne" and it gave him genuine pleasure. In this country we know Strauss mainly through "Rosenkavalier" and "Salome," so we are grateful to Mr. Goldovsky and Miss Caldwell for the opportunity of hearing this lesser known work. It is unfortunate that we do not hear more of this composer's operas. Composers like Wagner and Puccini had a pronounced personal idiom and often repeated themselves, but this privilege seems to be denied Strauss. Of course he can be long-winded and banal on occasion but we maintain that even his second best is worth a hearing. We recall with pleasure a performance of "Arabella" heard at Monte Carlo, sung in French, and a fine "Woman Without a Shadow" done at Salzburg. In our estimation, both of these works merit a hearing over here.

Eleazar de Carvalho made his annual appearance as conductor of the Boston Symphony at Tanglewood Sunday afternoon, reaffirming the fine impression he made in previous concerts. His conducting has taken on a maturity and carries an authority that inspires confidence. We regretted that the symphony by Guarnieri, originally programmed, was not performed, for Mr. de Carvalho has a special gift for contemporary works of this kind, but it seems the orchestra parts did not arrive in time. However he gave life and brightness of Weber's Overture to "Euryanthe" and his realization of Strauss' great tone poem, "Death and Transfiguration," was magnificent. His tempi were slower than that of most conductors but it was a consistent conception. His conducting of Ravel's orchestration of Moussorgsky's piano pieces, "Pictures at an Exhibition" were imaginative, colorful, and vitally dynamic.

In Jorge Bolet this concert introduced a major talent among contemporary pianists. He gave to Prokofieff's piano concerto in G minor a dashing virtuosity, poetry, and a perfectly controlled pianism distinguished by a beautiful tone and a transcendent technical equipment. We shall look forward to hearing this greatly gifted pianist again.

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C.J. Roberts

ALFRED ZEGA TO BE SOLOIST ON TUESDAY

Tribune Aug 12

The Boston Symphony in the Berkshires

Will Plouffe, Pittsfield

Charles Munch will conduct his orchestra in the last concert of the festival at Tanglewood today

wing roots. Tribune Aug 12

Mrs. Roosevelt Speaks At Tanglewood Concert

Special to the Herald Tribune

LENOX, Mass., Aug. 10—Mrs. Franklin D. Roosevelt was the guest speaker at "Tanglewood on Parade" here Friday evening, the event that annually precedes the last two concerts of the Berkshire Music Festival.

Various departments of the Berkshire Music School, which benefits from the evening's receipts, held simultaneous concerts at the beginning of the program. The climax was a concert by the Boston Symphony Orchestra, conducted by Charles Munch, Eleazor de Carvhalo, Leonard Bernstein and Richard Burgin.

Mr. Bernstein conducted George Gershwin's "Rhapsody in Blue" from the piano, and Ruth Posselt, violinist, was soloist in short works by Bloch and Arbos. The program included music by Berlioz and Debussy.

Mrs. Roosevelt, in a brief talk, paid tribute to the late Serge Koussevitzky. She spoke of her contact with him last year when she was the reciter of Prokofieff's "Peter and the Wolf" at "Tanglewood on Parade," under his direction. She said his interest in the school then impressed her deeply.

Irving Fine, a faculty member of the music center, was represented at two concerts earlier in the evening by "Alice in Wonderland," for chorus and orchestra, and madrigals for unaccompanied chorus. Works by two students, Fi James Brown and Arnold Freed, and an alumnus, Robert Starer, also were given. The attendance was estimated at about 10,000.

POPULAR PROGRAM TO BE PRESENTED AT LENOX TONIGHT

The Berkshire Music center will benefit from proceeds of "Tanglewood on Parade" at Tanglewood, Lenox, Mass., tonight, this being the annual special concert by the Boston Symphony orchestra. Those who purchase tickets to this concert will be able to attend activities of the center's student musical groups.

The student symphony orchestra will perform in the shed at about 6 p. m., in a concert of four works: Strauss' "Don Juan," Ravel's "Mother Goose Suite," Debussy's "Two Nocturnes" and Irving Fine's "Alice in Wonderland." Student conductors will lead all works in this performance.

The student chamber music groups also will perform at 6 o'clock and Schubert's "Trio in B Flat" and Beethoven's "Serenade" will be included in the program. Two works by students in composition at Tanglewood, Noel Farrand's "Adagio for Violin and Piano" and Arnold Freed's "Sonata for Piano," also will be played.

Also at about 6 o'clock the opera department will stage scenes from Mozart's "Marriage of Figaro," Puccini's "La Boheme," Verdi's "Aida" and "The Masked Ball." The scenes will be in addition to an extra performance of Menotti's "Amelia Goes to the Ball" at 4:30 p. m., for holders of box seats and seats in the reserved sections.

During the supper hour, at about 7 o'clock, the choral department will sing on th porch of the main house at Tanglewood. The program will consist of Billings' "Modern Music No. 2," Irving Fine's "Four Madrigals," English's "Promised Land," Starrer's "Five Proverbs of Love" and Roy Harris' "Cindy."

The main event of the evening will be the Boston Symphony orchestra.

BERKSHIRE AWARDS MADE

Two Violinists, Two 'Cellists and Young Composer Honored

Five young musicians yesterday received special grants from the Berkshire Music Center at Tanglewood, Mass., at a student orchestra concert.

Two violinists, both of Boston—Jeanne Sandbank and Ma Si Hon—are recipients of the Jascha Heifetz Award. Two 'cellists—Marti Ruth Knauer of Indianapolis and Robert Sayre of Cleveland—received the Gregor Piatigorsky Award.

The Samuel Wechsler Commission, presented to a former student of composition at the Berkshire Music Center for a short choral or chamber work, has gone to Harold Shapero of Newton Center, Mass.

NY Times Aug 12

[265]

14,800 at Tanglewood Set Record, Cause Traffic Jam

Spfld Republican Aug. 12

Many Music Lovers Arrive After Intermission Due to Congestion On Highways; Parking Areas Filled

Lenox, Aug. 11—Officials at Tanglewood were "pretty certain" tonight that the estimated 14,800 attendance was a record, eclipsing by a few hundred the more than 14,000 during one of the 1947 shed concerts and precipitating bumper-to-bumper traffic on several Berkshire highways.

Many Arrive Late

There were reports from concert-goers that caught in the traffic, they were unable to reach their seats or the lawn outside the shed, until intermission. People were even arriving after the second half had begun.

Berkshire highways had been busy all day, police in the adjacent towns reported, but tonight the volume increased as Tanglewood time approached.

Lenox bore the full brunt of the outpouring. Patrolman Edward Girardey reported an even dozen extra men were on duty to keep the traffic moving. He reported a great deal of the traffic was headed for Pittsfield and the New York routes.

Traffic in Stockbridge Heavy

In Stockbridge Patrolman William Obanheim said he had seen cars from nearly every state in the union, and as he spoke tonight the first cars were beginning to pour through town after the concert, which ended about 10.30.

Interlaken and some of the other Berkshire towns were busy, too, and in Great Barrington police felt the flow of Tanglewood traffic between one half and three quarters after closing, it requiring that time to make the 12 or 14 miles from Lenox.

Pittsfield radio stations broadcast pleas for people to open their homes to tourists who, not realizing the strain on facilities of Tanglewod-goers, were without places to remain overnight.

Parking Areas Jammed

Tanglewod officials said that the acres of parking lots were "jammed beyond capacity," and they estimated it would require nearly two hours for all cars to clear the area. Ordinarily, about 40 minutes is required for an average audience of 8000.

There were about 6040 in the shed for the concert, which meant that more than 8000 were out on the lawn, enjoying the cool air and the dark summer moon overhead.

This was the next to the last Tanglewood concert Sunday afternoon at

(Continued On Page 9A.

glo-Iranian Oil Co. would discuss

14,800 TANGLEWOOD

(Continued From Page 1A)

3 p. m. the Boston Symphony will offer an all-Brahms program: Variations on a Theme, by Haydn, and his Symphonies No. 4 and 5.

If the weather remains good, Tanglewood officials expect another great throng.

Honegger's Symphony No. 5 Heard for First Time

By VICTOR PRAHL

Lenox, Aug. 11—Arthur Honegger's Symphony No. 5 was heard at Tanglewood for the first time tonight in the concert given by the Boston Symphony under Charles Munch. Completed only last December, it has already been introduced in Boston and New York by Mr. Munch. It was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky, and Dr. Koussevitzky had looked forward to conducting this first performance here at Tanglewood.

Familiar Idiom

It is a fairly short work in three movements stated in the idiom made familiar by the composer's previous works. The first movement is introduced by the composer's previous works. The first movement is introduced impressively by the full orchestra followed by ingratiating themes played by the clarinets and English horn. The allegretto has some unusual effects in instrumentation, such as the light staccato passages between the clarinet and first violins and the lyrical portions for combined woodwinds and muted brass. The last movement is dynamic but stark and

Spfld - cont'd

the prevailing mood throughout the work is one of tragedy. Charles Munch has made this score his own, he conducted from memory, and made the music sound as if it really meant something to him.

Meticulous Precision

The orchestra played with meticulous precision, terrific drive and altogether it was an exciting performance.

We are told that the Beethoven "First" that preceded it was an equally fine performance. We were prevented from hearing it by the worst traffic jam of the season, and trying to mill through the crowd in the auditorium at intermission was also slow moving. At intermission there was an audience of 14,000, by far the largest of the season, and cars were still pouring in. The combination of a perfect evening and Tchaikowsky's "Pathetique" may have been part of the big attraction.

Spfld Aug 12

This coming Sunday will witness the close of another successful season at Tanglewood. To us, the music this year has seemed happier and more beautiful than usual. Programs have included fewer selections which, filled with excitement, leave the audience exhausted. We have enjoyed the quieter works.

But one thing we missed. All too many of the old familiar faces, which from the earliest days of Tanglewood had shared its aspirations and its achievements, were no longer among those present and will not come again.

New faces and a younger generation, who soon must carry on the great traditions, are rapidly taking over where older folks left off, and are going forward. This has been a year of great transition, but the question of an even more glorious future for Tanglewood has never for one moment been in doubt.

* * *

Among those whom we knew in yesteryears and still are hale and hearty, with a helping hand for everyone, were our good friends Officer Tom Broderick, in the parking lot, and Frank Carlon and Laurence Naughton and Jim Gazaw without whose assistance Tanglewood would not be Tanglewood to a score of bewildered motorists.

George Judd, manager of the Boston Symphony Orchestra, under whose supervision details of the entire summer's program are worked out, has a technique which in many ways reminds one of Dr. Frank Boyden of Deerfield Academy. Quietly, and without commotion, George is constantly on the go during the evening or the afternoon of a program, ever alert to discover and to straighten out difficulties before they become problems, much as is the practice of Dr. Boyden.

Nicholas Sommerfield of Northampton, a student at the Harvard Law school, and Mrs. George Edmans assisted George with many of the details and with all of the publicity.

It always saddens us just a little, this last concert at Tanglewood, for with its dying echoes, the first faint voice of autumn is heard calling from beyond the hills. Another summer is gone.

* * *

Sumac blooms are deep maroon on dusty highways this week and Joe Pye weed fills wayside clearings. On the road that passes the old Hathaway place in Savoy, to twist its way down the mountain into West Hawley, not far from the Number 7 school, just before one comes to the home of Mr. and Mrs. D. Harwood, on the right hand side of the road, on a little knoll, is the most gorgeous patch of scarlet bunch berries one ever saw. It covers an area of perhaps 300 square feet. Its massive coloring is worth traveling many miles to enjoy. We suggest, however, that visitors to the place, turn around at the next house down the road and do not attempt to continue all the way down the hill into West Hawley, unless the driver is used to county roads and the car has good brakes. The road is not bad, but at one place it is sharply winding and very steep. However, we shall return home again that way on Sunday, from Tanglewood, and thus close a pleasant afternoon of music with a feast of color.

Charlemont-on-the-Deerfield
August 8, 1951.

facts of life . . . If further proof were needed of Leonard Bernstein's versatility it was supplied by his colorful performance of "Rhapsody in Blue," musical high light of the "Tanglewood on Parade" program. Conducting the "Missa Solemnis" one night and playing Gershwin the next is about as wide a gamut as any performer can traverse in the music world . . . The Wahconah Symphony

LE LINGOT, ARVIDA, JEUDI 2 AOUT 1951

Berkshire Music Festival Continues in 12th Season

MEMORIAL CONCERTS FOR SERGE KOUSSEVITZKY MARK CURRENT SERIES

By Francis Coleman

(Special to Le Lingot

LENOX, Mass. — A great new Berkshire Mutsic Festival has opened, saddened only in being the first to be held following the death of its founder, Serge Koussevitzky who died on June 4 of this year at his country home close to the giant Music Shed he helped build, on the historic and beautiful grounds of "Tanglewood."

Charles Munch, the new musical director of the Boston Symphony Orchestra, who had been scheduled to make his debut at Tanglewood this summer, inherited the festival, and has left the bulk of the already established programs unchanged. Close associates of the late Dr. Koussevitzky, such as his conducting protegés Leonard Bernstein and Eleazar de Carvalho are to appear on the regular main festival concerts.

Koussevitzky's famous project, the Berkshire Music Center, designed as a six weeks course of study "on an advanced level through experience in actual music performance," is now in its ninth season. Its plans are more ambitions than ever, with full scale productions this summer of such elaborate operas as the Richard Strauss *"Ariadne auf Naxos"*, and Tschaikovsky's *"Dame de Pique"*. Both are seldom staged, and will be heard in new English versions with leading professional singers attached to the school, with a full orchestra conducted by Boris Goldovsky, head of the opera department.

A CONCERT A DAY

Before the last concert is heard on Sunday afternoon Aug. 12th, with M. Munch conducting the Boston Symphony Orchestra in an all Brahms program, eight other major events will have been presented by the three main series on concerts on Thursday and Saturday evenings, coupled to Sunday afternoons, along with a host of students and other events.

There is virtually a program of interest on every date of the Berkshire Music Festival calendar, including many operatic events, student orchestras and chamber groups choral concerts, lectures, classes, and the unique Tanglewood "Composer's Forums" under the direction of Aaron Copland. The guest teacher in composition this summer is Luigi Dallapiccola, a prominent Italian composer.

Admission to all student events is arranged through a donation to the "Friends of the Berkshire Music Center." One of the main features of Tanglewood of course is that there is always room at all events, even when a concert attracts close to 20,000 rapt listeners. The spacious lawns, walks and inspiring natural surroundings add nature's tribute to the festival, and make conditions ideal for listening to music. There are all degrees of informality, which can include hearing all the concerts from the surface of the lawn if desired!

VARIED PROGRAMS

Mr. Munch has a number of famous works from the French repertoire to conduct, including the seldom heard original version of Ravel's ballet *"Daphnis et Chloé"* with chorus, the same composer's *"Rapsodie Espagnole"*, Symphony No 3 of Roussel, the 5th symphony of Honegger, Franck's D minor symphony, the Berlioz's *"Fantastiqué,"* and the 3rd symphony of Camille Saint-Saens with organ.

As a special concession, Mr. Munch is to appear in Montreal again next season, the only engagements he accepts in America outside of his regular duties with the Boston Symphony.

Another special feature will be the memorial performance for Dr. Koussevitsky on Aug. 9 of the mighty Beethoven *"Missa Solemnis"*, with Bernstein directing. On the following day, the annual "Tanglewood on Parade" will be held, where all departments give a practical exhibition of their work in a glorified three-ring musical circus that is climaxed by specially written works, and another extra concert of the Boston Symphony.

Once again the public will be admitted at a small charge which is donated to the pension fund of the orchestra, to Saturday morning rehearseals. The Boston Symphony inaugured a series of radio broadcasts some years ago with the same procedure of letting all hear this magnificent ensemble in its working dress. It is an experience hard to match for breathtaking unity of expression and intimate precision and collaboration.

Some 400 pupils are in the school, including Canadian artists chosen from preliminary auditions last spring. The Montreal soprano, Michèle Bonhomme, is in the opera department thanks to a special scholarship.

Those who have experienced Tanglewood will be anxious to make a return visit in this twelfth season, and those that have never been, will have a rare treat in store if they make the journey to the Berkshire hills of western Massachusetts. As a musical holiday it is still matchless, with anything similar - far or near!

Times
NTS August 13

TANGLEWOOD ENDS 14TH MUSIC FETE

Record Receipts of $249,000 Reported From an Estimated 126,700 Paid Admissions

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 12—The Boston Symphony Orchestra, Charles Munch directing, concluded the fourteenth Berkshire Festival at Tanglewood this afternoon with an all-Brahms program. In spite of overcast skies and a slight drizzle, 12,250 persons gave a prolonged ovation that increased in volume at each recall of the new musical director.

Last night a record crowd of 15,300 jammed the Shed and covered the wide lawn as Mr. Munch led the orchestra in a program that included the First Symphony of Beethoven, Honnegger's Fifth symphony and the "Pathetique" of Tchaikovsky.

At the gate it has been a record year for the Berkshire Festival, with this year's estimated receipts reaching the all-time high of $249,000 as against last year $243,400. Total attendance fell off somewhat, with an estimated 126,700 paid admissions as contrasted with 128,100 last year. A general advance in the price of tickets accounted for the greater gross receipts.

Tribute to Munch

Last night's record attendance for a concert performance was a tribute to Mr. Munch's growing hold over this summer's audiences. One has to go back to 1947 to find a comparable figure, and then the record for a single performance was 14,700.

This afternoon's all-Brahms program opened with the "Variations on a Theme by Hayden," and was followed by the Second symphony in D major. The concluding number was the Fourth symphony in E minor.

The idea of a music festival in the Berkshires was conceived by Henry Hadley, the conductor, and its organization was headed by Miss Gertrude Robinson Smith in June, 1934. By August of that year, the first festival, of three concerts, was held at the Dan Hanna farm horse-ring, with 2,000 persons viewing each performance. In a wooden music shell, sixty-five players of the New York Philharmonic-Symphony were led by Mr. Hadley. In 1935 a second festival was held on the same site, this time under a tent. Rain marred the performance, and attendance dropped off considerably.

Koussevitzky Took Charge

Then in 1936 Dr. Serge Koussevitzky agreed to conduct three concerts, this time at Holmwood in Stockbridge, the Westinghouse estate, owned by Mrs. Margaret Emerson. Attendance jumped to 15,000.

In the winter of 1936 the estate of Tanglewood was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks and the scope of the festival increased. Then it was decided to raise $80,000 to erect a permanent shed. This was done by the festival committee, and the present shed was erected in time for the festival of 1938.

After the war, under the direction of Dr. Koussevitzky, Tanglewood included a great music center, which had been opened in July, 1940.

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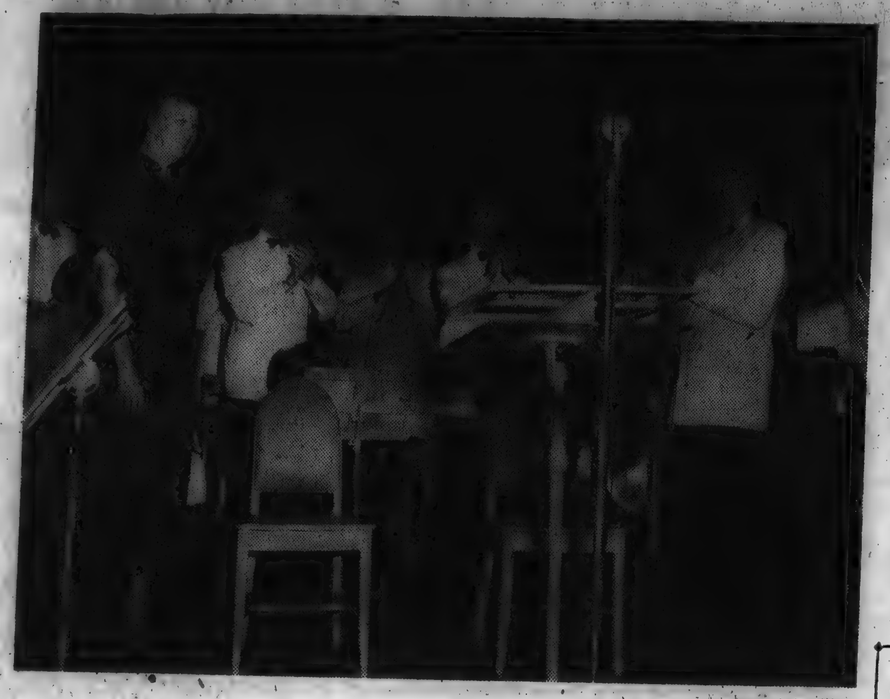
Tanglewood Parade Packs 10,000 Music Lovers in 'Reviewing Stand'



'A GREAT FRIEND': That was the way Charles Munch, conductor of the Boston Symphony Orchestra, at right, described Mrs. Eleanor Roosevelt as he introduced her to the audience in the Music Shed at the benefit program last night. Whitestone

PRIZE WINNERS: Thomas D. Perry Jr. of the Festival staff and Mrs. Shaun Kelly of Richmond hand door prizes to winners at the close of events in the Music Shed. Receiving the painting is Harry Silverstone of West Hartford, Conn., and the radio, Harry Krupnick of Hudson, N.Y. Plouffe

'MY DAY': This is the way Mrs. Eleanor Roosevelt spent part of her day at Tanglewood yesterday afternoon, picnicking with friends, Mrs. Edward Elliott and Dr. David Gurewitsch, on the lawn near the Festival House. Plouffe

FESTIVAL CHORUS: This section of the Berkshire Festival chorus entertained the Tanglewood visitors by singing Irving Fine's own composition of "Alice in Wonderland," at the benefit program last night. Plouffe

CHAMBER MUSIC: This trio, Teruko Akagi, violinist, Joseph Rezits, pianist, and Robert Sayre, cellist, performed Schubert's Trio in B-flat major, as part of the chamber music demonstrations by the Berkshire Music Center students.

Music

New Music String Quartet Gives 2d Willeke Concert

By JAY C. ROSENFELD

The New Music String Quartet played the second of two concerts in honor of the late Willem Willeke yesterday afternoon in the Temple of Music on South Mountain. They had been presented by the South Mountain Association of which Mr. Willeke had been director for 30 years. The members of the quartet are Broadus Earle and Matthew Raimondi, violins, Walter Trampler, viola, Claus Adam, violoncello.

They opened their program with a quartet by a little known contemporary of Bach: Johann Friedrich Fasch. Bach seems to have regarded him highly. The quartet, as music, is mainly of archeological value; as a piece to show the tonal attributes of the New Music young men, it is ideal. It also proves how evolution makes progress while at the same time it works changes. The quartet moves from slow to fast and repeats the formula. An afternoon of this would become deadly in its monotony and lack of surprise. Even Bach wrote in sequences of contrasting dance rhythms which, in later quartets and symphonies, came to enclose four distinct movements within one framework.

In the Haydn B minor, Opus 64, No. 2, the fine impression the quartet makes of four firmly capable artists in each corner was further strengthened. The inner voices have a substance and a beauty which is not always contributed by the corresponding positions of other ensembles. This Haydn makes the four parts interesting for the participants and not mere accompaniments to a solo violin. The interchange of themes and phrases finds the quartet impressively and equally strong in their individual capacities. Their Haydn had nice style and pleasant character.

The major work on their program was the Brahms C minor quartet. This had been chosen particularly as a tribute to Mr. Willeke, who, while a mere child and youth in his teens, had been befriended by the elder composer. The performance was convincing and of great tonal beauty. In a work so often played in this hall of great traditions, this rendition takes it place with honor. We have tried to maintain that Brahms is usually played at swifter speeds than he himself may have envisaged. The New Music judgment seemed to testify to the contrary against which there can be no argument. When it can be so beautiful as the first movement sounded yesterday, it is futile to oppose such a conception. We can only suppose that virtuosi are sometimes deceived by their own prowess.

This was the second appearance of this lately organized ensemble in this vicinity within a period of weeks. Both times they struck days of excessive humidity, which made strings an exceptional source of harassment. They deserve a chance to play under completely favorable conditions.

Final Concert At Festival Tomorrow

All-Brahms Program To Be Given by Boston Symphony

TANGLEWOOD — After leading the Boston Symphony Orchestra in three symphonies tonight, Charles Munch will conduct an all-Brahms program tomorrow afternoon, in the final concert of the 1951 Berkshire Festival.

Tonight's program will include

Music Center Makes Awards

TANGLEWOOD—Following the last student concert at Tanglewood this afternoon, three special cash prizes are being awarded by the Berkshire Music Center: Jascha Heifetz award, the Gregor Piatigorsky award and the Samuel Wechsler commission.

financial aid given deserving students.

All the recipients of today's awards are advanced in their musical careers. Mr. Shapero, a student at Tanglewood in 1940, 1941 and 1946, studied with Aaron Copland and other noted composers. His Symphony for Classical Orchestra was given its first

FESTIVAL CHORUS: This section of the Berkshire Festival chorus entertained the Tanglewood visitors by singing Irving Fine's own composition of "Alice in Wonderland," at the benefit program last night. Flouffe

'WELL DONE, MY DEAR': Richard Burgin, concertmaster of the Boston Symphony Orchestra, who turned conductor last night as his wife, Ruth Posselt, played a violin solo in two compositions, kisses her hand following the performance. Whitestone

deadly in its monotony and lack of surprise. Even Bach wrote in se-

Final Concert At Festival Tomorrow

All-Brahms Program To Be Given by Boston Symphony

TANGLEWOOD — After leading the Boston Symphony Orchestra in three symphonies tonight, Charles Munch will conduct an all-Brahms program tomorrow afternoon, in the final concert of the 1951 Berkshire Festival.

Tonight's program will include Beethoven's First Symphony, Honegger's Fifth and Tchaikovsky's Sixth ("Pathetique").

Tomorrow's concert will open with "Variations on a Theme by Haydn," to be followed by the Symphony No. 2 in D major and the Symphony No. 4 in E minor.

The Variations was first performed in Vienna in November, 1873, before an enthusiastic audience. The Second Symphony was first played by the Vienna Philharmonic Orchestra in December, 1877, Hans Richter conducting, a year after his First Symphony had its premier by the Karlsruhe Orchestra.

The composer directed the first performance of the Fourth Symphony at Meiningen. It was received with mixed comment and considerable coldness, like the second, like all his works at the time they appeared.

The last student event will be a chamber music concert tomorrow morning at 10, with the following program.

Concerto for Piano, Violin and String Quartet ..... Chausson
Octet for Flute, Clarinet and Two Bassoons, Trumpets and Trombones ..... Stravinsky
Octet for Strings ..... Mendelssohn

The demand for tickets is heavier than for any other series. A few seats are available at the box office, with admission to the grounds.

The performance was convincing and of great tonal beauty. In a work so often played in this hall of great traditions, this rendition takes it place with honor. We have tried to maintain that Brahms is usually played at swifter speeds than he himself may have envisaged. The New Music judgment seemed to testify to the contrary against which there can be no argument. When it can be so beautiful as the first movement sounded yesterday, it is futile to oppose such a conception. We can only suppose that virtuosi are sometimes deceived by their own prowess.

This was the second appearance of this lately organized ensemble in this vicinity within a period of weeks. Both times they struck days of excessive humidity, which made strings an exceptional source of harassment. They deserve a chance to play under completely favorable conditions.

Tanglewood

Continued From First Page

spending the greater part of the day" inspecting the Berkshire Music Center with its founder and director.

"But I cannot speak as an intimate friend," she said. "I knew him from afar, as a man who gave color and real inspiration to anything which he touched . . . from afar, we admired and enjoyed him. When we came close, we felt a part of what his intimate friends did.

"He had vitality and vision and a determination to do something which he felt would leave a lasting memory of the music he loved. Tanglewood is a living memorial to a very great man."

Mrs. Roosevelt, who gestured in restrained fashion as she spoke into the public address system on the stage of the Shed, was dressed in a dark blue and white, afternoon-length print dress. She carried a white pocketbook which she put on the stand during her speech.

At the close of her talk, which took place between two orchestral selections, she returned down the right-hand aisle to her box. Persons lining the aisle burst into enthusiastic applause as she went by.

Mrs. Roosevelt arrived at Tanglewood around 6 last evening, had a picnic supper on the lawn outside the Shed with Mrs. Edward Elliott and Dr. David Gurewitsch, and sat on a blanket on the lawn for the choral concert at 7 from the porch of the main house. She left for her Hyde Park home soon after the Boston Symphony orchestra concert in the Shed.

Carnival Gaiety Adds to Concert

By JAY C. ROSENFELD

The main event in the annual "Tanglewood on Parade" was the concert in the Music Shed by the Boston Symphony Orchestra in which the four eminent conductors of the Berkshire Music Center faculty each made a single appearance.

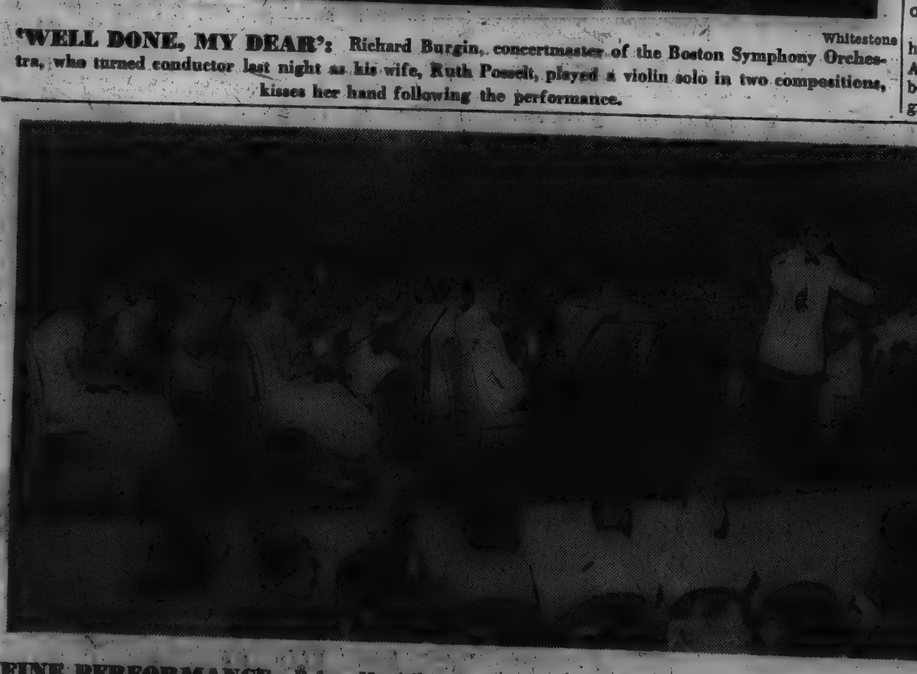
The crowds, which during the afternoon had been dispersed all over the broad grounds attending the many and varied demonstrations of the five-ring circus, slowly converged on the Shed at 8 o'clock for the main event of the day.

Each conductor chose a work from one of the categories in which he is most happy and most securely ensconced in the public's regard. Thus it was not at all surprising to hear Eleazar de Carvalho open the concert with some Berlioz. Next came Richard Burgin, concert master and assistant conductor of the orchestra, doing the accompaniments for violinist Ruth Posselt; third, Charles Munch in Debussy, after which he introduced Mrs. Eleanor Roosevelt, and, to close, Leonard Bernstein conducting the orchestra from the keyboard where he played Gershwin's "Rhapsody in Blue."

Although there was a gala spirit with a degree of carnival gaiety in the brightly illuminated schedule, everyone played and made his contribution as though it were a serious and important moment in the Festival. De Carvalho made the "Benvenuto Cellini" overture colorful in his useful forcefully contrasted way; Miss Posselt fortunately was heard in two short numbers that served better to show her brilliant violinistic gifts than the vehicles in which she last appeared under these auspices. The Bloch "Nigun" showed the breadth and depth of her tonal attributes while the seldom-heard Arbos "Tango Espagnol" proved to be astonishing fireworks. The orchestral accompaniments were done with great discretion by Mr. Burgin.

Mr. Munch's reading of "The Sea" had its expected distinction and Leonard Bernstein's "Rhapsody" had all the contagious release this work always arouses.

In programs of this nature there is at times the possibility that those taking part consider it some thing of a parade or contest or even vaudeville bill of fare, but each one gave of his best last night and showed his proper special talents to his highest ability. The orchestra responded with full accord and made it evident, in addition, when they, at the outset, joined with the audience in applauding Mr. Carvalho.



FINE PERFORMANCE: Robert Mandell of New York, student conductor at the Music Center, extends his arms in the direction of the audience calling to the platform Irving Fine, who composed the "Alice in Wonderland" symphony performed by the student orchestra during the benefit in the Music Shed last evening. Flouffe

CHAMBER MUSIC: This trio, Teruko Akagi, violinist, Joseph Rezits, pianist, and Robert Sayre, cellist, performed Schubert's Trio in B-flat major, as part of the chamber music demonstrations by the Berkshire Music Center students. Flouffe

Music Center Makes Awards

TANGLEWOOD—Following the last student concert at Tanglewood this afternoon, three special cash prizes are being awarded by the Berkshire Music Center: Jascha Heifetz award, the Gregor Piatigorsky award and the Samuel Wechsler commission.

On the basis of co-operative effort, talent and future promise the awards are as follows: The Heifetz prize to two violinists, Jeanne Sandbank and Ma Si Hon of Boston; the Piatigorsky prize to two cellists, Marti Ruth Knauer of Indianapolis, Ind., and Robert Sayre of Cleveland, Ohio; the Wechsler commission to a former student of composition for a short choral or chamber work, to Harld Shapero of Newton Center.

The prizes are in addition to special scholarships announced earlier in the season and to other forms of financial aid given deserving students.

All the recipients of today's awards are advanced in their musical careers. Mr. Shapero, a student at Tanglewood in 1940, 1941 and 1946, studied with Aaron Copland and other noted composers. His Symphony for Classical Orchestra was given its first performance by the Boston Symphony Orchestra, Leonard Bernstein conducting, at Symphony Hall in 1949.

Miss Sandbank, a student at the Curtis Institute, Philadelphia, has appeared with the Zimbler Sinfonietta in Boston. Ma Si Hon attended schools in Hong Kong and China and is a student at the New England Conservatory, Boston. Miss Knauer holds a degree from the Oberlin Conservatory of Music and this season has the Frederic Mann Scholarship at Tanglewood. Mr. Sayre also studied at Curtis and played cello for the Denver Orchestra before joining the Cleveland Orchestra.

Miss Alberts To Sing At Church on the Hill

Miss Eunice Alberts, contralto soloist in the memorial presentation of the "Missa Solemnis" Thursday at Tanglewood, will sing "Aria" from St. Matthew's Passion by Bach and "Pazane and Chaconne" by Henry Pursell at the service of the Church on the Hill, Congregational, Lenox, tomorrow morning at 11. She will be accompanied by a violin obligato and a stringed quartet.

Bernstein made a guest appearance on Parade benefit program and played the piano solo in Gershwin's "Rhapsody in Blue." Flouffe

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Serge Aug. 11 Page 1

Ploulfe

HIS 'RHAPSODY' SCORES: Leonard Bernstein made a big hit with the large audience at the Tanglewood on Parade benefit performance last night when he conducted and played the piano solo in Gershwin's "Rhapsody in Blue."

Music 'Parade' Nets $16,487 For Center

Mrs. Roosevelt Pays Glowing Tribute To Koussevitzky

Tanglewood went on parade last night before 10,000 music lovers who contributed $16,487 to the Berkshire Music Center.

Mrs. Eleanor Roosevelt shared the spotlight at the benefit event with the Music Center leaders, the 400 students, the Boston Symphony Orchestra and conductors Charles Munch, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin.

Prior to the main concert by the Boston Symphony Orchestra in the Music Shed, the students had a chance to show what they have learned in the six weeks since the school was opened.

There were so many activities going on at once that hundreds rushed from one end of the grounds to the other to make sure they didn't miss at least part of a performance. The opera students sang in the theatre concert hall; the student symphony orchestra performed in the Shed; other musicians played in the chamber music hall and the chorus entertained on the porch of the main house.

The weather was ideal and everyone seemed to be having a good time—even after the door prizes were awarded, when scores of people took advantage of the opportunity to waltz on the lawn, closing the evening's program.

Mrs. Serge Koussevitzky, widow of the late conductor of the Boston Symphony Orchestra, who founded the Berkshire Music Center in 1940, was in her box for the entire performance by the BSO in the Music Shed.

Stresses Artistic Values

In her brief speech, Mrs. Roosevelt declared that the vitality and vision of the late Dr. Koussevitzky have helped Americans to mature and to appreciate the aspirations of peoples in other parts of the world.

Mrs. Roosevelt said Dr. Koussevitzky made a contribution to "our own growth in this country and our power to understand the artistic values that the rest of the world cares for. We were helped to grow up.

"I am sure that in the hearts of many here there is gratitude for his inspiration, his work, his vision and his devotion to an ideal.

"Many people say we are losing the power to live up to our ideals. But the faith and vision of men like Dr. Koussevitzky teach us that ideals do not die. We can live by them today, and when we do, we make a lasting contribution to the community in which we live and the world at large."

Mrs. Roosevelt, who was introduced by Music Director Charles Munch as "our great friend and the world's friend," began by recalling her appearance at Tanglewood on Parade last year as narrator in Prokofieff's "Peter and the Wolf." Before that performance, she had "the rare privilege of

Tanglewood
Continued on Page Five

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Deuxième saison du festival de musique de Berkshire

Plusieurs concerts dédiés à la mémoire de Serge Koussevitsky

(exclusif au "Lingot" par Francis Coleman)

Lenox, Mass. — Le festival de musique de Berkshire vient de débuter pour une nouvelle saison, assombrie seulement par la mort de son fondateur, Serge Koussevitsky, décédé, le 4 juin dernier, à sa maison de campagne située dans le site historique et enchanteur de Tanglewood, tout près du grand théâtre musical qu'il a aidé à construire.

Charles Munch, le nouveau directeur musical de l'orchestre symphonique de Boston, qui doit faire ses débuts à Tanglewood cet été, a été chargé de l'organisation du festival et a décidé de n'apporter aucune modification à l'ensemble du programme déjà établi. De fidèles associés du Dr Koussevitsky, tels que ses protégés Léonard Bernstein et Eléazar de Carvalho, seront au programme des principaux concerts du festival.

Le fameux projet de Koussevitsky, le Centre musical de Berkshire, où l'on suivra un stage d'études avancées de six semaines sur les représentations musicales actuelles, en est maintenant à sa neuvième saison d'exécution. Il suscite des ambitions croissantes puisque l'on y produira cet été sur une haute échelle des opéras tels que l'"Ariadne auf Naxos" de Richard Strauss et la "Dame de pique" de Tschaikovsky. Ces deux pièces sont rarement mises en scène et l'on en fera entendre la nouvelle version anglaise interprétée par d'éminents chanteurs de profession de l'école accompagnés par un orchestre sous la direction de Boris Goldovsky, chef de la section d'opéras.

UN CONCERT PAR JOUR

Le dernier concert de la saison sera présenté le dimanche 12 août, au cours de l'après-midi, par l'orchestre symphonique de Boston sous la direction de M. Munch et comportera un programme entièrement consacré à la musique de Brahms. A la clôture de la saison, huit événements musicaux importants auront été présentés au cours de la triple série de concerts qui auront lieu les dimanche après-midi, jeudi et vendredi soir, en plus de certaines représentations étudiantes et autres.

On a prévu un programme des plus intéressants pour chacune des séances musicales de la saison du festival de Berkshire. Il comprend, entre autres, plusieurs représentations d'opéras et de musique de chambre, des concerts donnés par des chorales et des orchestres d'étudiants, des cours et causeries et le fameux forum des compositeurs de Tanglewood. Le professeur de composition invité cet été est un éminent compositeur italien, M. Luigi Dallapiccola.

Tous les étudiants peuvent être admis à ces événements grâce à un don spécial aux "Amis du Centre musical de Berkshire". L'un des traits caractéristiques de Tanglewood est qu'il y a toujours de l'espace disponible pour les auditeurs, même lorsque ceux-ci atteignent les 20,000. Les vastes gazons, les spacieuses terrasses et le site pittoresque de Tanglewood offrent aux mélomanes, avec l'attrait d'une nature enchanteresse, un endroit idéal pour l'audition de la musique. On fait abstraction des formalités de grand genre et les auditeurs peuvent à leur aise écouter le concert sur le gazon s'ils le désirent.

VARIETES DES PROGRAMMES

M. Munch dirige plusieurs oeuvres célèbres tirées du répertoire français dont la version originale et rarement présentée du ballet "Daphnis et Chloé" avec choeur, de Ravel, sa "Rapsodie Espagnole", la Symphonie no 3 de Roussel, la 5e Symphonie de Honegger, la Symphonie en ré mineur de Franck, la Symphonie fantastique de Berlioz et la 3e Symphonie de Camille Saint-Saëns avec accompagnement d'orgue.

M. Munch a consenti par faveur spéciale à accepter un nouvel engagement à Montréal au cours de la prochaine saison, mais c'est le seul qu'il consent en Amérique hors de ses occupations ordinaires à l'orchestre symphonique de Boston.

Un autre événement à l'agenda de cette saison aura lieu le 9 août prochain alors qu'un concert comportant au programme l'émouvante "Missa Solemnis" de Beethoven et sous la direction de Bernstein sera dédié à la mémoire du Dr Koussevitsky. Le lendemain, le "concours annuel de "Tanglewood" donnera lieu à une démonstration exceptionnelle qui mettra en évidence le travail des diverses sections du Centre musical. L'exécution de certaines compositions spécialement écrites pour la circonstance et un dernier concert de l'orchestre symphonique de Boston clôtureront brillamment ce spectacle de gala.

Le public sera de nouveau admis, à peu de frais, aux répétitions du samedi matin. Les sommes recueillies à cette occasion seront attribuées au fonds de pension de l'orchestre. L'orchestre symphonique de Boston a inauguré, il y a quelques années une série d'émissions radiophoniques qui ont permis au public d'admirer ce magnifique ensemble musical. L'unité de l'ensemble et la précision de jeu des artistes donnent un résultat difficilement surpassable.

L'école compte environ 400 élèves parmi lesquels on compte des artistes canadiens choisis le printemps dernier à la suite d'auditions préliminaires.

Grâce à l'octroi d'une bourse spéciale, la soprano montréalaise Michèle Bonhomme étudie actuellement à la section d'opéras.

Les mélomanes qui se sont déjà rendus à Tanglewood désireront sûrement y retourner pour cette deuxième saison musicale et ceux qui n'y sont jamais allés feront un voyage vraiment inoubliable en se rendant dans cette région montagneuse de Berkshire située à l'ouest du Massachusetts. Comme régal musical, c'est insurpassable et de telles vacances sont inégalées!

Tanglewood Finale Attended by 12,250

Boston Herald August 13

LENOX, Aug. 12 (AP)—The Boston Symphony Orchestra ended its 70th year by closing the Berkshire music festival at Tanglewood this afternoon. Officials reported a paid attendance of 126,000 for the public performances at Tanglewood during the last six weeks.

The crowd that poured into Tanglewood for the final series was the largest on record for a week-end concert. This afternoon 12,250 overflowed the music shed and covered the grounds despite the drizzling rain.

Last night's crowd of 15,800 was the largest on record for a single performance since the music festival was established in 1934. Thursday night's crowd of 8000 made the week-end total 36,050 exclusive of the 10,000 who turned out Friday night for the Tanglewood on Parade program held for the benefit of the Berkshire music festival.

George E. Judd, manager of the orchestra, reported that total receipts at Tanglewood this season are estimated at $249,000.

Leonard Bernstein To Wed Actress

Boston Herald August 13

LENOX, Aug. 12—The engagement of Leonard Bernstein, internationally known composer, conductor and pianist, to Miss Felicia Montealegre, Chilean born actress, was announced tonight by Mrs. Serge Koussevitzky, widow of the Boston Symphony Orchestra conductor.

The announcement was made at a buffet supper for the faculty of Tanglewood—Berkshire music center founded by Koussevitzky. Bernstein, a world famous conductor, has been conducting at Tanglewood this summer.

Miss Montealegre, daughter of Mr. and Mrs. Roy Cohn of San Francisco, is appearing as a T-V actress in this country presently. Her home is in New York city. Cohn is a retired Chilean businessman.

Bernstein, a native of Lawrence, said the wedding will take place within the next month.

HERALD TRIBUNE, MONDAY, AUGUST 13

BERKSHIRE FESTIVAL

By Arthur Berger

LENOX, Mass., Aug. 12.—Charles Munch conducted the Boston Symphony Orchestra in the final concert of the fourteenth Berkshire Music Festival this afternoon. According to precedent, as the season reached its close the attendance figures soared and though rain fell during a good part of this afternoon's Brahms program, some 12,000 people were in the audience. Despite the weather, a large number of listeners heard the concert from the lawn, with the trees, umbrellas and raincoats as protection. Last night, favorable weather and a program including Tchaikovsky's "Pathetique" Symphony attracted an all-time record crowd of 15,800. At intermission time the cars were still pouring in, and the one-mile stretch from the center of Lenox to the Tanglewood gates was still tied up.

The final week end's count helped bring up a figure that was lagging slightly behind last year's total. This summer's attendance, taking into account the nine major public concerts of the Boston Symphony, "Tanglewood on Parade" and the Bach-Mozart concerts of the reduced orchestra, came to 126,700, which is only about 1,400 fewer than last year's attendance.

The most striking musical event of the final week end was Honegger's Fifth Symphony, performed last night. Mr. Munch spared no effort to put this work across in a fervent and inspired reading. The audience's response to its dissonant, bitonal texture, its force and grandness, was very warm. This recently completed work of the prominent French composer renewed the impression it made in New York and Boston last season. It has more than a few points of unusual interest, and it is Honegger in his best and most representative vein. Mr. Munch's conducting of the standard works revealed once again his strong musicianship and drive, but the interpretations and the tempos were erratic. He gives the impression of sensing the final cadence of a movement as soon as he begins it. He wastes no time in its course, and this has its advantages. But details tend to get lost. Changes of pace, moreover, do not always occur at the points where they are most appropriate, and they seem to surprise both the attentive listener and the members of the orchestra. The general response to this first season without the dominating presence of Serge Koussevitzky seems, all in all, to be a very favorable one, however.

Bernstein to Wed Miss Montealegre

Lenox, Aug. 12 (AP)—The engagement of Leonard Bernstein, internationally-known composer, conductor and pianist, to Miss Felicia Montealegre, Chilean-born actress, was announced tonight by Mrs. Serge Koussevitzky, widow of the Boston Symphony Orchestra conductor.

The announcement was made at a buffet supper for the faculty of Tanglewood—Berkshire Music Center founded by Koussevitzky. Bernstein, a world-famous conductor, has been conducting at Tanglewood this summer.

Miss Montealegre, daughter of Mr. and Mrs. Roy Cohn of San Francisco, is appearing as a TV actress in this country presently. Her home is in New York City. Cohn is a retired Chilean businessman.

Bernstein, a native of Lawrence, said the wedding will take place within the next month.

Boston Traveler August 10

Spot Shots

CELLIST-PAINTER — Karl Zeise, shown sketching at Tanglewood, is twice an artist—with his cello in the Boston Symphony Orchestra and at the Berkshire Festival, and with his sketches and watercolor now being displayed at Tanglewood. Inset is sketch of artist by Martha Burnham, who has portrayed many of the musicians.

Aug 11 Monitor

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Berkshire Festival

Tanglewood Memorial To Koussevitzky

Special to The Christian Science Monitor

Tanglewood, Lenox, Mass.

Leonard Bernstein conducted the Boston Symphony Orchestra and the Berkshire Festival Chorus Thursday in a performance of Beethoven's Missa Solemnis dedicated to the memory of Serge Koussevitzky.

There was agony, there was struggle, there was overriding joy in the Beethoven-Bernstein combination; but there was neither intentional nor incidental melancholy and no lachrymal introspection.

Mr. Bernstein understood and exploited all the latent drama of the work. In his hands the five divisions of the Mass emerged as five contrasting but related episodes. Beethoven himself described the Missa Solemnis as "coming from the heart" and hoped that "it again may reach the heart."

The work is as rich in reference to a compact brotherhood of man as it is in recognition of a fearful fatherhood of God. For every shattering outburst of light emitted by the "Gloria in excelsis," "Quoniam tu solus sanctus," and "Pleni sunt coeli," there were more intimate utterances for the words "Et in terra pax," "Et incarnatus est" and finally (in the great concluding strophe which Beethoven designated a prayer for inner and outward peace) the supplication, "Dona nobis pacem."

Mr. Bernstein; Hugh Ross, who trained the chorus; the soloists, Adele Addison, Eunice Alberts, David Lloyd, and James Pease; and the organist, E. Power Biggs, deserve high praise for undertaking the work and bringing it off in accordance with Beethoven's injunction on the first page of the score, "with devotion."

Last Tanglewood Programs

The last two regular Shed concerts of this fourteenth Berkshire Festival will be devoted to the playing of symphonies.

Tonight Charles Munch, music director of the Boston Symphony Orchestra, will conduct a program consisting of Beethoven's First Symphony, Honegger's Fifth Symphony, and Tchaikovsky's "Pathetique." Sunday afternoon Mr. Munch will lead the orchestra in a Brahms concert that will include the Variations on a Theme by Haydn, and the Second and Fourth Symphonies.

Berkshire Prizes Awarded

Three cash prizes, named for their donors, have been presented to deserving musicians by the Berkshire Music Center at Tanglewood. These prizes are the Jascha Heifetz Award, the Gregor Piatigorsky Award, and the Samuel Wechsler Commission.

On the basis of cooperative effort, talent, and future promise, the awards were made this year as follows:

Jeanne Sandbank and Ma Si Hon, violinists of Boston, received the Heifetz Award. Two cellists—Marti Ruth Knauer of Indianapolis, Ind., and Robert Sayre of Cleveland, Ohio—received the Piatigorsky Award. The Wechsler Commission was given to Harold Shapero of Newton Center, Mass., a former student of composition at the Berkshire Music Center. Mr. Wechsler is also a former Tanglewood student.

The award winners are all well advanced in their careers. Mr. Shapero studied with Aaron Copland at Tanglewood in 1940, 1941, and 1946. His Symphony for Classical Orchestra was given its première by the Boston Symphony Orchestra in Jan., 1948, at Symphony Hall, Leonard Bernstein conducting.

Miss Sandbank, a student at the Curtis Institute in Philadelphia, appeared with the Zimbler Sinfonietta in Cambridge. Mr. Ma attended schools in Hong Kong,

hina, and is now a student at the ew England Conservatory.

Miss Knauer holds a degree om the Oberlin Conservatory of usic. This summer she has held e Frederic Mann Scholarship at anglewood. Mr. Sayre studied at urtis Institute and played cello r the Denver Orchestra before king his current post in the cello ction of the Cleveland Orhestra.

Symphonie Pathetique

To the Editor of THE EAGLE:—

Allow me to make a couple of corrections. First a minor one: "Symphonie Pathetique," which is to be played at Tanglewood tonight, was dedicated to the composer's nephew, not uncle as *The Eagle* said yesterday. The more important matter is the misinformation in the Festival's program notes. Its author says that "the emotional message (of this symphony) must have emanated from the inmost nature of the composer," but that the connection is difficult to perceive and "it will be perceived least of all by the artist himself." In other words, he thinks Tchaikovsky did not understand it any better than he the critic!

The composer told both Rimsky-Korsakov and Dr. Damrosch that this symphony is about a story, but he wouldn't tell what. Such music must have a grand story. The composer must have been afraid of the anger of an influential source, like the czar or the church. But as secret codes are broken, it should not be difficult to decipher the story of this eloquent music.

Referring to the phonograph records, the first side is full of frantic phrases, anticipating and warning of coming tragedy. The second record side opens with a most beautiful and tender pleading melody, repeated three times, with warnings in between. Whoever in history pleaded three times, with warnings in between?

After the third pleading (in the third record side), the music suddenly turns to a noisy scene, presumably the enemies of the hero marching off with clubs, torchlight and all. After awhile there is a pause, and someone speaks very gently, and then confusion breaks loose again.

Record side 4 depicts tribulation. Early in it there is a short pause, and then the drums and gongs announce something, presumably a verdict. That beautiful and tender melody returns again like a prayer.

Record sides 5 and 6 describe an ungraceful dance in 5/4 time. Could it be that the enemies of the hero are celebrating? Record sides 7 and 8 depict a procession, and very soon it becomes clear that it must be to the place of execution. Record side 9 tears one's heart out. Record side 10 is clearly a dirge for burial.

Is there more than one story that fits this music?

A. BOYAJIAN.

Pittsfield.

Eagle Aug 11

Springfield Union Aug 12

12,250 at Tanglewood For Final Performance Despite Bad Weather

Season's Total Receipts Estimated at $249,000; Charles Munch Has Won Favor of Record Audiences; Berkshire Music School May Be Suspended

By WILLARD M. CLARK

Lenox, Aug. 12 — The Berkshire Music Festival at Tanglewood ended this afternoon with 12,250 people in attendance in spite of inclement weather. The 15,800 audience which attended the concert Saturday night was, we were told, an all-time record for a single concert. Although all figures are not in, an estimated 126,700 persons paid admission for the 15 chamber music and orchestral concerts and Tanglewood on Parade.

Total Receipts $249,000

Thursday night's crowd of 8000 made the week end total of 36,050 exclusive of the 10,000 who turned out Friday night for the Tanglewood on Parade program held for the benefit of the Berkshire Music Festival.

George E. Judd, manager of the orchestra, reported that total receipts

Continued on Page 5

12,250 At

Continued From Page 1

this season are estimated at $249,000.

What next season will bring forth is not yet known. There are rumors that the Berkshire Music School may be suspended as it is not self-supporting, but announcement in this final program notes that there will be a "Tanglewood 1952" and that the Berkshire Music Center will observe its 10th anniversary.

The season has suffered somewhat from the vagaries of the weather. Also, there was a natural hesitancy on the part of many to spend their money for something of which they were not sure. They wondered just what Charles Munch would be like. Attendance rose as the season continued, for Charles Munch immediately established a rapport with his audiences. His gracious, unassuming manner quite won the audience.

There have been disappointing performances, notably, the Cesar Franck Symphony, the Ravel, "Daphne and Chloe" second suite and the Strauss Opera "Ariadne on Naxos." Tanglewood audiences have had to learn to accept performances given within a smaller framework, and to let meticulous attention to detail make up for the vast tumult of sound which has made for electrifying performances in the past.

Two Fine Programs

The interpretation and performance of the programs this afternoon and last night made up in many ways for any of the misgivings which followed performances earlier in the season. The program this afternoon was devoted to Brahms. It opened with his "Variations on a Theme by Haydn" and continued with the second and fourth symphonies.

From the first clear statement of the exquisite theme it was evident that we were in for an afternoon of sheer music and that is just what we got. The variations were played with complete awareness of its complex detail. It was justly paced and its contrasts were clearly set forth. Again, in the second symphony, one heard a performance which was a marvel of sensitivity, clarity and persuasiveness. The same may be said of the reading of the fourth symphony. It was bright, zestful and entirely exhilarating. The orchestra responded magnificiently.

The Saturday night program opened with a delicious performance of Beethoven's First Symphony. Just as he had seemed devoted to the music of Haydn, during the chamber music concerts devoted to that composer, Mr. Munch gave us a lovely, buoyant delineation of Beethoven's first endeavor in symphonic form, a work closely allied to Haydn.

Many years have passed since Beethoven wrote his first symphony and Arthur Honnegger wrote his fifth. In fact, the Honnegger opus was completed last December in Paris. It is by far his greatest achievement. We expected it to be harsh and dissonant, but were totally unprepared for its dark-hued beauty and complete integration of mood, its perpetual motion and rhythmically incisive episodes. Its mood, for the greater part, is tragic, its melodies sombre and magically tempered.

Munch's Greatest Test

The Honegger Symphony was followed by Tschaikowsky's sixth symphony, familiarly known as the "Pathetique." Whether Mr. Munch realized it or not, he was facing his greatest audience test for the Tschaikowsky symphonies have been a tradition at Tanglewood since Dr. Koussevitzky took over. They have drawn huge audiences which have been made almost hysterical by the Koussevitzky flair for producing raw tumult.

Last night, for the first time in years, we heard the "inside" of this symphony. Within a reasonable tonal framework, Mr. Munch provided a truly superb performance, rich in detail, wonderfully contrasted as to mood, and utterly sincere in every measure. No wonder the audience called him back a dozen times after its conclusion. He received a richly deserved ovation which he shared with the orchestra.

Tanglewood will go on, of that there seems no doubt. The Berkshire Music Center should go on, for where else are there such opportunities for young musicians to learn, and perform? Where else is there comparable intensive training for budding opera singers? Where else can the young composer hear his own works? All this, and more, becomes a fact during the six weeks' session.

Had there been no music center we might never have heard the glorious performance of Beethoven's "Missa Solemnes," conducted by Leonard Bernstein, surely the greatest single performance ever given at Tanglewood, nor would we have heard the carefully planned, splendidly integrated performance of Tschaikowsky's "Pique Dame." These achievements are the result of a single season of the school, the sum total over the years is infinitely greater. Music in America needs the Berkshire Center.

[270]

TOMAS D. W. FRIEDMANN

1061 Park Avenue, New York 22, N.Y.
(Photographer of Davar Hashavua, Tel-Aviv)

August, 10th, 1951.

IN MEMORIAM TO SERGE KOUSEVITZKY.

Translated from Davar Hashavua
issue No. 26, dated July 5th, 1951.

There has parted from us a man, an artist, who in his elder days took upon himself,- with the spirit and love of a youngster,- an additional and new task in favour of Israel. As a Jewish artist in our generation, it is symbolic that it was as if he was reborn like our new State, and wanted to add to his life new and high visions.

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After leaving Russia he later conducted in Germany and in France. Again in Paris,- the world metropolis,- he established the "Kousevitzky orchestra" and held subscription concerts for the best public in the capital. He also founded a music publishing house, which published the music of young artists looking for a future. He was not only a great conductor, but a great musician, a man of daring deeds, a builder and a musical "architect". He saw his main role as organiser and the leader of the musical life of our generation. Of all the great conductors of this century, there is no other to compare with his acomplishments and achievments. In addition to his main work as leader and conductor of the Boston Philarmonic Orchestra, an

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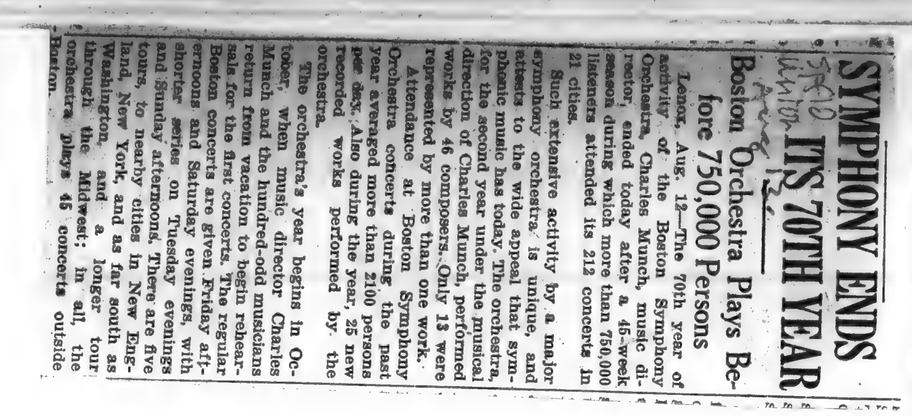


SYMPHONY ENDS ITS 70TH YEAR

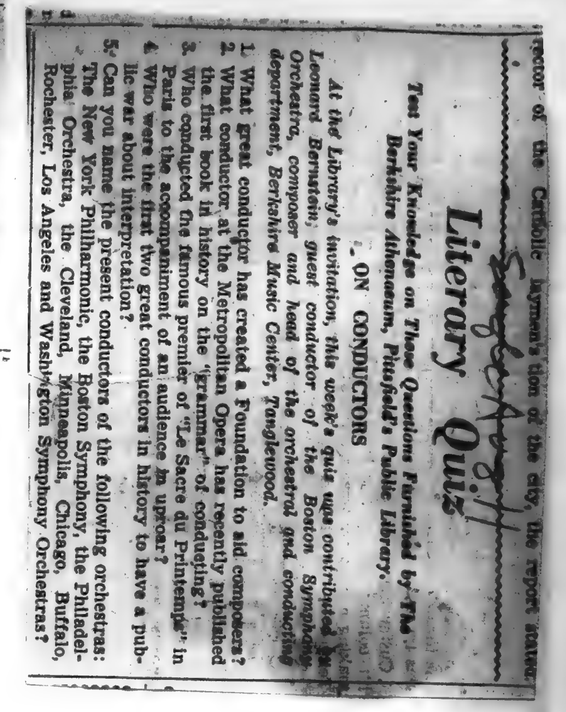
Boston Orchestra Plays Before 750,000 Persons

Lenox, Aug. 12—The 70th year of activity of the Boston Symphony Orchestra, Charles Munch, music director, ended today after a 45-week season during which more than 750,000 listeners attended its 212 concerts in 21 cities.

Such extensive activity by a major symphony orchestra is unique, and attests to the wide appeal that symphonic music has today. The orchestra, for the second year under the musical direction of Charles Munch, performed works by 46 composers. Only 13 were represented by more than one work.

Attendance at Boston Symphony Orchestra concerts during the past year averaged more than 2100 persons per day. Also during the year, 25 new recorded works performed by the orchestra.

The orchestra's year begins in October, when music director Charles Munch and the hundred-odd musicians return from vacation to begin rehearsals for the first concerts. The regular Boston concerts are given Friday afternoons and Saturday evenings, with shorter series on Tuesday evenings and Sunday afternoons. There are five tours to nearby cities in New England, New York, and as far south as Washington, and a longer tour through the Midwest; in all, the orchestra plays 45 concerts outside Boston.



rector of the Catholic Laymen's tion of the city, the report states.

Literary Quiz

Test Your Knowledge on These Questions Furnished by the Berkshire Athenaeum, Pittsfield's Public Library.

ON CONDUCTORS

At the Library's invitation, this week's quiz was contributed by Leonard Bernstein, guest conductor of the Boston Symphony Orchestra, composer and head of the orchestral and conducting department, Berkshire Music Center, Tanglewood.

1. What great conductor has created a Foundation to aid composers?
2. What conductor at the Metropolitan Opera has recently published the first book in history on the "grammar" of conducting?
3. Who conducted the famous premier of "Le Sacre du Printemps" in Paris to the accompaniment of an audience in uproar?
4. Who were the first two great conductors in history to have a public war about interpretation?
5. Can you name the present conductors of the following orchestras: The New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra, the Cleveland, Minneapolis, Chicago, Buffalo, Rochester, Los Angeles and Washington Symphony Orchestras?

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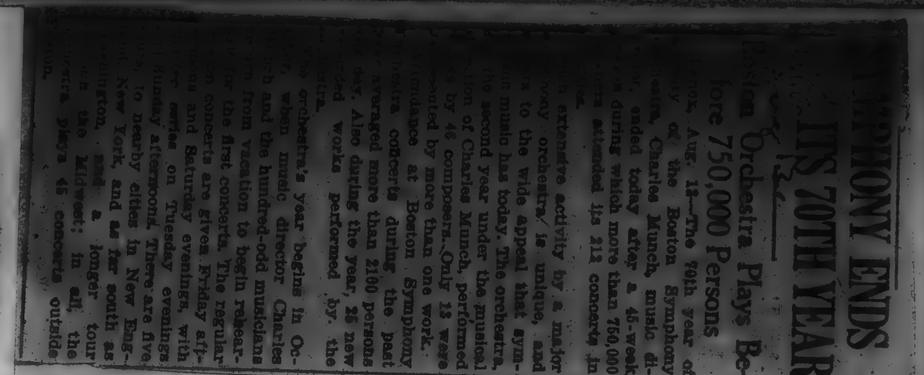
Orchestra which he brought to top heights and fame, - he educated a whole generation of young musicians; satablished Tanglewood, which provides American and world youth with a chance to complete their musical studies.

All his life, Koussevitsky has been the ardent friend of composers who found in him an interpreter of understanding and ability. Scores of young conductors were given their chance to perform on the international stage only thanks to his assistance and efforts,- from the Russian Skarjabin to the American Jew Aaaron Copland. During his last days, while conducting the Israel Philarmonic Orchestra he encouraged the playing of the symphony by Paul Ben Chajim, while the orchestra toured the United States.

His performances with the Israel Philarmonic brought into him a new life,- as if he was reborn. He aided the Ein Gev Musical Festival (The Israeli Tanglewood), joined the organisers of the Jerusalem Musical Festival at Binjanei Hauma (which will soon be completed), donated his library to the Hebrew University, his collection of instruments to the Music Department of the Ministry of Education and Culture. He tested young (Israeli) musicians and sent them to Tanglewood and made many ties with Israeli composers. He all burned with a human undeclared flame, to help, to build the musical culture, wide, deep and great in the State of Israel.



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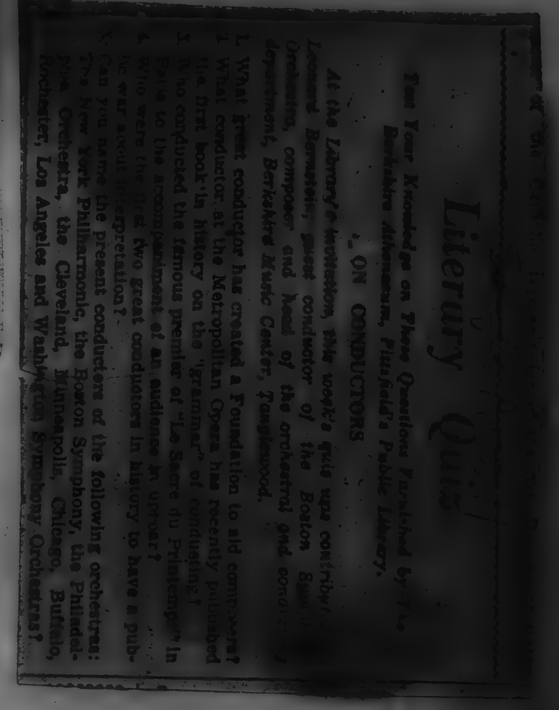

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The Koussevitzky Mission

NICOLAS SLONIMSKY

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Once when Koussevitzky conducted the "Fantastic Symphony" a modernistically-minded friend remarked to him that there was much in Berlioz's score that was sheer bombast. An expression of agony appeared on Koussevitzky's face. "Even if it is so, I don't want to discuss it," he said. "I must not think of defects when I play the music." On another occasion Koussevitzky was going over the score of Scriabin's "Divine Poem" with young Prokofieff, who offered some irreverent suggestions for improving Scriabin's orchestration, such as putting an extra bass drum in the score. Koussevitzky, visibly perturbed, cut the conversation short.

Koussevitzky was a great catalyst. He championed his cause with relentless determination until the reluctant world was willing to accept the new composers whom he promoted, or the novel interpretations of classical and romantic masterpieces which he offered to the public. But if he had influenced to a degree the musical climate of the half century, the changing times exercised a reciprocal influence on him. Koussevitzky came to America in 1924 as a champion of Russian music. He was the apostle of Scriabin, for whom he had done so much in Russia as interpreter and publisher of Scriabin's music. It was Scriabin's "Poem of Ecstasy" that Koussevitzky featured at his opening concert in America, and Scriabin's music continued to figure on his programs for many years. But as the new type of modern music, more virile and direct in its impact, began to dominate the musical scene, Koussevitzky gradually became detached from Scriabin. During the last decade of his tenure as conductor of the Boston Symphony, Scriabin had disappeared from the programs. The old Russians—Borodin, Rimsky-Korsakov, even Moussorgsky—had similarly receded into limbo. Only Tchaikovsky held his place firmly. In this Koussevitzky followed the trend of the times, for Tchaikovsky was unexpectedly espoused by the moderns as one of the most significant creators in nineteenth-century music.

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Saturday Review of Literature
NEW YORK, N. Y.
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Koussevitzky's greatest service as a musical catalyst was the encouragement he gave to the group of American composers whose creative gifts had matured during the second quarter of the present century. Koussevitzky's first American composer was Aaron Copland. Even with Koussevitzky's unshakable hold on the Boston audiences it was an act of courage to put Copland's "jazz" Piano Concerto on the program, with the composer as soloist dispensing strange sounds in staid Symphony Hall. From that day most of Copland's major works received their first performances under Koussevitzky in Boston, being carried to New York and elsewhere on Boston Symphony tours. Walter Piston, too, was the recipient of commissions for new works from Koussevitzky. All of the symphonies by Roy Harris were given by the Boston Symphony during Koussevitzky's regime, five of them in first performance. Howard Hanson figured on his programs. Samuel Barber, William Schuman, and David Diamond were championed by Koussevitzky with undiminishing zeal. And of the younger generation Lukas Foss was welcomed by Koussevitzky into the fold.

Koussevitzky possessed an uncanny sense of musical values in new scores by unknown composers. He was rarely mistaken in pushing a new talent over the opposition of the critics, the public, and often even the members of the orchestra. This was particularly evident in the cases of Aaron Copland and Roy Harris, whose early works did not meet with general approval. The examination of the programs of the Boston Symphony during Koussevitzky's quarter of the century with that orchestra shows only one instance when Koussevitzky had given repeated performances of symphonic works by a composer who failed to live up to expectations.

This precision of judgment is explained by Koussevitzky's intensity of musical feeling. He followed his instinct rather than technical calculation of musical structure. He could overlook occasional crudity of orchestration, unnecessary dissonance, and formal diffuseness in a score, but he never failed to sense an independent talent struggling through the music. If there was one type of music that left him cold, it was the smooth, technically brilliant, learned type of music that presented no obstacle to study and performance but lacked personal warmth.

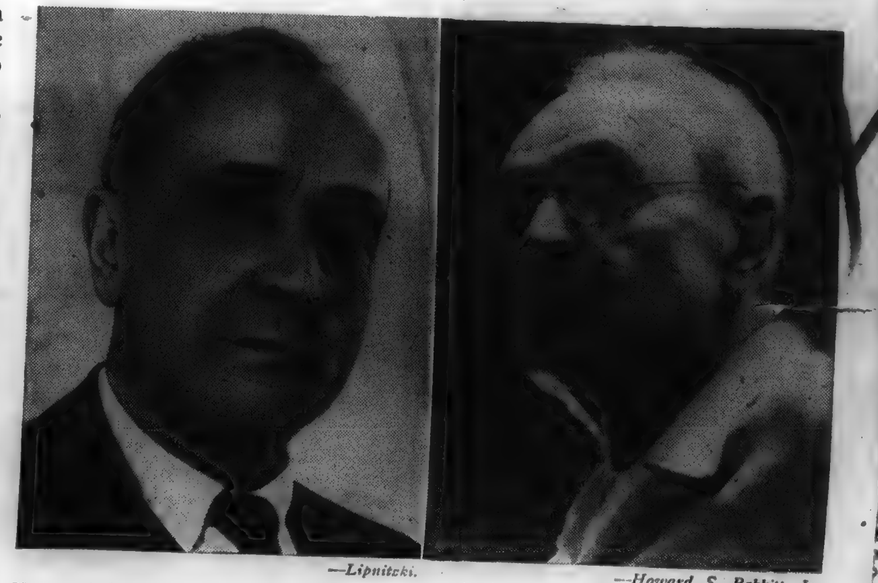
The same conviction in the correctness of his judgment that animated Koussevitzky in championing new works was the active element in his interpretations as well. As conductor, too, he was a relentless catalyst. His legendary reply to a musician who said that he could not play a difficult passage at required speed—"You must can!"—illustrates Koussevitzky's relationship with his players. This relationship, goodness knows, was not all sweetness and light, and Koussevitzky was often unreasonable in his demands on the orchestra; but as one musician put it, "Even when he tells us something that is absolutely wrong, we follow him enthusiastically."

KOUSSEVITZKY could drive the players to distraction by rehearsing individual violin stands in a Tchaikovsky symphony that, as the saying goes, they could play in their sleep. But Koussevitzky refused to let them play except in a palpitating state of vigilance. Conducting a thrice familiar work in an "unimportant" town on tour, he pressed the orchestra on with a passionate devotion that other conductors would reserve for a gala performance at Carnegie Hall. This very capacity of never-flagging musical ecstasy was the secret of Koussevitzky's appeal. Unconsciously, every listener — even a non-musical one—felt that he was getting a hundred-per-cent performance for his money. Musicians might have been painfully cognizant of unnecessary expenditure of energy in Koussevitzky's onrushing drive, in his anguished cues when the music seemed to play itself if left alone, in his insistence on conducting instrumental solo passages which are traditionally performed *ad libitum*—but to the audience this absorption in the music constituted a guarantee of the genuineness of the conductor's effort.

HARTFORD, CONN.

To Koussevitzky there were no secondary parts in a musical score, no transition passages to be glossed over lightly. In a Brahms symphony he would turn to the violas and dramatically underline groups of notes that are nothing more than a sectional development. He would address the violins in a familiar pleading gesture of the outstretched hands, entreating them to play with greater force when they were already exerting all their strength at a climax. He would imperiously point at the trumpets and urge them to give more when they had already given their all. Or else he would impatiently hush a drum player when the drumbeats had long reached the threshold of inaudibility. Many said that Koussevitzky was a born actor, that he enjoyed his own performance as well as the music. It may be so, but is not the conducting podium properly a stage? If the orchestra and the audience are to be impressed with the music, pedestrian restraint is hardly the means to accomplish that.

Of all conductors Koussevitzky professed unreserved admiration only for Arthur Nikisch. As a token of this admiration Koussevitzky once volunteered to play the double-bass in the orchestra when Nikisch conducted in Leipzig. (That was the time when Koussevitzky was creating a sensation as a double-bass virtuoso.) If Koussevitzky can be fitted into any category of conductors it is the Nikisch category, a sort of glorified improvisation along the lines of a rigidly predetermined interpretation. During his entire career Koussevitzky rarely changed these basic lines, even when they seemed to contradict the letter of the printed page. The improvisatory part in his performances was the prod-



—*Lipnitzki.* —*Howard S. Babbitt, Jr.*

Koussevitzky at the start and end of his Boston years—"never-flagging musical ecstasy."

Opera Inglewood

STROM

a difference who was sing-
James Pease, for instance,
superbly understandable in
narrative of the Queen of
es in the first act. Phyllis
n, on the other hand, might
ll have been singing in Rus-
a good deal of the time. It
only in her gripping and
lly sung last scene that she
over into the vernacular
actorily.
e story concerns Hermann, a
officer, hopelessly in love
the nobly born Lisa, whose
mother, the Countess, is the
ed possessor of the secret
card sequence which made
ealthy. Hermann steals in-
sa's apartment and wins her
ut he is soon torn between
and cupidity. Seeking to
the aged Countess's secret
vades her bed chamber and
he threatens her with an
ded pistol she dies of fright.
the funeral her ghost im-
the card secret to Her-
Lisa is so disillusioned by
eed for money that she
herself into the Neva while
nn whose luck fails him in
ming room stabs himself.
ene is laid in St. Peters-
1820.

• • •

CE ALBERTS was a
re countess whose vocal
unities were limited, but
ook her part so seriously
was only in the last half
second act, which she
ated, that the drama took
spense and illusion.
d Lloyd, whose acting was
and consistent, also used
ng tenor voice with intelli-
and conviction. The Count
y of James Pease was also
satisfying musically and in
deportment. Mac Morgan
nce Yeletsky had the op-
ity of one fine aria and
the most of it. The final
avalled the male chorus of
brilliant Tschaikowskian
res.
music throughout was
haracteristic even to the
tely Mozartian accom-
ent for the pantomime of
ithful Shepherdess. From
y overture on to the last
were heard the rich tex-
of which the last three
onies are made, not in
on, but from the same
and inspired pen.
show this opera had its
spots, many striking pas-
and certain ineptitudes
only a very busy and
ful score sustained interest.
opera workshop it was
s over-ambitious, but if
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JUN 30 1951

Koussevitzky's greatest service as a musical catalyst was the encouragement he gave to the group of American composers whose creative gifts had matured during the second quarter of the present century. Koussevitzky's first American composer was Aaron Copland. Even with Koussevitzky's unshakable hold on the Boston audiences it was an act of courage to put Copland's "jazz" Piano Concerto on the program, with the composer as soloist dispensing strange sounds in staid Symphony Hall. From that day most of Copland's major works received their first performances under Koussevitzky in Boston, being carried to New York and elsewhere on Boston Symphony tours. Walter Piston, too, was the recipient of commissions for new works from Koussevitzky. All of the symphonies by Roy Harris were given by the Boston Symphony during Koussevitzky's regime, five of them in first performance. Howard Hanson figured on his programs. Samuel Barber, William Schuman, and David Diamond were championed by Koussevitzky with undiminishing zeal. And of the younger generation Lukas Foss was welcomed by Koussevitzky into the fold.

Koussevitzky possessed an uncanny sense of musical values in new scores by unknown composers. He was rarely mistaken in pushing a new talent over the opposition of the critics, the public, and often even the members of the orchestra. This was particularly evident in the cases of Aaron Copland and Roy Harris, whose early works did not meet with general approval. The examination of the programs of the Boston Symphony during Koussevitzky's quarter of the century with that orchestra shows only one instance when Koussevitzky had given repeated performances of symphonic works by a composer who failed to live up to expectations.

This precision of judgment is explained by Koussevitzky's intensity of musical feeling. He followed his instinct rather than technical calculation of musical structure. He could overlook occasional crudity of orchestration, unnecessary dissonance, and formal diffuseness in a score, but he never failed to sense an independent talent struggling through the music. If there was one type of music that left him cold, it was the smooth, technically brilliant, learned type of music that presented no obstacle to study and performance but lacked personal warmth.

The same conviction in the correctness of his judgment that animated Koussevitzky in championing new works was the active element in the product of what is largely described as inspiration, and success—subjective and objective—depended on the balance of form and mood. Nikisch, who lived before the day of electrical recording, left but a fleeting legend after his death. Happily, the legend of Koussevitzky has been immortalized in recorded sound. Beethoven and Brahms, Tchaikovsky and Sibelius, Berlioz and Strauss, Ravel and Debussy, Stravinsky and Prokofieff can still be heard as Koussevitzky heard them.

In his Russian avatar Koussevitzky founded a publishing house, which in its generosity to composers was without a parallel. Out of his vast fortune he undertook to pay the composers a handsome sum of money as a commission, plus the royalties. The first composer to benefit by this arrangement was Scriabin, to whom it was a matter of life or death, for he was then in very difficult financial circumstances. Stravinsky's "Petrouchka" and "Le Sacre du Printemps" were also published by Koussevitzky, as well as some Rachmaninoff works. Following the Revolution Koussevitzky's publishing activities were moved to Berlin and Paris. There, the Edition Russe de Musique, as Koussevitzky named it, published works by Prokofieff and other Russian composers residing abroad at the time. Again Koussevitzky was a catalyst, giving to the world—often over the strong opposition of the businessmen in the management—complete scores of modern masterpieces which otherwise would have waited many years for publication. The Koussevitzky imprint on the title pages of these scores is a monument to his service in behalf of modern music.

Koussevitzky left still another legacy as the founder of the Berkshire Music Center and the organizer of the Berkshire Festivals. He taught conducting; he imparted his passion for orchestral music to Leonard Bernstein, whom he called "the child of my spirit." Another favorite student of Koussevitzky, Eleazar de Carvalho, has inherited a part of Koussevitzky's musical spirit. Composers who have received commissions to write works for Koussevitzky, young conductors who studied with him, the millions who heard him in Boston, in the Berkshires, in New York, in Europe, in South America, in Israel, have in various degrees of intimacy participated in Koussevitzky's music-making. The life of no other conductor has been so rich and so versatile in fruitful achievement.

Nicolas Slonimsky is the author of "Music Since 1900" and "Music of Latin America." He was associated, some years back, with Koussevitzky as a musical secretary.

HARTFORD, CONN.
TIMES
JUL 31 1951

Tschaikowsky Opera Staged at Tanglewood

By CARL E. LINDSTROM

Special to The Hartford Times

LENOX, MASS.—Tanglewood last night staged an opera which Serge Koussevitsky planned, talked about for a year, and all but executed.

He was to have conducted Pique Dame but that duty fell to Boris Goldovsky, who told how he and Koussevitsky, in Arizona and in Brookline, had discussed the production down to the last detail. There were to be such changes only as Koussevitsky deemed restorative of Tschaikowsky's intentions. The composer "had been forced to listen to people who knew nothing but whom he was not in a position to refute."

The music was to be uncut except for parts of the long promenade scene in Act I and some of the spectacle opera composed especially for the imperial ballet.

This explanation was made by Mr. Goldovsky before the opening curtain in a talk dedicating the production to Koussevitsky's memory. He apologized for limited facilities and unavoidably long delays between the many scene changes which would have challenged the resources of a permanent opera company.

These sets were beautiful and elaborate, the work of G. Phillippe de Rosier, the handsome costuming by Leo van Witsen. The performance required four full hours of elapsed time, ending at 12:15 a.m. This was due to the problem of handling seven complete changes of setting, creating technical demands greater perhaps than any similar opera workshop has ever faced.

* * *

GIVEN A DECOR, of magnificence, splendid voices and a teeming, variegated and dramatically articulate score do you have great opera? Not necessarily. There is still to be added an element which, for want of a better term, may be called operatic truth. In places the lack could have been remedied by better direction. You cannot create a great actress but a beautiful woman can be led about the stage plausibly. The music of genius, on the other hand, cannot be reshaped and if action has not been suited to the note there isn't much you can do about it. Tschikowsky wrote sterling music for this work but he was not stage canny and at times you could not be sure that he was entirely convinced of the reality of the dramatic business.

The opera, "The Queen of Spades," was done in English, a most serviceable translation by Mr. Goldovsky. Most of the dialog was easily followed, but it made a difference who was singing. James Pease, for instance, was superbly understandable in the narrative of the Queen of Spades in the first act. Phyllis Curtin, on the other hand, might as well have been singing in Russian a good deal of the time. It was only in her gripping and grandly sung last scene that she came over into the vernacular satisfactorily.

The story concerns Hermann, a young officer, hopelessly in love with the nobly born Lisa, whose grandmother, the Countess, is the supposed possessor of the secret of a card sequence which made her wealthy. Hermann steals into Lisa's apartment and wins her love but he is soon torn between love and cupidity. Seeking to force the aged Countess's secret he invades her bed chamber and when he threatens her with an unloaded pistol she dies of fright. During the funeral her ghost imparts the card secret to Hermann. Lisa is so disillusioned by his greed for money that she hurls herself into the Neva while Hermann whose luck fails him in the gaming room stabs himself. The scene is laid in St. Petersburg in 1820.

* * *

EUNICE ALBERTS was a macabre countess whose vocal opportunities were limited, but who took her part so seriously that it was only in the last half of the second act, which she dominated, that the drama took on suspense and illusion.

David Lloyd, whose acting was sound and consistent, also used a ringing tenor voice with intelligence and conviction. The Count Tomsky of James Pease was also most satisfying musically and in stage deportment. Mac Morgan as Prince Yeletsky had the opportunity of one fine aria and made the most of it. The final scene availed the male chorus of some brilliant Tschaikowskian measures.

The music throughout was most characteristic even to the exquisitely Mozartian accompaniment for the pantomime of the Faithful Shepherdess. From the very overture on to the last curtain were heard the rich textures of which the last three symphonies are made, not in quotation, but from the same fecund and inspired pen.

As a show this opera had its wooden spots, many striking passages and certain ineptitudes where only a very busy and beautiful score sustained interest. For an opera workshop it was perhaps over-ambitious, but if that is a fault it is easily forgiven.

TIGHT BINDING

NEW YORK, N. Y.
TIMES

JUL 30 1951

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There was a very fine conclusion to the concert, when Claudio Arrau appeared as soloist in the performance of Brahms B-flat piano concerto. His performance had strength that was tempered with a tone that did not harden. The same thing can be said of the ruggedness and grasp of the scherzo; the fine texture of the middle movement; the Brahms fancy and humor of the finale.

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SPRINGFIELD, MASS.
REPUBLICAN

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Sunday afternoon's concert will fe Eleazar de Carvalho as guest co ductor in a program featuring Jo Bolet as soloist in Prokofieff's P Concerto No. 2. The remainder of program consists of Guarnieri's ond symphony and Moussorgsky "Pictures at an Exhibition," with or chestration by Ravel; this orchestra tion to the original piano composition was made in 1923 for a Paris concert by Serge Koussevitsky, late conductor of the Boston Symphony Orchestra.

Reserved seats for these concerts are available and information may be obtained at the Festival ticket office, Tanglewood. In addition, general admission to the grounds is sold on the day of each concert at the same office.

BOSTON, MASS.
EVENING GLOBE

JUL 2 - 1951

Munch Back, Plans Concerts as Memorials to Koussevitzky

Charles Munch, conductor of the Boston Symphony Orchestra, returned from his European vacation yesterday with plans for two memorial concerts for Serge Koussevitzky.

"I shall conduct the last chorus of the St. Matthew Passion, he said at Logan Airport. "That will be played at Tanglewood for the memory of Koussevitzky. And when the concerts of the smaller orchestra begin at Tanglewood, we shall have the funeral music from Mozart—also for his memory."

Except for one other program change—a Sibelius symphony will be replaced with another work not yet named—Mr. Munch said he would carry on this Summer's schedule at Tanglewood just as Dr. Koussevitzky had planned it before his death.

He has taken full charge of Tanglewood activities, though he has never conducted there, and has seen the beautiful Berkshire music center only once. Three years ago he visited the French musician, Honegger, then a member of the music faculty, at Tanglewood.

Munch's first concert at Tanglewood is scheduled for Friday.

Koussevitzky's death three weeks ago cut short Munch's vacation, but he said yesterday that he had visited France—where he saw the 2000th anniversary celebration of Paris in full swing—Austria, Italy, and England.

He listened to many young composers on his trip, and said he has brought back several new compositions to be played next season by the Boston Symphony Orchestra.

Among the composers he met abroad was the young Bostonian, Lukas Foss, once official pianist of the B. S. O. and now a student in Italy.

"He has a great talent," said Munch. "I have brought back his newest composition, a piano concerto, which we will have on our program this year."

RETURNS FROM EUROPE—Charles Munch, conductor of the Boston Symphony Orchestra, arrives at Logan Airport yesterday. He announced plans for concerts at Tanglewood in memory of Koussevitzky.

MEMPHIS, TENN.
COMMERCIAL APPEAL

JUL 29 1951

A Southerner In New York—

Tanglewood Music Festival Takes To Two From Dixie

By RHEA TALLY

NEW YORK, July 28.—At the Berkshire Music Center in Tanglewood, Mass., a young man from Tennessee is studying to become a composer. He is already on the way, for last year Henry Brian Dority won the George Gershwin Award for composition, one of the most important given to rising young musicians.

The prize was $1,000, awarded for a composition called "Pastorale and Allegro." Brian received his check from members of the family of the late George Gershwin, in whose honor the award is made, at a Carnegie Hall concert which featured Gershwin works. Winners of the prize generally have gone on to big accomplishments, and they generally write in the modern idiom loved by Gershwin.

Mr. Dority

The $1000 took Brian to Paris for a year of study. Coming home again, he won another prize, the Crofts Award, which gave the scholorship at Tanglewood where Aaron Copland, the well-known modern composer, is his teacher.

In the Fall Brian will come to New York to start trying to make a living as a composer.

Meanwhile the son of Mr. and Mrs. W. F. Dority of Clarksville, Tenn., is doing pretty well.

Fellow-students at Tanglewood last Sunday played a chamber cantata which he wrote under inspiration of "Romeo and Juliet."

Miss Lang

Earlier they had played another of his pieces, "Sextet for Woodwinds."

Brian has an opera in his trunk, as might be expected. His is based on a Southern theme, the mountain legend of "Barbara Allen."

Though he went to high school in Clarksville, he never really began to compose until his parents sent him away to musical college in Chicago. Brian's making up for the delay now.

Saw Munch Conduct

I met Brian on a press junket to Tanglewood in company with about 100 other writers, including Ida Clemens of The Commercial Appeal; Dorothy Coleman who was raised in Helena, Ark., and Memphis, and now writes for a Meriden, Conn., newspaper, and Nell Cotham and Betty Ann Castellaw of Little Rock.

A group of designers took us by special train to the musical center, showing us fashions en route. We heard outdoors a Haydn concert conducted by Charles Munch and during intermission talked with the students.

One other student from the South who has already achieved things is Rosalind Lang of Hot Springs, Ark.

Rosalind's name is well-known throughout her state, for she has played the violin with the Arkansas Symphony. This Winter she will go to the Rochester, N. Y., Music School to study, and will play with the Rochester Philharmonic Orchestra. She also has a date to be soloist with the Rochester Civic Orchestra.

When Brian's chamber music piece was played at Tanglewood, Rosalind was there in the orchestra, fiddling away. She spends three hours every day studying orchestra work.

The daughter of Mr. and Mrs. A. Lang of Hot Springs is very, very serious about her career.

Snooky Lanson Makes Good

In show business they say that the toughest assignment is to "follow" somebody good. You have to top the act before you, or else you're an anti-climax.

Well, Snooky Lanson really had it tough the other evening. At the Capitol Theater in New York, where the famous young baritone from Memphis and Nashville was singing in the stage show, the name of Snooky Lanson was billed as an extra-special attraction.

But at one performance Snooky had to follow General MacArthur.

News that the general and his wife were attending that performance caused consternation back stage. Also on the bill was Tom Ewell, the movie and stage comedian, whose mother was in town and was coming that evening, not to see her son, she insisted, but to hear Snooky Lanson. Tom was afraid that Snooky's act would "die" and his mother would blame him.

The general did say a few words from the front row of the mezzanine, introduced by Tom Ewell in his character of Willie in "Up Front." Then Snooky came on and after admitting it was a difficult spot and addressing a few remarks to the front row of the mezzanine, went into his act. It was a big hit.

"Friend For Life"

After the show, the MacArthurs went backstage to meet the cast. "I'm a neighbor of yours," Snooky told Mrs. MacArthur. "I come from close to Murfreesboro." The General said, "Son, she's your friend for life."

Snooky seems to be making friends all the time as the star singer of the television show, "Hit Parade" and as reader of commercials on "This Is Show Business" and Robert Montgomery's "Lucky Strike Theater." The Capitol assignment was his first appearance in vaudeville as a "single act," though Snooky has sung on theater stages often with the bands of Ted Weems, Ray Noble and Andy Donohue.

Snooky was born Roy Landman in Memphis, and during the recent Shriners' convention he was constantly being telephoned to say hello to some friend from Tennessee. Some of these were Dr. Sumter Anderson, Harold and Mamie Bennett, and Chalmers Cullins, the Memphis Theater man who was stage manager of the Orpheum when Snooky, just a boy, used to sing with Wilton and Webber for the Fresh Air Fund.

The Lansons have a house in Hartsdale, N. Y., and Snooky drives in for his singing chores. These hot days he's awfully glad to get back to Hartsdale and Ernie, 6, and Beth, 3.

TOLEDO, OHIO
BLADE

JUL 27 1951

FRIDAY, JULY 27,

Berkshire Festival Pays Tribute To Koussevitzky

Audience, Orchestra Stand For Moment Of Silence After Mozart Funeral Music

By JULIAN SEAMAN
Blade Staff Writer

TANGLEWOOD, Mass., July 27—The Berkshire Festival said a hail and farewell here last night to its founder and director, and the Boston Symphony Orchestra to one of its most eminent conductors, the late Dr. Serge Koussevitzky.

Charles Munch, conducting the opening concert of the shed series on the Tanglewood grounds, began his program with a memorial—Mozart's Masonic funeral music (Koechel 477).

He asked the audience not to applaud and to stand a moment in silent reverie at the end. The orchestra, too, arose and one thought of Beethoven's little sonata, "Farewell, Journey and Return."

It was a solemn and touching occasion, for even those outside the huge shed, spread upon the lawn on blankets, or musing underneath the trees in the traditional manner of Tanglewood visitors, got up with the rest and for a fleeting instant it did seem as though the departed spirit was near.

Two Orthodox Symphonies

Two orthodox symphonies constituted the rest of the program—the Schumann D Minor, first in order of writing but published as No. 4; and the Berlioz "Fantastique," which Toledoans heard done so superbly in the spring concert of the Philadelphians at the Peristyle.

The new regime of Mr. Munch has preserved much of the mellow roundness so inherent in the Boston tone. He added a new precision and edge, and something of his own propensity for an almost mathematica pline. He has one annoy dency. And that is undu which often results in unwieldy noise, making articulation almost imp The result, in the fugal of the Schumann work, trifle exasperating.

If one is privileged to the Berlioz symphony, s ously a romantic urge, a of readings, then one mu say that Mr. Munch's ap might be called eclectic mote. Yet the opiate a healthy odor that the exudes cannot be smothe such a tentative proce what Mr. Munch achieve something short of Ber the classic vein.

Has Strength, Resiliency

Yet the symphony still a surprising strength a siliency, and no latitu treatment or divergence proach to its varieties ca its essential worth. The phony itself endures, an haps Mr. Munch is right ing to prove that it will die.

John Burk, program ann of the orchestra, gives rather clear picture of th zart funeral music, there dicating its aptness for the ent occasion. Mozart com it in July of 1785, "on the of two fellow Freemasons, Duke George August von lenburg Stretlitz and Count Esterhazy von Gal Two years later, in a let his father, he wrote that h sidered death as "our bes truest friend."

This is the 14th season o glewood concerts, and in period of development the shire Festival has become ably the most celebrate America. There will be more concerts of the she ries, conducted by Mr. M and Leonard Bernstein. Th chestra will hold a publi hearsal Saturday morning the benefit of the pension f

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Suite With Chorus

Saturday evening's program begins with the "Water Music" Suite by Handel, an 18th-century favorite: Bela Bartok's Music for Strings and Percussion follows, and Ravel's "Daphnis and Chloe" Suite, No. 2, and Saint-Saens' Symphony No. 3, with organ, will conclude the concert. The Ravel suite is to be performed with a chorus, prepared by Hugh Ross and composed of students at the Berkshire Music Center; the choral part is optional in the score, but is rarely used. The organist for the Saint-Saens work will be E. Power Biggs.

Sunday afternoon's concert will find Eleazar de Carvalho as guest conductor in a program featuring Jorge Bolet as soloist in Prokofieff's Piano Concerto No. 2. The remainder of the program consists of Guarnieri's Second Symphony and Moussorgsky's "Pictures at an Exhibition," with orchestration by Ravel; this orchestration to the original piano composition was made in 1923 for a Paris concert by Serge Koussevitsky, late conductor of the Boston Symphony Orchestra.

Reserved seats for these concerts are available and information may be obtained at the Festival ticket office in Tanglewood. In addition, general admission to the grounds is sold on the day of each concert at the same office.

BOSTON, MASS.
EVENING GLOBE
JUL 2 - 1951

Munch Back, Plans Concerts as Memorials to Koussevitzky

Charles Munch, conductor of the Boston Symphony Orchestra, returned from his European vacation yesterday with plans for two memorial concerts for Serge Koussevitzky.

"I shall conduct the last chorus of the St. Matthew Passion, he said at Logan Airport. "That will be played at Tanglewood for the memory of Koussevitzky. And when the concerts of the smaller orchestra begin at Tanglewood, we shall have the funeral music from Mozart—also for his memory."

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Among the composers he met abroad was the young Bostonian, Lukas Foss, once official pianist of the B. S. O. and now a student in Italy.

"He has a great talent," said Munch. "I have brought back his newest composition, a piano concerto, which we will have on our program this year."

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MEMPHIS, TENN.
COMMERCIAL APPEAL
JUL 29 1951

A Southerner In New York—

Tanglewood Music Festival Takes To Two From Dixie

By RHEA TALLY

NEW YORK, July 28.—At the Berkshire Music Center in Tanglewood, Mass., a young man from Tennessee is studying to become a composer. He is already on the way, for last year Henry Brian Dority won the George Gershwin Award for composition, one of the most important given to rising young musicians.

The prize was $1,000, awarded for a composition called "Pastorale and Allegro." Brian received his check from members of the family of the late George Gershwin, in whose honor the award is made, at a Carnegie Hall concert which featured Gershwin works. Winners of the prize generally have gone on to big accomplishments, and they generally write in the modern idiom loved by Gershwin.

Mr. Dority

The $1000 took Brian to Paris for a year of study. Coming home again, he won another prize, the Crofts award, which gave the scholarship at Tanglewood where Aaron Copland, the well-known modern composer, is his teacher.

In the Fall Brian will come to New York to start trying to make a living as a composer.

Meanwhile the son of Mr. and Mrs. W. F. Dority of Clarksville, Tenn., is doing pretty well.

Fellow-students at Tanglewood last Sunday played a chamber cantata which he wrote under inspiration of "Romeo and Juliet."

Miss Lang

Earlier they had played another of his pieces, "Sextet for Woodwinds."

Brian has an opera in his trunk, as might be expected. His is based on a Southern theme, the mountain legend of "Barbara Allen."

Though he went to high school in Clarksville, he never really began to compose until his parents sent him away to musical college in Chicago. Brian's making up for the delay now.

Saw Munch Conduct

I met Brian on a press junket to Tanglewood in company with about 100 other writers, including Ida Clemens of The Commercial Appeal; Dorothy Coleman who was raised in Helena, Ark., and Memphis, and now writes for a Meriden, Conn., newspaper, and Nell Cotnam and Betty Ann Castellaw of Little Rock.

A group of designers took us by special train to the musical center, showing us fashions en route. We heard outdoors a Haydn concert conducted by Charles Munch and during intermission talked with the students.

One other student from the South who has already achieved things is Rosalind Lang of Hot Springs, Ark.

Rosalind's name is well-known throughout her state, for she has played the violin with the Arkansas Symphony. This Winter she will go to the Rochester, N. Y., Music School to study, and will play with the Rochester Philharmonic Orchestra. She also has a date to be soloist with the Rochester Civic Orchestra.

When Brian's chamber music piece was played at Tanglewood, Rosalind was there in the orchestra, fiddling away. She spends three hours every day studying orchestra work.

The daughter of Mr. and Mrs. A. Lang of Hot Springs is very, very serious about her career.

Snooky Lanson Makes Good

In show business they say that the toughest assignment is to "follow" somebody good. You have to top the act before you, or else you're an anti-climax.

Well, Snooky Lanson really had it tough the other evening. At the Capitol Theater in New York, where the famous young baritone from Memphis and Nashville was singing in the stage show, the name of Snooky Lanson was billed as an extra-special attraction.

But at one performance Snooky had to follow General MacArthur.

News that the general and his wife were attending that performance caused consternation back stage. Also on the bill was Tom Ewell, the movie and stage comedian, whose mother was in town and was coming that evening, not to see her son, she insisted, but to hear Snooky Lanson. Tom was afraid that Snooky's act would "die" and his mother would blame him.

The general did say a few words from the front row of the mezzanine, introduced by Tom Ewell in his character of Willie in "Front." Then Snooky came on and after admitting it was a difficult spot and addressing a few remarks to the front row of the mezzanine, went into his act. It was a big hit.

"Friend For Life"

After the show, the MacArthurs went backstage to meet the cast. "I'm a neighbor of yours," Snooky told Mrs. MacArthur. "I come from close to Murfreesboro." The General said, "Son, she's your friend for life."

Snooky seems to be making friends all the time as the star singer of the television show, "Hit Parade" and as reader of commercials on "This Is Show Business" and Robert Montgomery's "Lucky Strike Theater." The Capitol assignment was his first appearance in vaudeville as a "single act," though Snooky has sung on theater stages often with the bands of Ted Weems, Ray Noble and Al Donohue.

Snooky was born Roy Landman in Memphis, and during the recent Shriners' convention he was constantly being telephoned to say hello to some friend from Tennessee. Some of these were Dr. Sumter Anderson, Harold and Mamie Bennett, and Chalmers Cullins, the Memphis Theater man who was stage manager of the Orpheum when Snooky, just a boy, used to sing with Wilton and Webber for the Fresh Air Fund.

The Lansons have a house in Hartsdale, N. Y., and Snooky drives in for his singing chores. These hot days he's anxious to get back to Hartsdale and Ernie, 6, and Beth, 3.

TOLEDO, OHIO
BLADE
JUL 27 1951

Berkshire Festival Pay Tribute To Koussevitz

Audience, Orchestra Stand For Mom Of Silence After Mozart Funeral Mu

By JULIAN SEAMAN
Blade Staff Writer

TANGLEWOOD, Mass., July 27—The Berkshir yal said a hail and farewell here last night to its f nd director, and the Boston Symphony Orchestra of its most eminent conductors, the late Dr. Serge sevitzky.

Charles Munch, conducting the opening concert of the shed series on the Tanglewood grounds, began his program with a memorial—Mozart's Masonic funeral music (Koechel 477).

He asked the audience not to applaud and to stand a moment in silent reverie at the end. The orchestra, too, arose and one thought of Beethoven's little sonata, "Farewell, Journey and Return."

It was a solemn and touching ccasion, for even those outside e huge shed, spread upon the n on blankets, or musing unneath the trees in the traditional manner of Tanglewood ors, got up with the rest and fleeting instant it did seem hough the departed spirit ear.

rthodox Symphonies

orthodox symphonies con- the rest of the program humann D Minor, first in writing but published and the Berlioz "Fan- which Toledoans e so superbly in the cert of the Philadelhe Peristyle.

egime of Mr. Munch d much of the mels so inherent in the He added a new age, and some- wn propensity for an almost mathematica pline. He has one annoy dency. And that is undu which often results in unwieldy noise, making articulation almost imp The result, in the fugal of the Schumann work, trifle exasperating.

If one is privileged to the Berlioz symphony, s ously a romantic urge, a of readings, then one mu say that Mr. Munch's ap might be called eclectic mote. Yet the opiate healthy odor that the exudes cannot be smothe such a tentative proce what Mr. Munch achieve something short of Ber the classic vein.

Has Strength, Resiliency

Yet the symphony still a surprising strength a siliency, and no latitu treatment or divergence proach to its varieties ca its essential worth. The phony itself endures, an haps Mr. Munch is right ing to prove that it will die.

John Burk, program ann of the orchestra, gives rather clear picture of th zart funeral music, there dicating its aptness for the ent occasion. Mozart com it in July of 1785, "on the of two fellow Freemasons Duke George August von lenburg Stretlitz and Count Esterhazy von Gal Two years later, in a let his father, he wrote that h sidered death as "our bes truest friend."

This is the 14th season o glewood concerts, and i period of development the shire Festival has become ably the most celebrate America. There will be more concerts of the she ries, conducted by Mr. M and Leonard Bernstein. T chestra will hold a publi hearsal Saturday morning the benefit of the pension f

(Continued fr

well known her and director w Serge Koussevit official pianist phony.

Vacationing early May, the cut short his v of Dr. Koussevitz to take full cha shire Music Fe wood, Lenox.

His first conce the small cham will be a memo sevitzky. He final chorus from Passion.

The opening Symphony in th will also be a will conduct the Mozart. Leon conduct Beetho his in a third m Munch's vis will be the fir the French Honegger, the he said he h the music f plates no ch "I hope to spirit as Dr said.

Concerning caused by h belius Symp glewood pro scheduled or explanat he orch

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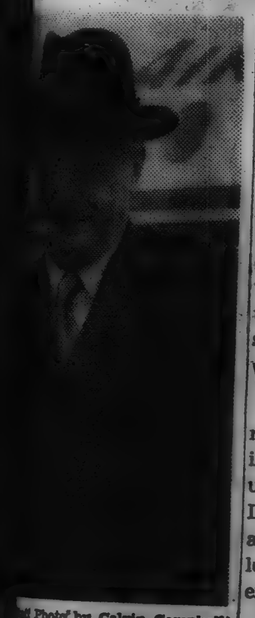
TIGHT BINDING

OUS BOSTON CUSTOM observed by thousands last night as they attended the opening Esplanade concert of Boston Symphony musicians at the Hatch Shell. At the left Mrs. Robert Kent of M .I. T., Miss Celia Lafayette of Woburn and William Burline of M. I. T.; in the center is a view of the crowd at the shell, with the spire of the Church of Advent in the background, and at the right are two young music lovers, Cathy, 2, and Donald Archibald, 5, of Wakefield.

(Herald Staff Photos by Daniel Murphy)

...ch to Offer New Concerto ...Foss Here Next Season



...ff Photo' by Calvin Campbell)
...HARLES MUNCH
...ing from Europe

Airs Tanglewood Symphony Plans

Charles Munch, Boston Symphony Orchestra conductor, on his arrival at Boston Airport yesterday from France, reported that he was bringing with him the composition of a Boston conductor to be played for the first time at the next symphony season.

Well Known Here

The composition, one of many new ones he heard and picked up in Italy, England and France for use here, is a piano concerto by Lukas Foss, who is now working and studying in Italy under a fellowship of the American Academy of Rome.

Foss, whom Munch characterized as having a great talent was

(Continued on Page Two)

ESPLANADE CONCERTS BEGIN 23D SEASON—Throngs attend opening night concert at Hatch Memorial Shell last night. Popular Summer series will continue each night except Monday through ... children's concerts on Thursday mornings.

(Photo by John Sheahan, Globe Staff)

Munch to Offer ...Foss Concerto

(Continued from First Page)

...ell known here as a composer ...ff director when the late Dr. ...erge Koussevitzky appointed him ...fficial pianist of Boston Sym...hony.

Vacationing in Europe since ...rly May, the French conductor ...rt short his visit on the death ...f Dr. Koussevitzky to return here ...e take full charge of the Berk...hire Music Festival at Tangle...ood, Lenox.

His first concert Saturday with ...he small chamber music group ...ill be a memorial to Dr. Kous...evitzky. He will conduct the ...nal chorus from the St. Matthew ...assion.

The opening concert of the full ...ymphony in the big shed July 26 ...will also be a memorial. Munch ...will conduct the funeral music of ...Mozart. Leonard Bernstein will ...onduct Beethoven's Missa Solem...is in a third memorial, August 9.

Munch's visit to Tanglewood ...will be the first since he visited ...the French composer, Arthur ...Honegger, there three years ago. ...e said he had many plans for ...e music festival but contem...plates no changes.

"I hope to carry on in the same ...spirit as Dr. Koussevitzky," he ...said.

Concerning the discussion ...aused by his dropping the Si...belius Symphony from the Tan...glewood program as originally ...scheduled by Dr. Koussevitzky, ...he explained that this would be ...the only change and that he ...planned to play it at the next ...symphony season.

Music Center Pays Honor to Koussevitzky

LENOX, July 1—Some 380 students enrolled for the ninth season of the Berkshire Music Center today heard the Rev. Dr. Theodore P. Ferris, a trustee of the Boston Symphony Orchestra, declare at the opening exercises that the center would carry on "not without our founder-director, Serge Koussevitzky, but because of him."

Dr. Lewis E. Perry, trustee of the Boston Symphony and chairman of the Friends of the Berkshire Music Center, presided. Among visitors were many leading Eastern musicians. Leonard Bernstein of Boston and a faculty board will assume direction of the center this season.

Distinguished guests included Mrs. Koussevitzky; Composer Howard Hanson from the Eastman School of Music, Rochester, N. Y., and Dr. Harold Spivacke, music director of the Library of Congress.

The faculty includes Composer Aaron Copland of New York, chairman; Richard Burgin, concertmaster of the Boston Symphony; Augustus D. Zanzig Brookline music director; Boris Goldovsky Boston; Gregor Piatigorsky, Beverly Hills, Calif.; William Kroll, and Hugh Ross, both of New York.

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The Boston Daily Globe
July 2, 1951, [274]

New Orleans, La.

Unique Trip Given Group

By RUTH BARNETT

A special luxurious New Haven train left Grand Central Station, New York City, with 200 fashion editors from United States and Canada as honored guests. It was called "Train to Tanglewood."

En route there was a fall fashion show with emphasis on trend-setting news in fabric, color, texture, silhouette and a wide range of important accessories. Two special cars of the train contained exhibits and informative displays.

Arriving at Leonx, Mass., the group dined in the outdoor gardens of Eastover, one of New England's finest resort inns, where a style show was given of night-time fashions.

The next day the party went to Tanglewood, where they were the guests of the Boston Symphony Orchestra staff, and had the opportunity to view the beautiful grounds. At Tanglewood, hundreds of talented young musicians from every state in the Union (and 15 foreign countries), gather to study under such eminent musicians, conductors and composers as Serge Koussevitzky, Aaron Copland, Gregor Piatigorsky and Leonard Bernstein.

At 3 o'clock the Boston Symphony Orchestra performed an all-Haydn concert with renowned cellist Piatigorsky as the soloist.

Then all boarded the train, rejuvenated by a week-end in the Berkshires, and arrived back in

The Erie Dispatch - July 16, 1951

Erie, Pa. The Erie Dispatch July 16, 1951

Escapes New York Heat

Hy Spends Weekend In New England

By HY YAPLE

STOCKBRIDGE, Mass.—Aboard a New York, New Haven and Hartford train bound for New York after a delightful week-end in the heart of New England, more than 110 chosen fashion editors from all over the country breathed their appreciation for surcease from the oppressive heat of New York City.

We left New York at 3 p. m. Saturday aboard a special "Train for Tanglewood," and in the space of a half hour found ourselves steaming through beautiful cool forests, dotted with charming little lakes, arriving at 7:20 p. m. at fabulous Eastover Inn at Lenox, Mass.

• • • •

After an out-of-door buffet, with the Berkshire Mountains framing us like a picture, we saw an exotic style show which included the phenominal transformation by Clairol of a "brownette" into a flame-color. The entire transformation took less than 20 minutes, and when the editors saw her Sunday, her hair was beautifully soft and natural looking in the bright sunlight.

The style show Saturday was presented by Varden Dress, Aris Gloves, Hanes Hosiery, Nelly De

Yaple Visits New England

(Continued From Page One)

Grab, Palter Deliso, Tussy Cosmetiques, Reed and Barton, William Skinner and Sons, Weinreich Bros. (Marvella Pearls), David Bailey (Bellciano), Celanese Corp. of America, and Park and Tilford Dist. Corp., Merrimac Hat Corp., McKesson and Robbins.

• • • •

Editors again felt that it was such a happy thing that we have designers such as Varden Petite Dress Co., who make the perfect costumes for the woman who is five foot five or under, which has been designated as the average American woman's figure.

When we noted the intricacies which go into the design and making of Aris gloves, shoes by Palter Deliso; pearls by Marvella, etc., we realized the great thought, effort and hard work which is back of one of America's biggest industries and art—that of dressing the American woman.

• • • •

After spending the night at the Red Lion Inn at Stockbridge, where we actually found the traditional "three pence" on the floor of our room, we went to Tanglewood, the home of Hawthorne and now the summer home of the Boston Symphony Orchestra. Here we heard an all-Haydn concert, as we lolled on the 210 acres of grounds which comprise Tanglewood. Among the Erie members of the orchestra is Robert A. Karlen of 1026 W. 31st St., who is a student choral conductor.

The orchestra performs in an out-of-door arrangement enclosed in a wood structure. So we might note that we heard Haydn from an orchestra that was "hidin'." At any rate, it was one of the most delightful and relaxing afternoons of our life.

Perhaps you wonder about the "room with the three pence"? There is an old New England tale to the effect that the inn-keepers used to leave three pence in their rooms to test the honesty of theiri guests, while still another old tale is to the effect that you leave three pennies in a room and make a wish that you may be there again.

And now, after a Saturday evening of delightful fashions, and a Sunday of sunshine, legend and music, and a real New England dinner at the antique-filled Red Lion Inn, we are en route back to New York City.

What is the old saying: "Wonderful New England, the home of the bean and the cod—where the Lowells speak only to the Cabots, and the Cabots speak only to God"? Well, we found, 'tain't so—everyone is friendly as can be in this traditionally beautiful part of America.

The Arts Harmonize

The Daily Times Herald - July 23, '51

Fashion Writes Prelude To Tanglewood Tale

By Graydon Hearnsill
The Times Herald Fashion Editor

Stockbridge, Mass., July 23.—A new Tanglewood Tale has been written and a new chapter added to The Wonder Book.

One hundred and fifty fashion editors invaded this magnificent country of the Berkshires, made famous by Nathaniel Hawthorne, for a fabulous weekend in which fashion was the prelude for music. The setting was the unsurpassed panoramic beauty of pines, elms and white birches towering on hills and fringing lakes.

After New York's punishing pace, the fashion show aboard the New Haven and Hartford train (converted into a country club on wheels) was sugar-coated with leisure. The newspaperwomen relaxed with tall cold drinks (from a bar maintained by one of the hosts whose "honor roll" wines later teamed with spicy fresh air in whetting appetites for New England's renowned cooking).

• • •

Fashions on Train.

They sat back and watched models parade down the aisle in coats, suits and dresses that showed their affinity for travel and destination by switches in accessories. Or they strolled through the cars, pausing here for a facial and there for a hair-color bath "prescription" which would bring them the magic of a new personality or the highlighting of an old one in 20 short minutes—that's how long it took a brown-head to emerge as a flame. A display promised for next fall an exquisite silver pattern, the first modern sterling in which piercing actually makes the design rather than being an incidental element of the decoration. Another exhibit pointed out the distinctive characteristics of acetate and rayon; and still another featured the more covered-up and pointed silhouette in shoes.

That's truly the pleasant way to cover fashion and the related arts—just as the ideal way to listen to the great music is to stretch out on Tanglewood's sun-splashed lawn or prop, fanned by breezes, against the trunk of a giant elm.

From Lenox, the party went to nearby Eastover, famous resort in the heart of an area of impressive estates, and there, in the gardens of the Mansion, buffet tables groaned with everything from succulent lobsters and clam chowder to beans and berries. More fashions were shown under spotlights before the trip was continued by busses to Stockbridge, where Saturday night was spent in historic Red Lion Inn or old Heaton Hall.

• • •

Coffee After Church.

Sunday was no working day. The fashion editors, accustomed so that 7 o'clock hotel call to send them into New York's hectic schedule, rolled over in bed and slept late, arose for leisurely breakfasts, went to little steepled rock churches (where coffee is sipped and neighbors chat under trees on neat lawns after the services), and walked through the picturesque town that lives so closely with history plaques are still dedicated to George Washington instead of MacArthur and Eisenhower.

The Sunday concert of the Berkshire Festival (founded in 1934 and conducted for many years by the late Serge Koussevitzky) was played under the baton of Charles Munch. The newspaperwomen sat or stretched on the grass among 2,000 music lovers—old and young, rich and poor, from far and near—who listened in rapt silence, toddlers quiet as little church mice and women knitting with never a click from their flying needles. It's a unique and happy audience drawn to this mecca of music and beauty, and among it are the 358 students who come from all over the world to study under the masters at the Tanglewood summer music center. Texas, by the way, is represented on the roster by Blanche Birdsong, harp student from Longview.

Hosts for this Tanglewood T... Aris of Paris, (g... ...ey Co. (Belici... ...lanese, ...

Eagle - August 13, 1951

Second Section

Brilliant Brahms Program Brings Festival to Close

Munch Leads BSO in 2d and 4th Symphonies—Saturday Night Program Features Tchaikovsky's 'Pathetique'

By JAY C. ROSENFELD

Charles Munch brought the 14th Berkshire Symphonic Festival at Tanglewood to a rousing close yesterday afternoon when he led the Boston Symphony Orchestra in the Brahms fourth symphony. The all-Brahms program also included the variations on a theme by Haydn and the second symphony.

Munch kept the variations in a lovely lyric mood, never choosing the slower of two tempos when there was a choice, but always allowing the orchestra tone to be heard at its most beautiful. We have sometimes merely mentioned the performance of this classic or that novelty and accepted as static the tonal quality of the Boston orchestra. Yesterday the various sections, the strings, the reeds, the brass, even the percussion, distinguished themselves conspicuously in the many opportunities Brahms affords.

The second symphony moved along briskly but Munch kept the tone beautifully restrained and disciplined, but in the allegretto he overlooked the "ma non assai" of the ensuing presto and it took the startled orchestra a few bars to clarify a ragged start. On the whole Mr. Munch's tempi have been consistently on the fast side, a tendency which keeps the music vital and exciting while sacrificing some occasions for broader and grander expression. The final movements of both symphonies yesterday were cases in point. He whipped the orchestra up to vehemence and fury with only agitation the final result. There was more of the content available, but the huge audience was noisily elated and recalled the conductor time after time, with cumulative enthusiasm.

Saturday Concert

Saturday evening the Tchaikovsky "Pathetique" had been given an erratic reading. It was always vivid but it boiled up at certain points to bubbles of passion which were not always easy to explain. After opening with the Beethoven first symphony, Munch led the orchestra in the latest symphony by Arthur Honegger, his fifth, written only last December. Honegger was on the staff of the Berkshire Music Center three years ago and Koussevitzky commissioned a symphony work at that time.

The lush and extremely full polytonality of the opening statement had tonal glory which Mr. Munch allowed to be dissipated when the full resources of the orchestra were not called for. Honegger has a wonderful sense of orchestral sound and that alone was gratifying, but he also has musical ideas which retain one's interest. The middle movement has rhythmic fascination; the final one became an assault on one's ears by its unceasing full blare and glare.

The threat of rain yesterday afternoon undoubtedly affected attendance but the phenomenal crowd Saturday was gratifying for many reasons. Record-breaking crowds have come to be normal and we have rather lost our sense of proportion in that direction. When a record-breaking attendance of a previous year was not equaled, Jeremiahs sprung up with predictions and references to the Hollywood Bowl situation, etc. Thus the Saturday evening figures are more than a satisfying single event. They are evidence, if any is needed, that Tanglewood will flourish so long as its present policies are maintained.

Tanglewood Unique

Tanglewood is unique for many reasons. Contributory are the beautiful grounds and buildings, our fortuitous location, the internationally-renowned school; but the cardinal reason is the standard of the performances. We have a peerless orchestra, playing at its full and finest strength, under the leadership of internationally and justly famed leaders, never diluting the quality of their performances or the standards of their programs. By a happy mixture of the more familiar classics and a healthy quantity of newer and contemporary compositions, a criterion is set which is sagacious. The temptation to change has been strong; we hope it is resisted.

Mr. Munch deserved a special word of commendation and recognition. This was his first Tanglewood season, although he had conducted the orchestra two full seasons in Symphony Hall at Boston. In pre-Festival plans he was to assume a major share of the conducting assignments. With Koussevitzky's passing he stepped into additional responsibilities and fulfilled the tasks with eminent satisfaction. The best estimate of his stature can be gleaned from the program with which he closed the Festival yesterday afternoon. If anyone had been inclined to consider him solely as a French artist, he had only to listen to the Brahms Munch played. It showed him on the whole as an artist beyond national limitations and an individual of broad and inclusive scope.

SCHENECTADY, N. Y. GAZETTE

JUL 30 1951

Chas. Munch Is Conductor At Tanglewood

By D. E. RITZ

Charles Munch directed the Boston Symphony Orchestra for the [illegible]ed concerts at Tanglewood, Lenox, Mass., on Thursday evening with the "Masonic-Funeral Music (K.477)" by Mozart as the opening number.

It was played in memory of Serge Koussevitzky, originator of the Tanglewood programs 13 seasons ago, and was received with a period of silence by the large audience. To the many who had learned to respect and admire Dr. Koussevitzky the occasion was made even more solemn through the realization that the day marked the 77th anniversary of his birth. Dr. Koussevitzky died June 4.

• • •

THE BALANCE of the program consisted of the Schumann "Symphony number [illegible] in D minor, opus 120" and the Berlioz "Fantastic Symphony, opus 14 A."

The Schumann Symphony, the most impressive offering of the evening for admirers of serious music, was presented with distinction. Its wonderful melodies with the embellishing figures as an integral part of the structure and contrasting moods of excitement brought the first half of the program to a close.

The Berlioz "Fantastic Symphony", is one of the compositions more often honored by lip service than by performance. A truly magnificent reading was given by the orchestra. Whether one was more intrigued by the lovely Waltz in the second movement, the subdued drum roll which so skillfully represented distant thunder in the third movement, the morbid "March to the Scaffold" or final "Dream of a Witches' Sabbath" would depend on the hearer's temperament or training. To this listener, the tolling bells used in the final movement formed a never-to-be-forgotten musical experience.

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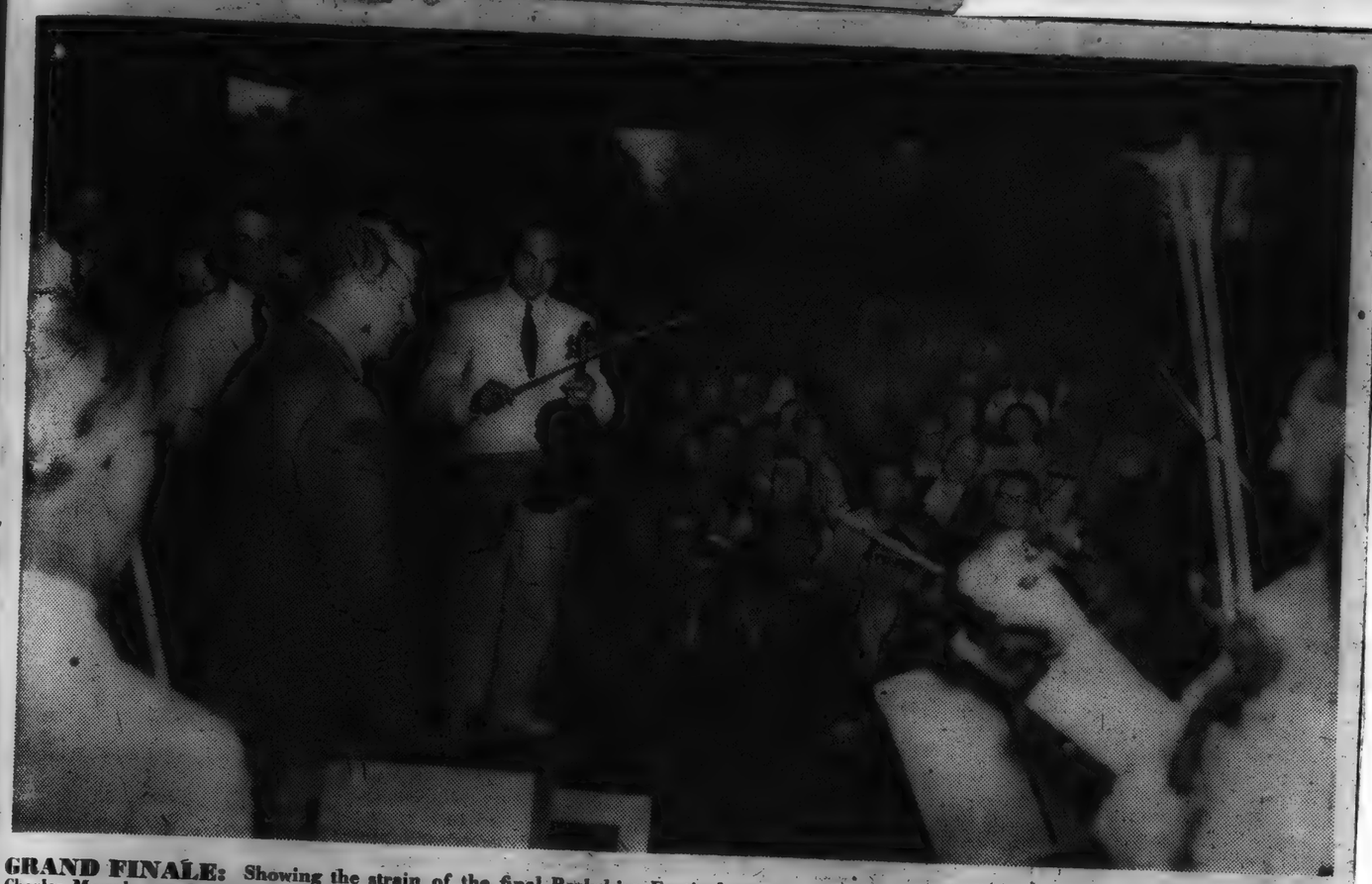
EAGLE-

Pittsfield, Massachusetts, Monday, August 13, 1951.



GRAND FINALE: Showing the strain of the final Berkshire Festival concert in the Music Shed at Tanglewood yesterday afternoon, Charles Munch, conductor of the Boston Symphony Orchestra, acknowledges the tremendous ovation he was given at the close of the all-Brahms program. He was recalled to the platform nine times before the enthusiastic audience started to break up and return home. Mr. Munch left immediately after the concert for New York where he boarded a plane this morning for his home in Paris, France. Whitestone

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 3 - 1951

Boston Symphony Opens Tanglewood's 2d Week

LENOX, Mass., Aug. 2. — The second week end of Berkshire Festival concerts in the shed at Tanglewood opened tonight with a program by the Boston Symphony Orchestra, with Charles Munch again conducting. In contrast to last week's opening concert of the season in the shed, tonight's event was favored with congenial, clear and cool weather.

The major work on the evening's list was Beethoven's Sixth Symphony, the Pastorale, which has special associations for those who have followed the progress of music here since the opening concerts on the Tanglewood estate in 1937. For it was at the first concert conducted by Serge Koussevitzky in the summer of that year that the Beethoven work was performed. A Berkshire Festival had been given the year before but not in Lenox.

The other works on tonight's program were Schumann's Overture to Genoveva, Ravel's Rapsodie Espagnole, and Roussel's Third Symphony.

The estimated attendance was well over 7,000 and many of the listeners heard the concert from the lawn behind the shed, sprawling on blankets which were also useful as protection from the cool evening air.

A. B.

WATERBURY, CONN.
REPUBLICAN
JUL 10 1951

Tanglewood Audience Sets New Record

(Special to The Republican)

Lenox, Mass., July 9—Two all-Bach programs Sunday afternoon and Saturday night opened the 1951 summer concert series by the Boston Symphony Orchestra at Tanglewood.

A record-breaking 6,400 persons, 1,000 more than the number who attended last year's opening week end, saw Charles Munch make his debut as new music director for the Berkshire Festival. The French conductor [illegible] the Boston Symphony for two full seasons, but had never conducted at Tanglewood.

Saturday night, Mr. Munch dedicated the final chorus from "The Passion According to St. Matthew," to his predecessor, the late Dr. Serge Koussevitsky. It is the first of a series of memorial concerts scheduled by the orchestra and by the Festival Chorus of the Berkshire Music Center, the symphony's school founded by Dr. Koussevitsky.

Mme. Koussevitsky slipped into a side seat in the little Theater-Concert Hall in time to hear Mr. Munch offer the choral selection to "the great leader, the great master, the creator of the Berkshire Music Center." The entire audience stood for a moment in silent tribute as the chorus finished.

The Festival Chorus, a student ensemble directed by Hugh Ross, almost took the spotlight from the orchestra in both opening performances. The powerful young voices were magnificent in the lusty music of "Der Zufriedengstellte Aeolus" (Aeolus Pacified), Bach's secular cantata. Soloists with the group were Phyllis Curtin, soprano; Eunice Alberts, contralto; David Lloyd, tenor and James Pease, bass.

Programs for the week end also included the Brandenburg Concerti Nos. 2, 3, 4 and 6, the Concerti in C major and D minor for three pianos and strings, and the choral "Magnificat," in D major. Trio pianists were Irving Fine, Ralph Berkowitz and Bernard Zighera.

Haydn and Mozart programs will be given over the next two week ends for the "little season" which precedes the major festival works by the full orchestra.

FZ.

Festival Records Set As Season Winds Up

TANGLEWOOD—The 1951 edition of the Berkshire Festival came to a close yesterday in a blaze of broken attendance and box-office records as the concluding all-Brahms concert brought the curtain down on the biggest week end in Tanglewood's 14-year history.

44,000 Over Week End

Some 44,000 music lovers attended the Thursday-through-Sunday activities at the Festival, placing an unprecedented burden on Berkshire highways and on lodging facilities throughout the area.

On Saturday night—when a record total of 15,800 attended the concert—roads in the vicinity of the Shed were blocked by one of the worst traffic jams in Berkshire history. Because all available space in Tanglewood's normally adequate parking areas was filled, hundreds of music lovers were unable to get into the grounds until after the intermission.

All available lodging facilities in towns near the Festival were occupied early in the week end. Local information booths handled some of the biggest floods of inquiries in their history.

Public information booths in Lenox, Stockbridge, Lee, Great Barrington and Pittsfield reported a record number of inquiries from visitors seeking week-end lodging. Eugene E. Donnelly, manager of the Automobile Club of Berkshire County, said Saturday was "the toughest day we've had in 27 years."

Lodgings near the Festival were filled early. By Sunday the Auto Club and Chambers of Commerce were placing visitors in rooms throughout Lebanon Valley and as far north as Bennington, Vt.

While yesterday afternoon's attendance of 12,500 was no record-breaker, it was a remarkable turnout in view of the drizzling, gloomy weather. Although many of the 6500 who did not have seats in the Shed took refuge from the elements under the colonnade, many others sat under blankets or umbrellas on the soaked ground.

Receipts Total $249,000

Yesterday's finale—which marked the end of the Boston Symphony Orchestra's 70th season—brought to a total of 126,700 the number of paid admissions during the current season at Tanglewood. This was a few thousand below the 1950 figure, but the 1951 total receipts of $249,000 were about $6000 over last year's.

Immediately after conducting yesterday's program, Mr. Munch left for New York, where he was scheduled to catch a plane for his home in Paris, but because of fog the flight was postponed until early this morning. He will remain in France until October, when he returns to this country to open the Boston Symphony's 1951-52 season.

During the past season of 45 weeks the orchestra played 212 concerts in 21 cities for 750,000 persons, in addition to those who heard the regular orchestra and the Boston Pops over the NBC network in 69 broadcasts.

Under Munch's direction for the second year, it performed works by 46 composers, not limiting its repertoire to the so-called old masterpieces. It averages two concerts every three days, in addition to the Pops broadcasts and "Dress Rehearsal" programs on NBC. Twenty-five new recorded works were released by RCA-Victor.

In addition to its home at Symphony Hall, Boston (one of the few halls owned outright by an orchestra) its Tanglewood property for the Berkshire Festival and Music Center, the only school with full facilities maintained by an orchestra, the Hatch Memorial Shell on the banks of the Charles

Festival

Continued From First Page

River for a series of 21 free summer Esplanade concerts, it is starting, with Harvard University, Massachusetts Institute of Technology and other institutions an FM radio station, WGBH, at Symphony Hall, for "educational and musical purposes."

In the past season Mr. Munch inaugurated the opening of rehearsals at Symphony Hall once a month to students in the Greater Boston area at nominal prices, for the benefit of the pension fund. It was the 66th season of the Boston Pops, the 22d of the Esplanade, the ninth of the Berkshire Music Center and the 23d of association with the Victor Company in recording.

The director and 100-odd musicians will return from vacation in late September to rehearse for the concerts that will open Oct. 3. The regular Friday afternoon and Saturday evening concerts will be held in Boston with shorter series Tuesday evenings and Sunday afternoons. Forty-five concerts are planned outside of Boston on five tours to near-by cities in New England and New York, to Washington and a longer tour through the Midwest. The program includes an annual budget of a million and a half dollars.

BOSTON, MASS.
HERALD
JUL 2 - 1951

Munch to Offer New Concerto By Foss Here Next Season

(Herald Staff Photo by Calvin Campbell)

CHARLES MUNCH

Airs Tanglewood Symphony Plans

Charles Munch, Boston Symphony Orchestra conductor, on his arrival at Boston Airport yesterday from France, reported that he was bringing with him the composition of a Boston conductor to be played for the first time at the next symphony season.

Well Known Here

The composition, one of many new ones he heard and picked up in Italy, England and France for use here, is a piano concerto by Lukas Foss, who is now working and studying in Italy under a fellowship of the American Academy of Rome.

Foss, whom Munch characterized as having a great talent was well known here as a composer and director when the late Dr. Serge Koussevitzky appointed him official pianist of Boston Symphony.

Vacationing in Europe since early May, the French conductor cut short his visit on the death of Dr. Koussevitzky to return here to take full charge of the Berkshire Music Festival at Tanglewood, Lenox.

His first concert Saturday with the small chamber music group will be a memorial to Dr. Koussevitzky. He will conduct the funeral music of Mozart. Leonard Bernstein will conduct Beethoven's Missa Solemnis in a third memorial, August 9.

Munch's visit to Tanglewood will be the first since he visited the French composer, Arthur Honegger, there three years ago. He said he had many plans for the music festival but contemplates no changes.

"I hope to carry on in the same spirit as Dr. Koussevitzky," he said.

Concerning the discussion caused by his dropping the Sibelius Symphony from the Tanglewood program as originally scheduled by Dr. Koussevitzky, he explained that this would be the only change and that he planned to play it at the next symphony season.

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NEW YORK TIMES
AUG 5 1951

A VITAL INSTITUTION

The Berkshire Music Center Continues The Work Begun by Koussevitzky

By OLIN DOWNES

IF there ever were exhibitions of the vitality of an idealistic institution founded by a man of genius whose inspiration put its imprint on everything that institution had done since it was started, even after the man himself has gone, it is the music school known as the Berkshire Music Center which Serge Koussevitzky established against all sorts of difficulties and confusions at Tanglewood.

This observation is based upon two performances, one a concert and one an opera, which the Berkshire Music Center gave last week at Tanglewood in Lenox in the Berkshires. The first concert was one in which representative products of each department of the school were to appear in a program devoted to Koussevitzky's memory. This affair was poorly organized and the performances were for the most part second-rate. The diversity of the products was interesting and has been recounted before this in THE NEW YORK TIMES. But the one performance which had the quality of which Koussevitzky had conceived was that of Lorin Maazel's direction of the performance by orchestra and chorus of Stravinsky's "Symphony of Psalms."

The rest of the concert gave the impression of much zeal, much enthusiasm, much team work of a sort by the participants, but that "sort" was more indicative of artistic enthusiasm than of finished accomplishment. It was a throw-off, as it were, of various teachers and their pupils—or shall we say disciples? — which, viewed in the large, bore testimony to the creative spirit engendered by this gathering of musicians at the Berkshire Festival; but it did not constitute an example of performances carefully prepared and finished to show the level of technical achievement by the students of a music school. The concert did something else. It bore testimony to the spirit of art and cooperative music making and music study on the higher levels which was Koussevitzky's fundamental purpose in founding this unique "school."

Tchaikovsky Opera

The performance of Tchaikovsky's "Pique Dame," or rather the first of the two performances by the opera department, which were given on Monday and Tuesday evenings by two different casts, was a more astonishing exhibition, one more emphatic than ever of the purposes of this singularly vital and dauntless organization. Recall what Boris Goldovsky of the opera department, to put it graphically, was "up against" in this particular undertaking!

Koussevitzky had his heart set on a production of "Pique Dame," to be prepared, as regards chorus, soloists and stage business, by Goldovsky, and conducted by himself. This had been decided upon last May. The opera is no slight affair from the production standpoint alone. It requires seven different sets of scenery. Scenery and costumes of the opera's period were to be made by the opera school's workshop. The mis-en-scène, the action in detail, the musical coordination of the stage production, including the translation from the Russian — which means also the planning of all the vocal elements — was to be the task of Mr. Goldovsky and his colleagues. Suddenly and tragically, because of Koussevitzky's death, he was also entrusted with the direction of the ochestra.

It would have been simple and correct to have announced that because of the death of Koussevitzky, on the eve of the assembly of the school, this particularly difficult production would be abandoned. Apparently the idea never so much as entered the consciousness of those who had scheduled the event and who would be responsible for its success or failure. This was the opera that Koussevitzky wanted and that he had wished to direct, thus appearing for the first time in his career in America as a conductor of opera.

Apologia

Before the performance, given by invitation in the 1,200-seat theatre for Friends of the Berkshire Music Center, Mr. Goldovsky made from the stage a well-termed apologia for what might or might not happen, by reminding the audience that Koussevitzky was to have conducted the performance, which could not possibly reach the standard that he, baton in hand, would have established. In all humility, Mr. Goldovsky said, he and his colleagues would présent the opera to the best of their ability in his name.

The performance proceeded, with a number of long waits between scenes. It had its ups and downs, and no pun is intended. It had brilliant costumes, especially those of the military—officers being abundant in the plot—and some imaginative scenery, done in the modern economical manner of suggestion rather than abundance of apparatus or solidity of material. It had flavor and atmosphere. The orchestra was not well and subtly shaded, and was a little unwieldy under Mr. Goldovsky's stick. What could you expect?

This was his extra little chore, just to conduct that orchestra, which would have been the job of Serge Koussevitzky, on top of all the rest of the work of preparation. We are all for him, his courage, his resolve, which was of a piece with the spirit of Koussevitzky's school. Incredible as it may seem, the net effect of the opera, in spite of many deficiencies noted, was to project in some mysterious and contagious manner the underlying spirit of Tchaikovsky and make you say to yourself "What a remarkable opera it is!"

There is little question in our mind of the validity of a remark that Mr. Munch, conducting the symphonic concerts of the Berkshire Music Festival, made after first praising the festival itself, its facilities, accomplishments and all it stands for. He ended by saying: "The most important thing in the festival is the school." It has the heritage of the spirit of the man who made these symphonic festivals what they are today, and established the unique "academy," as he was wont to term it, to companion the achievements of the orchestra in a broad front which would advance, to the eternal credit of all, the highest interest of the musical art.

More power to their elbows!

BUFFALO, N. Y.
NEWS
AUG 1 - 1951

Talk Over Musical Studies at Berkshire

Two music students from the Buffalo area who are studying on scholarships at the Berkshire Music Center, Tanglewood, Mass., discuss musical matters [redacted] Concert Hall at the center. They are Roger Shaw, son of Mr. and Mrs. Everett J. Shaw of 156 Mona Drive, Eggertsville, and Miss Ellen Arrigo, daughter of Mr. and Mrs. Thomas Arrigo of 289 North St.

[077]

LEDGER
JUL 22 1951

Tanglewood—All American

Magic Of Music Center That Draws Thousands Visitors

BY LATIMER WATSON
Ledger-Enquirer Woman's Editor

NEW YORK, July 21 — The New Haven railroad waved a magic wand when it whisked the nation's fashion press from New York's torrid heat and plush elegance up and still higher up into the Berkshires, into the beauty and charm, the simplicity that is New England.

I've told you of the trip up, of Eastover high in the mountains near Lenox, Mass., where the leisurely grace of the "carriage era" is recaptured and where you feast on the most heavenly food; of our night at Heaton Hall, Fritz Kreisler's summer home, (no I did not see him), and of picturesque Red Lion Inn. The magnificence of their settings, high among the Berkshires, the old-world charm of historic Stockbridge, enthralled me. Nothing could be so beautiful.

That was before we reached Tanglewood and heard the Boston Symphony with Gregor Piatigorsky as soloist. Then all of it became only background for music, the most exquisite, the most lovely I have ever heard.

The concert was all Haydn with Charles Munch, successor to Tanglewood's beloved founder Dr. Serge Koussevitzsky, conducting.

Now those who know the Boston Symphony say they [redacted]rd that concert surpassed and not often equalled. There was the exquisite beauty of Haydn's Symphony No. 103 in E-Flat Major (The Drum Roll); Symphony No. 101 ("The Clock") and Symphony in G Major, "Oxford." Mr. Munch and his orchestra received the ovation they deserved and responded refreshingly— as if they'd never had applause and 'bravos' before.

Then there was Platigorsky! He played the Violincello Concerto in D Major. That was when I longed for Virginia Illges and all of you Three Arts Leaguers.

At Tanglewood Piatigorsky is in his element. He adores it and responds to the adoration given him with such music as you are rarely privileged to hear. This was his first and only scheduled appearance and the great audience went wild. The wooden musician who did his stint of playing, or so it seemed to me, on the Jordan platform, made a stiff bow and left the stage, wasn't even remotely related to the inspired artist who responded to the tumultous applause with all the abandon of a five-year-old at Christmas. As the applause mounted he embraced Mr. Munch, shook hands and patted the shoulder of the first violinist, gave the madly cheering audience the broadest of smiles, bowed and bowed again before he strode from the stage holding that cello high above his towering head. Then when he'd returned time and again, bowed over and over, thanked the orchestra, the audience, he strode from the platform for the last time wiping away tears that were coursing down his cheeks.

If the fates hadn't intervened and I hadn't been lucky enough to have a choice seat, the concert and Tanglewood would still remain the most movingly American experience I've ever had.

We entered the gates about noon to be met by a charming gentleman, Mr. Judd, the manager, who laughingly said he didn't want to talk like a guide so stop him if he got out of hand. Then he told us how Tanglewood came about. How it was in reality the drama of Dr. Koussevitsky, who believed music should be a part of the down - to - earth human pleasures of life. How this spot was chosen with its magnificent scenery an attraction in itself, as is its historic background. How it had been planned for the people, how they were invited to come to Tanglewood on picnics, spread their own lunches under the great elms, birch and pine trees, spend long afternoons lounging on the lawn, listening to the best music the world offers.

We, the hundred editors, came there as did thousands of others that beautiful Sunday. Came on a picnic. We wandered over the grounds, thrilled to the beauty of the great bowl, admired the Hawthorne hedges, the silvery "canoe" birch trees. We listened to the age-old stories of the countryside long before there was a Tanglewood. We went down to Hawthorne's tiny house where he wrote "Tanglewood Tales"; saw the quaint early American furnishings, their stark simplicity; had a wonderful picnic out under the trees with the sparkling sunshine warming the chill mountain air.

Then we walked toward the shell to find our places for the concert.

Seats in the auditorium are sold five years in advance, with only a few extras that are always taken early before the season opens. So we were to join the thousands who heard the concert from the lawn. The concert was at 3 o'clock. By 1:30 the lawn was dotted with groups of people. It was a colorful scene. Blankets, every color of the rainbow, were spread on the ground with groups lounging upon them. There were a few camp chairs. Others used the trunks of trees for backs. Literally thousands of people were scattered in groups about that lawn.

I spoke to one young couple seated on the fringe of the shell. They had been there since noon to get the place. the girl was reading Keats, the man a history of New England. It was from them I learned that only those who had seats in the auditorium could see the orchestra, that the others, all those thousands who dotted the lawn, would only hear. That there was no chance of getting tickets.

So I wandered off to find the best place. I wanted to see. Up to the side, off the platform, were a few hard benches. There were some vacant places. I found one among some young Italians who had driven up from New York, and would drive back after the concert. As I got my bearings I became curious about the ushers, so I went over to chat and found they were university students who had had in their applications for as many as three or four years; that their compensation was the privilege of hearing the music.

It was one of those boys who later sought me out to tell me a lady had offered me one of her seats. She was beautiful a marvellous afternoon together. She pointed out the celebrities to me; we wept together at the sheer beauty of the music; became fast, if passing, friends. She was Mrs. Charles Poore, wife of the New York Times book editor, and I'm eternally grateful to her for a memorable afternoon.

But I'd love to go again, to sit out on the lawn, hear the concert with all those young folks. (Did I tell you that it was the youngest of audiences?)

Not that I'd give up an opportunity to see as well as hear. But it is the most American sight imaginable. Every age, every class, was there. Young, old, rich, poor. Three Catholic sisters had come over from Albany. They do it every summer, they told me. Families had driven up in shabby cars; chauffeured limousines, some of them chromium sleek, others almost museum pieces. Bicycles were stacked against trees. In the distance were trucks. They'd come from all over the country, these folks, for a Sunday holiday of music.

Where else except in our America could you find such a scene?

HARTFORD, CONN.
COURANT
AUG 2 - 1951

Beethoven's 'Pastoral' At Tanglewood

Presented by Munch And Boston Symphony; Cold Hits Attendance

BY T. H. PARKER

Tanglewood, Lenox, Mass., Aug. 2.—(Special)—Now, the Berkshire Musical Festival is really the place to hear Beethoven's "Pastoral" Symphony.

They put you in the mood right away. Pulling into a parking lot of an old homestead opposite the festival grounds, this reviewer made small talk with the attendant, only to learn that the proprietor had fallen off a load of hay earlier this week and probably won't be up and around to the chores for another 10 days.

Other chitchat that might also go into this report is the weather. It was so cold up here this evening that mosquitos were stopping at the local gas stations to get their radiators filled with anti-freeze.

Attendance Light

Perhaps that was the reason why attendance in the big Berkshire Music Festival shed was so light. It would have been possible to stage "The Birth of a Nation" anywhere in the area I sat, without the cast stepping on any audience toes whatever.

But the fact is that to hear Charles Munch and the Boston Symphony Orchestra play Beethoven's "Pastoral" here tonight was one of the few cheering things since the decline of the world situation. It has long been popular to look down the nose at the Sixth Symphony, as if it were pap for the children. And the truth is that this listener did sort of miss the flying horses from the Mobiloil stables that Walt Disney introduced in "Fantasia." Yet it is a heartwarming piece, full of friendliness, humanity and redolent of nature, and above all, its final section is a paen of hope and great, welling faith that few musical works can match, however toplofty their intent.

Not Overly Inspiring

Actually, less happy to report, Mr. Munch's reading of the symphony was not overly inspiring. He treated it with exceptional delicacy and subtlety, and the second movement was so fragmentary and retarded that the orchestra ensemble and the very music itself threatened to become unstuck. Mr. Munch has constantly shown himself one to make the showy most of any big, broad score. Somehow this was not true tonight, and the general effect, even in the storm and the last bit passages, was decidedly on the undernourished side, with nothing apple-cheeked about it.

Turgid Business

The program had opened with what was set down as the overture to "Genoveva" by Schumann. Mr. Munch expended great energies over it, but for the most part the music was a turgid business and hardly seemed worth the effort.

But out of the two last works, the Ravel Rapsodie Espagnole and Roussel's Third Symphony, conductor and orchestra made the big effort of the evening. Ravel is something that the good doctor Serge Koussevitzky had taught the Boston Symphony to play to a special turn, in virtuosity, in atmosphere, in all its fantasy aspects. The Rapsodie, composite of exquisite colors and perfumes, and then flamboyant fandangos, is a gaudy concoction, and it was as such that the Boston and Mr. Munch presented it, full of instrumental derring-do, all sound, some fury and perhaps not signifying too much.

The Roussel is the jaunty little Gallic item that either thrilled or chilled that memorable night with the honegger. It was the same ingeniously contrived and banally conceived work that kind of assumed banality that modern French composers do so well with tongue in cheek and hand on heart. Like the Ravel, it was dashingly played.

All in all, this was not a big night of Berkshire Music Festival concertizing, but it was a generally diverting one for all who could keep their minds off the chill enough to hear it above the chattering of their teeth.

BOSTON POST, MONDAY, JULY 2, 1951

7000 APPEAR AT ESPLANADE

Hear Opening Concert of 23rd Season

BY WARREN STOREY SMITH

An estimated 7000 people, one of whom was the Boston Symphony conductor, Charles Munch, attended last night's Esplanade concert, which opened the 23rd season of these musical evenings on the Charles River Embankment. That more people did not come may be because until late afternoon there was every reason to expect that the day's rainy conditions would continue into the night. Those who did come can be largely set down as optimists and opportunists.

It used to be said that Arthur Fiedler had a standing arrangement with the weatherman, but of late he has enjoyed keeping conductor, orchestra and prospective listeners on edge. However, once the weather cleared, the concert proceeded without incident.

The musical program emphasized the similarity that now exists between the Esplanade concerts and the Pops. In short, more substantial numbers came first and less weighty ones in the second half. For the former, Mr. Fiedler offered Berlioz's "Rakoczy" March, the Rameau-Mottl Ballet Suite, the Andante Cantabile from Tchaikovsky's String Quartet, Opus 11, and the "Rienzi" Overture of Wagner. After intermission the orchestra played Josef Strauss' "Music of the Spheres," Gade's "Jealousy," a selection from Berlin's "Call Me Madam" and Gould's "American Salute."

The program announced the benefit concert to be held in Fenway Park on the evening of July 11, but during intermission Fire Commissioner Kelleher, who had been instrumental in organizing this affair, had to convey to the audience the sad tidings that it had been postponed, since the various stars, whose appearance had been counted on, had proved to be unavailable.

B'sn Post
July 2, 1951

LAUDS MUSIC OF EX-HUB MAN

Dr. Munch to Introduce His Concerto Here

An original concerto written in France by Lukas Foss, 29, who formerly lived and studied music composition in a Huntington ave., flat near Symphony Hall, will be personally introduced by Dr. Charles Munch next season as he directs the Boston Symphony Orchestra.

Dr. Munch, who arrived at Logan International Airport yesterday after a two-month tour of France and Italy, said that he was first attracted to Foss' concerto in Paris when he heard it on a radio program.

Dr. Munch said that he plans to play several symphonies at Tanglewood in memory of Dr. Koussevitsky. Among them will be the final chorus from the St. Matthew Passion, Mozart funeral music and Missa Solemnis.

BOSTON, MASS.
POST
JUL 27 1951

BERKSHIRE FESTIVAL

BY WARREN STOREY SMITH

PITTSFIELD, July 26 — Had fate not ordained otherwise, Dr. Serge Koussevitzky would have conducted tonight's opening concert of the current Berkshire festival on his 77th birthday.

As it was, the concert was directed by his successor in Boston, Charles Munch, who was making his first appearance in the Tanglewood Music Shed, though he had conducted the six preliminary concerts, devoted to the music of Bach, Mozart and Haydn in the smaller auditorium.

In this Berkshire festival the late and greatly beloved conductor of the Boston Symphony Orchestra is being extensively memorialized. A chorus from Bach served that purpose in the opening concert of the preliminary series and last night's concert, which opened the festival-proper, began with Mozart's seldom heard but deeply impressive Masonic funeral music.

Tomorrow night there will be a student concert in memory of Koussevitzky. On Monday and Tuesday evenings of next week the performances of Tchaikovsky's "Pique Dame," which he was to have conducted, will be given in his memory and a final tribute will come when Leonard Bernstein conducts Beethoven's "Missa Solemnis" on Aug. 9.

Stand in Silent Tribute

It may be partly a matter of tonality, but this funeral music of Mozart seems to look ahead to the funeral march in Beethoven's "Erocia" and to the long C Minor passagef or orchestra in the last division of Mahler's "Song of the Earth."

Before conducting the music, Mr. Munch asked the audience to refrain from applause but to stand instead for a few moments at the end in silent tribute.

These rites accomplished, Mr. Munch turned his attention to two romantic symphonies in which he has been notably successful in Boston and elsewhere: the Fourth of Schumann and the Fantastic of Berlioz. Mr. Munch's way with the Schumann is admittedly unorthodox, yet it is possible to find his version of the music highly persuasive.

Audience Enthusiastic

It is ardent, passionate, propulsive, with relieving moments of tenderness. And any performance of this symphony that makes you feel like cheering at the end must in the very nature of things be exceptional.

The audience last evening, once applause was permitted it, was highly enthusiastic. It was not what you would call a popular program, and perhaps a thousand of the 6500 seats in the shed went unoccupied, though some 2000 heard the concert on the grounds without.

It might be mentioned that Koussevitzkys widow sat in her usual place.

The weather, after a hot day, was quite ideal, neither too warm nor too cool.

WATERBURY, CONN.
AMERICAN
JUL 16 1951

Cellist Steals Performance At Tanglewood

(Special to The American)

Lenox, Mass., July 16 —The works of Joseph Haydn, represented by four symphonies, a sinfonie concertante for winds and strings, the D major Piano Concerto and a superb interpretation of the violoncello Concerto in D major, were offered by the Boston Symphony Orchestra this week end.

The all-Haydn programs followed last week's Bach concerts in the Theater-Concert Hall. Next Saturday night and Sunday afternoon the orchestra will devote itself to music by Mozart, in the third week-end of "Little" concerts opening the 11th year of the Berkshire Music Festival at Tanglewood.

Gregor Piatigorsky, a rollicking, exuberant giant who came onstage swinging his cello as if it were a violin, was soloist yesterday. He drew an unprecedented burst of applause from the audience after the sustained solo passage by the cello in the exposition of the concerto, and from there on, set his own pace for Charles Munch and the orchestra to follow.

Piano soloist for Saturday night's concert was Seymour Lipkin, 24-year-old New Yorker who is on the faculty of the Berkshire Music Center. His playing of the three-part concerto was brilliant, particularly moving in the tender, meloci second movement.

Of the four symponies offered, No. 88, No. 104 ("London,") No. 103 ("The Drum Roll,") and No. 101 ("The Clock,") the 88th was perhaps the warmest, although the tempo of the opening two movements seemed a trifle too restrained by comparison with the full, robust treatment of its minuet and final.

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FZ

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PRESS-HERALD
AUG 3 - 1951

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BOSTON, MASS.
MORNING GLOBE
AUG 2 - 1951

GOLF RHYTHM— Charles Munch, Boston Symphony Orchestra conductor, tries to find rhythm in golf club as he takes a practice swing between rehearsals at Tanglewood, Lenox. James Stagliano, who plays horn in the orchestra, coaches the maestro. Stagliano recently made a 160-yard hole in one at the Stockbridge Country Club. Music shed, scene of the Berkshire Festival concerts, is in background.

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HARTFORD, CONN.
COURANT
AUG 8 - 1951

Beethoven's 'Pastoral' At Tanglewood

Presented by Munch And Boston Symphony; Cold Hits Attendance

BY T. H. PARKER

Tanglewood, Lenox, Mass., Aug. 2.—(Special)—Now, the Berkshire Musical Festival is really the place to hear Beethoven's "Pastoral" Symphony.

They put you in the mood right away. Pulling into a parking lot of an old homestead opposite the festival grounds, this reviewer made small talk with the attendant, only to learn that the proprietor had fallen off a load of hay earlier this week and probably won't be up and around to the chores for another 10 days.

Other chitchat that might also go into this report is the weather. It was so cold up here this evening that mosquitos were stopping at the local gas stations to get their radiators filled with anti-freeze.

Attendance Light

Perhaps that was the reason why attendance in the big Berkshire Music Festival shed was so light. It would have been possible to stage "The Birth of a Nation" anywhere in the area I sat, without the cast stepping on any audience toes whatever.

But the fact is that to hear Charles Munch and the Boston Symphony Orchestra play Beethoven's "Pastoral" here tonight was one of the few cheering things since the decline of the world situation. It has long been popular to look down the nose at the Sixth Symphony, as if it were pap for the children. And the truth is that this listener did sort of miss the flying horses from the Mobiloil stables that Walt Disney introduced in "Fantasia." Yet it is a heartwarming piece, full of friendliness, humanity and redolent of nature, and above all, its final section is a paen of hope and great, welling faith that few musical works can match, however top-lofty their intent.

Not Overly Inspiring

Actually, less happy to report, Mr. Munch's reading of the symphony was not overly inspiring. He treated it with exceptional delicacy and subtlety, and the second movement was so fragmentary and retarded that the orchestra ensemble and the very music itself threatened to become unstuck. Mr. Munch has constantly shown himself one to make the show most of any big, broad score. Somehow this was not true tonight, and the general effect, even in the storm and the last bit passages, was decidedly on the undernourished side, with nothing applecheeked about it.

Turgid Business

The program had opened with what was set down as the overture to "Genoveva" by Schumann. Mr. Munch expended great energies over it, but for the most part the music was a turgid business and hardly seemed worth the effort.

But out of the two last works, the Ravel Rapsodie Espagnole and Roussel's Third Symphony, conductor and orchestra made the big effort of the evening. Ravel is something that the good doctor Serge Koussevitzky had taught the Boston Symphony to play to a special turn, in virtuosity, in atmosphere, in all its fantasy aspects. The Rapsodie, composite of exquisite colors and perfumes, and then flamboyant fandangos, is a gaudy concoction, and it was as such that the Boston and Mr Munch presented it, full of instrumental derring-do, all sound, some fury and perhaps not signifying too much.

The Roussel is the jaunty little Gallic item that either thrilled or chilled that memorable night with the honegger. It was the same ingeniously contrived and banally conceived work that kind of assumed banality that modern French composers do so well with tongue in cheek and hand on heart. Like the Ravel, it was dashingly played.

All in all, this was not a big night of Berkshire Music Festival concertizing, but it was a generally diverting one for all who could keep their minds off the chill enough to hear it above the chattering of their teeth.

BOSTON POST, MONDAY, JULY 2, 1951

7000 APPEAR AT ESPLANADE

Hear Opening Concert of 23rd Season

BY WARREN STOREY SMITH

An estimated 7000 people, one of whom was the Boston Symphony conductor, Charles Munch, attended last night's Esplanade concert, which opened the 23rd season of these musical evenings on the Charles River Embankment. That more people did not come may be because until late afternoon there was every reason to expect that the day's rainy conditions would continue into the night. Those who did come can be largely set down as optimists and opportunists.

It used to be said that Arthur Fiedler had a standing arrangement with the weatherman, but of late he has enjoyed keeping conductor, orchestra and prospective listeners on edge. However, once the weather cleared, the concert proceeded without incident.

The musical program emphasized the similarity that now exists between the Esplanade concerts and the Pops. In short, more substantial numbers came first and less weighty ones in the second half. For the former, Mr. Fiedler offered Berlioz's "Rakoczy" March, the Rameau-Mottl Ballet Suite, the Andante Cantabile from Tchaikovsky's String Quartet, Opus 11, and the "Rienzi" Overture of Wagner. After intermission the orchestra played Josef Strauss' "Music of the Spheres," Gade's "Jealousy," a selection from Berlin's "Call Me Madam" and Gould's "American Salute."

The program announced the benefit concert to be held in Fenway Park on the evening of July 11, but during intermission Fire Commissioner Kelleher, who had been instrumental in organizing this affair, had to convey to the audience the sad tidings that it had been postponed, since the various stars, whose appearance had been counted on, had proved to be unavailable.

B'sn Post
July 2, 1951

LAUDS MUSIC OF EX-HUB MAN

Dr. Munch to Introduce His Concerto Here

An original concerto written in France by Lukas Foss, 29, who formerly lived and studied music composition in a Huntington ave., flat near Symphony Hall, will be personally introduced by Dr. Charles Munch next season as he directs the Boston Symphony Orchestra.

Dr. Munch, who arrived at Logan International Airport yesterday after a two-month tour of France and Italy, said that he was first attracted to Foss' concerto in Paris when he heard it on a radio program.

Dr. Munch said that he plans to play several symphonies at Tanglewood in memory of Dr. Koussevitsky. Among them will be the final chorus from the St. Matthew Passion, Mozart funeral music and Missa Solemnis.

BOSTON, MASS.
POST
JUL 27 1951

BERKSHIRE FESTIVAL

BY WARREN STOREY SMITH

PITTSFIELD, July 26 — Had fate not ordained otherwise, Dr. Serge Koussevitzky would have conducted tonight's opening concert of the current Berkshire festival on his 77th birthday.

As it was, the concert was directed by his successor in Boston, Charles Munch, who was making his first appearance in the Tanglewood Music Shed, though he had conducted the six preliminary concerts, devoted to the music of Bach, Mozart and Haydn in the smaller auditorium.

In this Berkshire festival the late and greatly beloved conductor of the Boston Symphony Orchestra is being extensively memorialized. A chorus from Bach served that purpose in the opening concert of the preliminary series and last night's concert, which opened the festival-proper, began with Mozart's seldom heard but deeply impressive Masonic funeral music.

Tomorrow night there will be a student concert in memory of Koussevitzky. On Monday and Tuesday evenings of next week the performances of Tchaikovsky's "Pique Dame," which he was to have conducted, will be given in his memory and a final tribute will come when Leonard Bernstein conducts Beethoven's "Missa Solemnis" on Aug. 9.

Stand in Silent Tribute

It may be partly a matter of tonality, but this funeral music of Mozart seems to look ahead to the funeral march in Beethoven's "Eroica" and to the long C Minor passage for orchestra in the last division of Mahler's "Song of the Earth."

Before conducting the music, Mr. Munch asked the audience to refrain from applause but to stand instead for a few moments at the end in silent tribute.

These rites accomplished, Mr. Munch turned his attention to two romantic symphonies in which he has been notably successful in Boston and elsewhere: the Fourth of Schumann and the Fantastic of Berlioz. Mr. Munch's way with the Schumann is admittedly unorthodox, yet it is possible to find his version of the music highly persuasive.

Audience Enthusiastic

It is ardent, passionate, propulsive, with relieving moments of tenderness. And any performance of this symphony that makes you feel like cheering at the end must in the very nature of things be exceptional.

The audience last evening, once applause was permitted it, was highly enthusiastic. It was not what you would call a popular program, and perhaps a thousand of the 6500 seats in the shed went unoccupied, though some 2000 heard the concert on the grounds without.

It might be mentioned that Koussevitzkys widow sat in her usual place.

The weather, after a hot day, was quite ideal, neither too warm nor too cool.

WATERBURY, CONN.
AMERICAN
JUL 16 1951

Cellist Steals Performance At Tanglewood

(Special to The American)

Lenox, Mass., July 16 —The works of Joseph Haydn, represented by four symphonies, a sinfonie concertante for winds and strings, the D major Piano Concerto and a superb interpretation of the violoncello Concerto in D major, were offered by the Boston Symphony Orchestra this week end.

The all-Haydn programs followed last week's Bach concerts in the Theater-Concert Hall. Next Saturday night and Sunday afternoon the orchestra will devote itself to music by Mozart, in the third week-end of "Little" concerts opening the 11th year of the Berkshire Music Festival at Tanglewood.

Gregor Piatigorsky, a rollicking, exuberant giant who came onstage swinging his cello as if it were a violin, was soloist yesterday. He drew an unprecedented burst of applause from the audience after the sustained solo passage by the cello in the exposition of the concerto, and from there on, set his own pace for Charles Munch and the orchestra to follow.

Piano soloist for Saturday night's concert was Seymour Lipkin, 24-year-old New Yorker who is on the faculty of the Berkshire Music Center. His playing of the three-part concerto was brilliant, particularly moving in the tender, meloci second movement.

Of the four symponies offered, No. 88, No. 104 ("London,") No. 103 ("The Drum Roll,") and No. 101 ("The Clock,") the 88th was perhaps the warmest, although the tempo of the opening two movements seemed a trifle too restrained by comparison with the full, robust treatment of its minuet and final.

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MORNING GLOBE
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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 30 1951

Music

Munch Does Swell by Berkshire Music

By ROBERT BAGAR.

LENOX, Mass., July 30.—Under the direction of Charles Munch, the first weekend of the Berkshire Symphonic Festival offered two programs, one on Saturday evening, the other yesterday afternoon, both containing familiar music, and both attended by sizable audiences.

Mr. Munch began proceedings on Saturday with the overture to Weber's "Oberon," which went fluidly and, for the majority taste, pleasantly. He then took up the Russian modernist Serge Prokofiev, whose Sixth Symphony E-flat minor, Op. 111 is a piece of absolute music, more or less. For Prokofiev endows it with no more literary benisons than what is contained in the following words of his: "The first movement is agitated in character, lyrical in places and austere in others. The second movement, andante, is lighter and more songful. The finale, lighter and major in its character, would be like the finale of my Fifth Symphony, but for the austere reminiscences of the first movement."

Good Symphony.

And there you have it, the music emerges, or emerged, in just such a fashion as Prokofiev depicts. It is a rather good symphony, not too crowded with dissonance, not too arresting, but a work well tailored and of unimpeded flow. Mr. Munch, obviously fond of it, conducted expertly, with the esprit wanted by the music and always with refinement.

The evening attained its chief all-around perfection with the performance of the Brahms second Piano Concerto, with Claudio Arrau to play the solo part.

Mr. Arrau, not content with giving a Lewisohn Stadium audience quite a turn with his pianistic discourse of the First Brahms Concerto, one recent evening, doubled in generosity with as smooth and expressive and communicative a rendering of the Second up here at Tanglewood.

Takes the Honors.

True, the orchestra support provided by Mr. Munch and the Boston Symphony contributed a good deal to the effectiveness of the reading, but it was Mr. Arrau's super-elegant, delightfully liquid pianistics that really took the important honors.

The high-water mark of the whole symphonic weekend came yesterday with the Boston Symphony's performance of four works, two modern and two standard. Charles Munch again conducted.

For constant technical, as well as executive brilliance, yesterday's program far surpassed the previous ones, as a whole, that is. Offering such music as the Samuel Barber Overture, "The School for Scandal," Aaron Copland's "Quiet City," the Schubert Fourth Symphony and Cesar Franck's D minor Symphony, the orchestra and the conductor provided miracles of choir balance, delicacy of phrasing, polish all over and, what's most interesting, renderings that were highly intelligent, while neglecting none of the duly required obeisances to romanticism in the last two works.

Orchestral Lucidity.

Barber's sprightly, jocuse and youthful overture came off, right at the start of proceedings, with a gratifying orchestral lucidity. The Copland piece, which I now particularly treasure—after some seasons of doubtful response to it—came through with all of its evocative, multifaceted beauty.

Of the four movements in the Schubert I have always been most partial to the last. The work's "Tragic" subtitle always comes as a surprise to me, since I find little in it that could be interpreted. Anyway, the last movement, as delivered by Mr. Munch and his cohorts was a textbook on orchestral clarity, purity in speed, and sensitiveness.

But the Franck Symphony, so sympathetically expressed by Mr. Munch—as we New Yorkers are aware—brought a proper climax to the musical doings of this first series. A moving, colorful pattern of sound, rich in melodic and harmonic invention was a pure joy all through, was a pure joy all through. And that is the story for now.

BOSTON, MASS.
HERALD
JUL 27 1951

MUSIC

Berkshire Festival

BOSTON SYMPHONY

At The Shed, Tanglewood, last evening, Charles Munch conducted the Boston Symphony Orchestra in the opening concert of the full orchestra series: the program follows:

Masonic Funeral Music (K477) in memorial of Serge Koussevitzky — Mozart
Symphony No. 4 in D minor — Schubmann
Fantastic Symphony — Berlioz

By ELINOR HUGHES

LENOX, July 26— On an evening as beautiful as only the Berkshires can produce in late July, the Boston Symphony Orchestra, conducted by Charles Munch, opened the first series of full orchestral concerts in the shed. The audience was very large—if not entirely capacity—the applause was enormous, and the occasion was one of very great generaal satisfaction.

That there was more than a suggestion of looking backward as well as looking forward to the proceedings was only natural, for this is the first year that Serge Koussevitzky's dynamic presence has been missing, a thought present in the minds of the listeners and enforced by the playing, as the opening number on the program, of Mozart's Masonic funeral music as a memorial tribute to the man whose vision and unrelenting labor made Tanglewood a reality and not just a beautiful dream. One man conceived it, but the music world has now taken it to their hearts.

Reports on the success of the season so far are really exciting. The series of chamber music concerts in the preceding weeks of July were entirely sold out, and there is the accustomed rush for seats for the subsequent Shed concerts, which continue through this week, next week and the week after. Tonight's attnedance totalled about 5000 in the Shed itself and 2000 in admissions besides. The only thing that was lacking for complete satisfaction was a full moon, but even for tanglewood, the lunar calendar couldn't be juggled with.

Present in the audience were many distinguished musicians and music lovers from Boston, New York and elsewhere. Including Mrs. Eleanor Roosevelt, the French ambassador and his wife. Madame Koussevitzky honored the occasion with her presence, so that her's and her husband's many friends could feel that Serge Koussevitzy was here in spirit if not in visible presence.

The program following the Mozart Masonic funeral music—at the end of which the audience and the orchestra rose and stood for a moment in silence—consisted of Schumann's Symphony No. 4 and Berlioz' Fantastic Symphony. The Schumann was played with unusual fire and brilliance, as though Mr. Munch and the orchestra were more than ordinarily inspired in their interpretation of a work that can sometimes be rather less than inspiring.

As it was, the music seemed charged with melodic beauty and soring imagination, the composer's inspiration, like the poet's eye, Rolling forth in a fine frenzy. The Berlioz, grandiose, romantic, packed with tonal images and expansive orchestration, brought the evening to a truly exciting close. That ovations for Mr. Munch and the orchestra followed both symphonies, is hardly to be wondered at—they were richly deserved.

Mr. Munch will conduct the second program of series A, tomorrow night. This will consist of Weber's overture to "Oberon," Prokofieff's Symphony No. 6 in E flat minor and Brahams' piano concerto in B flat major, with Claudio Arrau as soloist.

The Sioux City Journal 7/19/51

Our Editha Visits Hawthorne Area; Thrilled by Symphony

BY EDITHA K. WEBSTER
Journal Woman's Editor

NEW YORK.

Dear Fellows: The little red house where Nathanial Hawthorne lived dots a landscape of misty blue Berkshires and great woods, overlooking a valley with a rippling brook in the foreground and a lake, framed by mountains, in the distance.

Here, where Hawthorne's Tanglewood tales are said to have first been told, is the summer festival scene of the Boston Symphony orchestra, and picknickers, music lovers, students and tourists throng.

We were among them yesterday afternoon, lunching under the trees from caterer's boxes with this panorama of beauty spread before us and listening later to the Haydn Festival concert of the symphony, Gregor Piotogorsky, cellist, was soloist.

At Tanglewood, a concert is music which encompasses the out-of-doors as well as the auditorium. The audience sits on benches; lies on the ground—and folks near us literally took off their shoes and wriggled their toes in the long grass beside their blanket while the birds overhead joined the music, always in pitch, never discordant.

Charles Munch, who conducted, is an artist of easy dignity, whose assured performance was completely free from ostentation. And the music, itself, was of unforgettable quality and grace.

Sitting out-of-doors with a view of the performers' entrance—and they tuned outside and smoked there during intermission—I witnessed the departure of Mr. Piotogorsky. His instrument under his arm, he came out informally dressed, quite soon after his solo number. Waiting were two young persons and a woman, who were, I'm guessing, his wife and children, and whom he tucked with the instrument into a car. In the best of commuter fashion, the cellist relaxed in the front seat, while his feminine companion quietly backed, turned and drove away. Students had pressed for autographs, receiving friendly, leisurely greetings beforehand.

Our entertainment was at noted inns, Heaton Hall and the Red Lion, Stockbridge, Mass., and Eastover, where on arrival Saturday evening we enjoyed an elaborate dinner on the lawn. Probably the most appetizing buffet I've ever seen was spread on the broad veranda of the recreation center. There was a New England dinner, complete from clam chowder and on through one's choice of lobster, beef and cabbage, beans and innumerable other vegetables and deep dish pies and puddings. They steamed from a tiered table on one side. Bountiful meats, salads and fruits were handsomely arranged on the other.

From our lawn chairs w viewed a comprehensive showin of fashions. But of them I wi have to write write later. Bell boys are outside for this type writer and my luggage; I'm o for South Pacific, which I'v missed to date, then to Connecti cut for an overnight stay en rout to East Hampton, L. I. There week's vacation is scheduled, aft er which I'll be seeing you Happy days!

EDITHA.

WATERBURY, CONN.
AMERICAN
JUL 27 1951

7,000 Enjoy Tanglewood Shed Festival

(Special to The American)

Lenox, Mass., July 27—Diplomatic and musical notables attracted almost as much attention as did the Boston Symphony Orchestra last night, at the first of the Berkshire Music Festival's major summer concerts in the vast Tanglewood Shed.

It was more than merely a celebrity-studded opening night, however, for an audience of more than 7,000 heard a stirring performance of the imaginative, "Fantastic Symphony" by Berlioz, long to be remembered by admirers of Charles Munch, new conductor of the orchestra. The violent contrasts in the Berlioz music were heightened by Mr. Munch's orchestration, which brought out all the color, fire and grisly humor of this symphony.

Dedicated To Founder

The program, first in a series of nine Festival concerts for the full Boston Symphony Orchestra, opened with the resonant Masonic Funeral Music by Mozart. Dedicating this to the late Dr. Serge Koussevitsky, founder of the Berkshire Music Center and conductor of the orchestra for a quarter-century, Mr. Munch asked the listeners not to applaud, but to stand in tribute at the finish of the number. Yesterday would have been Dr. Koussevitsky's 77th birthday.

Also played last night was Schuman's Symphony No. 4 in D minor, a vigorous, melodic composition which the took the orchestra in swift transition from sensitive airs for strings to the brassy insistance of a triumphant finale.

Last night's audience included Mrs. Franklin D. Roosevelt; the French ambassador, Henri Bonnet, and his stately wife; Mme. Koussevitsky, dramatically clad in a long black cape; and the young composer-conductor, Leonard Bernstein, long a protege of Dr. Koussevitsky, who now directs the Music Center School.

F. Z.

★—2—SIOUX CITY JOURNAL-TRIBUNE, Tuesday, July 17, 1951

Editha Shows New Yorkers How to Get Theater Tickets

BY EDITHA K. WEBSTER
Journal Woman's Editor

NEW YORK.

Dear Fellows: Here "it's a lovely day" to write the reprise of Call Me Madam, which I played truant to see last night. I achieved it following a discouraging barrage of "Impossible!" from friends at a penthouse supper party at Central Park West and the overall sneer of staff members at a Broadway theater ticket agency. After which I employed the simple expedient of walking up to the boxoffice of the Imperial theater, requesting a ticket and purchasing it. And I wasn't even in a hurry about it, and it was an excellent seat in addition.

It's a lovely day here in New York two ways. First, cool and sunny because this afternoon we're off to the Berkshires for a weekend at Tanglewood, where tomorrow afternoon we expect to hear the Boston Symphony orchestra, with Piatorgsky as soloist. We're to be entertained there until midnight Sunday. A special train on the New Haven railroad takes us from Grand Central an hour and a half from now, returning us, too. Tanglewood is a place of which I've read much, never expecting to visit it.

The Commercial Appeal

Memphis, Tenn. July 22, 1951

Hawthorne's Quiet Tanglewood Blossoms Into Riot Of Life As Fashion Writers Gather

By IDA CLEMENS
Fashions Editor

SURELY you remember Nathaniel Hawthorne's "Tanglewood Tales." Well, I have a tale to tell about Tanglewood that would make Hawthorne turn over in his grave.

After one of the hottest and most hectic weeks in New York getting the inside dope on the coming Fall fashions, more than 100 fashion writers were whisked from Manhattan for a fabulous week end in the beautiful Berkshire Hills.

Our ultimate destination was Tanglewood, between Lenox and Stockbridge, Mass. Tanglewood, once filled with literary associations, is now the home of the Berkshire Festivel concerts by the Boston Symphony Orchestra. But first . . .

The fashion sleuths boarded a special six-car train and right off a conductor gasped, "The New York, New Haven & Hartford never saw anything like this before."

And you've never seen a fashion show staged under difficulties until you've watched models jouncing from seat to seat, expounding Varden's fashions for women five feet five inches or less. . . . . Bellciano's wishbone silhouette. . . . . Marvella's cabachon scatter pins, a promotion of felt for shoes by Merrimac, makers of felt hat bodies . . . and a dozen or so other new fashion ideas.

Beauty For Writers

It was as difficult for me as for the models to concentrate on clothes on the train. But the big fashion show was yet to come. Meanwhile, most popular spot on the Tanglewood special was the Tussy beauty bar. Here, the weary working press got their second wind with the addition of a new face. Isn't it wonderful, girls, what makeup can do for you?

Somewhere along the trail, Robert Bellsey of Bellciano explained his wishbone silhouette. It's wide at the shoulders and bosom, whittled at the waist, rounded at the hips and slim at the hem.

The sun was setting as we arrived at Lenox where buses took the girls to Eastover for a bountedus buffet dinner a la New England. Don't tell anybody but I consumed two lobsters before I could concentrate on the fashion show staged on a sweep of green lawn.

Sitting on the terrace with a temperature of (oh, I don't want to make you sweltering Memphians feel bad), I noted especially a full flaring coat by Bellciano in a deep-piled royal fabric in royal purple. It was fastened with a black snakeskin dog collar and buttons.

Tweed Skirt For School

Nelly De Grab showed a wonderful back-to-school outfit of vibrant tweed skirt and russet velveteen blouse. Another sweetheart of a costume for a school girl consisted of a picture-frame neckline blouse of navy jersey, mated with a slim navy jersey skirt. For evening glamour, you tie on a gold printed navy taffeta apron.

For year-round wear, Hannah Troy designed a silk suit of Skinner ottoman, collared and cuffed in deep, polished satin. Skinner's featherweight faille was perfect for Adele Simpson's coat dress with the new full skirt and push-up sleeves.

Was it on the train or at Eastover that I jotted down Varden Petite's slender one-piece dress of charcoal gray wool with paneled skirt? Anyway, its adjustable collar and cuffs are accented with red and gray striped taffeta. A wonderful dress anywhere.

All costumes were accessorized with Hanes hosiery, Aris gloves, Palter DeLiso shoes and jewelry by Marvella. We also saw the newest hair color by Clairol called "flame."

Before the showing started, a beauteous blond model submitted to a shampoo and a dousing with the hair coloring.

Before it was over, she was back and I must say—if you feel the male populace is passing you by, have a fling at flaming your tresses. But don't blame me for the consequences.

MidSouthemers Up There

Glutted with the finest of New England's dishes and the fairest of Fall fashions, the press finally took to bed (beneath blankets) at the historic Red Lion Inn in nearby Stockbridge.

The next morning after a leisurely breakfast, special buses carted the fashion crew through a breath-taking countryside to Tanglewood. Here the girls oh'd and ah'd at the scenic beauty of spreading trees, velvety lawns and the Berkshire Hills for magnificent backdrop.

Here, I learned that among the 356 students at the Berkshire Music Center were Roslind Lang of Hot Springs, Ark., Russell (Dudley) Patterson of Jackson, Miss., Leontyne M. Price of Laurel, Miss.

Tried to find them but couldn't. I did find the "little red house" where Hawthorne lived, wrote "The House of Seven Gables" and invented his "Tanglewood Tales."

Now it was time for the concert, climax of this fabulous fashion junket. And I've never seen such an impressive sight in my life. Sitting, sprawled or standing on the grass were at least 2000 people.

As the first note sounded, the huge crowd hushed every murmur. Not a thing stirred except the wind in the hemlocks. The sole noise was the occasional twitter of a bird. That lasted throughout the entire concert by the Boston Symphony Orchestra, on this occasion devoted to Haydn with the renowned cellist, Piatigorsky, as the soloist.

Then back to the Red Lion Inn for a hot "sitting down dinner" before the return train trip to Manhattan. The whole thing was an exciting and stimulating stunt to put over the Fall fashion story for the edification of the fashion press and their newspaper readers.

There were many other displays and shows, particularly a new sterling silver pattern by Reed & Barton. But I've run out of space and words. These will be described when I catch my breath.

BOSTON, MASS.
MORNING GLOBE
JUL 31 1951

TASTES HAVE CHANGED
A Night at Tanglewood

By ELEANOR ROOSEVELT

HYDE PARK—On Thursday evening Miss Thompson and I went with Mrs. Auerback from Hartford to the Berkshire Music Festival at Tanglewood. It was a

beautiful concert, but every one, I think, felt a little sad, because our thoughts turned to Serge Koussevitzky, who died on June 4, 1951. This festival was his inspiration, as was the music school and all that is done at Tanglewood.

The conductor was Charles Munch and he began the concert by playing Mozart's Masonic funeral music, asking us beforehand not to applaud, but to rise and stand at the end in memory of Dr. Koussevitzky.

* * *

Dr. Koussevitzky's wife came in just before the concert began and I could not help thinking what a difficult and emotional night this must have been for her. The music was beautifully rendered by the Boston Philharmonic Orchestra and nothing could have been more fitting than this tribute to the memory of a great conductor.

Then the orchestra played Schumann's Symphony No. 4 in D minor, and after the intermission Berlioz's Fantastic Symphony.

The French Ambassador and Madame Bonnet were there to enjoy the really beautiful rendition by the orchestra. They had come from Detroit and hoped to go for a week's holiday in Seal Harbor, Me., but Madame Bonnet was none too sure that her husband could get six days of rest and change.

I hope the Berkshire Festival will continue to be upheld by the public because it is a fitting memorial to Dr. Koussevitzky and one that the public should continue to appreciate and support in every way possible.

Before going to the concert we dined at Elm Court, which has become an inn and restaurant. They pointed out to me the elm under which Harry White, President Woodrow Wilson and others must have discussed terms of the World War I peace treaty. I could not help thinking how much an old house could tell if only the walls and furniture could talk.

Evidently many of the furnishings and pictures were left in this house when it was sold. The grounds are the real beauty, and they have been fortunate, for their elms seem to have remained untouched by the beetle.

* * *

Taste has changed greatly since these houses of rich people were built. On the whole, I think taste has improved. There is more simplicity today regardless of the money you may have to spend. Perhaps there is less money to spend, too, and I am not sure that is not a good thing if it drives us to more study of real beauty of line and simplicity as well as better use of our space.

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 30 1951

Munch's Two Fine Concerts

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 30.—Charles Munch came into his own during this past Berkshire Festival weekend. Conducting both Saturday and Sunday concerts, he revealed how fine a musician he is, how versatile his repertory, and how vital his performances.

In the face of dubious weather conditions, some 18,500 people attended and responded most enthusiastically.

Contemporary music helped balance both programs. A discerning interpretation of Prokofieff's Sixth Symphony on Saturday night spoke well for Prokofieff as well as for Munch and the Boston Symphony Orchestra. In their austerity, the first two movements yield their secret more slowly than the more pliable finale which is characteristic Prokofieff.

Munch appeared singularly aware of the musical fabric though perhaps not yet wholly in full possession of the secret of the entire work. The performance absorbed the audience's attention.

American music opened yesterday's program. Barber's overture, "The School for Scandal" and Copland's "Quiet City" were favored with superb performances. The Barber score—crisp, chattering, and bright—has seldom been so lucidly presented.

The haunting beauty of Copland's work so sensitively written for trumpet and English horn quite captivated the audience. It is certainly one of his most appealing scores. Roger Voisin distinguished himself in the trumpet part.

Schubert's Fourth Symphony and the Franck Symphony completed the Sunday program. Munch was quite in the vein for both, but perhaps the high point in the performance of both was the final allegro of the Schubert. Its exuberance not only dispelled the tragic tinge supposedly coloring the work but quite exhilarated the audience. A brilliant account of the Franck was to be expected.

Claudio Arrau played the Brahms B Flat Piano Concerto on Saturday night. He had performed the D Minor at Lewisohn Stadium earlier in the week. His mastery of the Brahms concertos thus became thoroughly established and clearly discernible.

RECORD
JUL 31

Boston Symphony Excels In Tanglewood Concert

BY MARJORIE C. TOWER

It seemed, Sunday afternoon at Tanglewood near Lenox, that all Koussevitzky had held most dear was presented through Charles Munch and the Boston Symphony Orchestra to a privileged, huge audience. Exquisitness of sound shimmered through the cavernous, modernistic shed. Intellectual interpretations alive with the artistically perfect degree of emotion marked the outpouring of one of the greatest conductors and his completely dedicated orchestra.

A tremendous ovation with ringing cheers at the close of the concert brought Mr. Munch many times to bow to the enraptured audience. Never did he forget to bring the white-coated instrumentalists to their feet to share with him this just acclaim. However, during the concert, the modest leader ascended the podium or fled from it with scarcely a glance, even when enthusiasm prompted applause after the first great Cesar Franck movement.

Mr. Munch is a squarely-built man, relatively sparing of motion. But when he raises his arms above shoulder level, exhorting the utmost, the heavens really open. He doesn't petition for small effects. One feels that not one gesture is influenced by anything but sincere art. Conducting Barber, Copland, Schubert and Franck without a score, this titan of an individual showed his kinship to ordinary mortals only in the wetness of his grey coat.

To my mind, the famous orchestra plays now with greater beauty than ever before. The nervous tautness which one formerly sensed has been replaced by a willingness to give to the limit of its power. There is luxuriance and peace in the tone quality. But fire can be struck, doubly effective for the greater range of contrast. The string tone was never more opulent, the wood-winds more sweetly pure, nor the brasses more expressive.

Curious Audience

The audience at Tanglewood is the strangest collection of oddly costumed fold executing a musical pilgrimage the writer has witnessed. It always is. Americanized representatives of every nation, in unrestrained holiday attire, rub elbows with Boston's correctly garbed bluebloods and other box-holding elite. Girls in Tyrolean outfits, with deer-skin shorts and braces; men in red-flannel shirts; unabashed, extreme sun-dresses on well-tanned females, a young man with a heavy beard and lumbering-boots, these and other exotic combinations made gay the listeners sprawling on the grass near the Shed. The realization that this harlequin assemblage has motored 100 to 200 miles for this concert, and paid a respectable sum just to sit on the grass, humbles one.

The Program

Samuel Barber's overture, "The School for Scandal," and Copland's "Quiet City," for trumpet, English horn and strings held the contemporary portion of the porgram. The Barber overture, to my thinking was completely satisfying and successful. Largely gay in mood sinuously twining theme delighted the mind but defied the memory. The "Quiet City" conjured a brooding night-scene with expressive opportunities for trumpet and English horn fully realized. Certain agitated stretches for the strings meant little to this hearer. However, both compositions were valuable examples of today's more pleasing imaginative music.

The music was more richly drawn upon with the Schubert C minor symphony and Cesar Franck's immortal D minor symphony. The former, written by Schubert at 19, shows tremendous promise in the lovely, but overlong slow movement and in the surprising jem of a Minuet. With charming flueney and regard for its gentle melodies, the orchestra revealed this work of the early Romantic period.

It was the Franck symphony which made the tense miles and the heat a small offering in the balance. Over-used words of adulation cannot outline the sublimity of the blended harmonies, the delicately-wrought increases and decreases of shading and acceleration, and the heights of beauty reached. The audience recognized the potency of its musical experience, offering its homage and gratitude to Koussevitzky's successor, Charles Munch.

The Boston Symphony Orchestra concerts at Tanglewood, near Lenox, Massachusetts, will continue through Sunday afternoon, August 12. They will be held on Thursday and Saturday evenings at 8:15 o'clock and on Sunday afternoons at 3 o'clock.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 30 1951

Music

Ovations for Conductor Munch Show His Festival Popularity

By JAY C. ROSENFELD

Charles Munch's reading of the Cesar Franck symphony yesterday afternoon brought the first week end of concerts in the Music Shed at Tanglewood to a rousing close. He went to extremes of tempo and to wide contrasts of dynamics to excite the huge audience to a tremendously tumultuous ovation. He brought the Boston Symphony Orchestra to turbulent climaxes and then by sudden sibilant "shushes" to softer, quieters valleys to make the entire symphony one of great agitation. Anyone who thinks of the Franck symphony as representative of the kindly old composer himself would have to revise his estimate if he were to take yesterday's performance as the standard.

The program had been very intelligently devised. The concert started with two examples of contemporary American composition: Samuel Barber's overture to "The School for Scandal" and Aaron Copland's "Quiet City." Barber's overture calls for a large orchestra. In the near-20 years of its existence it had grown to be accepted as an item in the standard repertory of many orchestras. It has color, impressive thematic material and animation. The orchestra drew forth lovely sounds for Munch in this piece and at the conclusion, the conductor beckoned searchingly for the composer to stand to acknowledge the applause, but Munch seemed to have been misinformed concerning his presence. Copland, however, was there and came forward to shake Munch's hand for the way he conducted the short mood picture "Quiet City." The soloists, Roger Voisin, trumpet and Louis Speyer, English horn, acquitted themselves superbly. Such refined wind-instrument playing is rare indeed.

Schubert's fourth symphony was a refreshing running mate to the American pieces and the French symphony. Again, Munch's choice of tempo injected elan to the music and, in the case of the 19-year-old composer, is probably more defensible. In any case in the proper places it moved along at a speed to the utmost of the virtuoso Bostonians.

Saturday Night Concert

Saturday night's program had been an equally happy sequence. Weber's "Oberon" overture was predictable by the very first sounding of the French horn's solo. The immaculate and round purity of its tone set the pace for the performance of the whole orchestra. Munch tended to exaggerate the pauses and intensify the speedier passages but it all made for drama and effectiveness.

The Prokofieff sixth symphony was a first time for Tanglewood. Much has been written about the concern of the composer's country with the products of its creative artists. This symphony, written since the end of the last war obviously conforms to the ethical dictates of those authorities. To us, it was but a continuation of the music he wrote back in the "Lieutenant Kije" days, facile, glib, witty and extremely talented but without depth. Some things might require re-hearing for fuller consideration but there were few obscurities. At one point it pleases him to require the French horns to swell and subside on a single note 19 times in succession, but in the main his ease of long-line writing is not to be disputed. It is "smart" writing, it is musical epigrams, pleasant and warranting admiration for its workmanship, but little of introspection. It did not seem to inspire the musician in the playing any more than it did us in the listening.

Munch closed Saturday's program with the Brahms second piano concerto with Claudio Arrau as soloist. Mr. Arrau had played the Brahms first at Tanglewood five years ago and it was good to have him back for its counterpart. He confirmed the impression of mastery he made in his previous appearances, playing with conviction and dominating power. His rendition of the formidable task was essentially muscular. He put passion into Brahms's rhythmic patterns and poetry appropriately into the more tenuous lines. An added gem was the beautiful cello solo by Samuel Mayes at the beginning of the slow movement.

Mr. Munch has now run the full gamut of Tanglewood. Although he had completed two full years in Symphony Hall in Boston, he had not conducted here before this season. His three weeks with the smaller ensemble in the theatre-concert hall have now been complemented by the first of the three week ends scheduled for this series. The ovation granted him yesterday afternoon could have left no doubt, if any still remained, concerning his acceptance. A faint smile showed through his usual dignified acknowledgements as the audience insisted on showing him their enthusiastic appreciation.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 1 - 1951

MUSIC

By VIRGIL THOMSON

THE QUEEN OF SPADES

TANGLEWOOD

Opera in three acts, music by Peter Ilyitch Tchaikovsky; Russian libretto by Modeste Tchaikovsky based on Pushkin's story, performed in new English translation by Boris Goldovsky Monday night in the Theater-Concert Hall at Tanglewood, Lenox, Mass. The cast:

Hermann ..... David Lloyd
Lisa ..... Phyllis Curtin
Countess ..... Eunice Alberts
Count Tomsky ..... James Pease
Prince Yeletsky ..... Mac Morgan
Pauline ..... Rosalind Elias
Tchekalinsky ..... Gene Cox
Sourin ..... Robert Mesrobian
Naroumov ..... Robert Rue
Tchaplitsky ..... Lawrence Avery
Governess ..... Patricia Polyras
Mary ..... Martha Wilson
Majordomo ..... William Walker

In the interludes: Chloe, Christine Cardillo; Daphnis, Carolyn Cameron; Midas, Peter Trump.

Conducteor and stage director, Boris Goldovsky; assistant director, Sarah Caldwell. Settings and lighting design, G. Philippe de Roder. Costume design, Leo Van Witsen. Technical director, Robert Collington Ackart. Lighting technician, Nathaniel C. Merrill. Musical assistants, Jan Meyerowitz, Paul Ulanowsky and Felix Wolfes.

In Spite of Inefficiencies

TCHAIKOVSKY'S "The Queen of Spades," this season's first offering of the opera department at the Berkshire Music Center, was given on Monday evening before a full house in the theater-concert hall of Tanglewood. Based on Pushkin's famous story of love and gambling and perfidy and the supernatural, and set to passionate and insistent music by Russia's most celebrated composer, this score is one of the finest blueprints in the repertory for producing in the musical theater an abundance of atmosphere and excitement.

* * *

Nevertheless, atmosphere, excitement, all the dramatic intensities that seem to inhere in it, are seldom present in its performance. I do not know why this work so seldom makes its effect. Neither can I quite explain how so much of that effect came to life on Monday evening, far more, indeed, than this reviewer has ever formerly experienced. The performance was far from first-class by professional standards. There were musical and dramatic faults without number. And yet the piece made its impression, carried its message to a grateful audience.

The production's first virtue was an English translation that told the story plainly and violated nothing in the vocal line. Its second was the clear enunciation of that text by the singing actors. Its third was sound vocalism on the part of these same actors, particularly those who sang the leading roles—Phyllis Curtin, Eunice Alberts, David Lloyd, Mac Morgan and James Pease. Secondary advantages appeared in the scenery and costume design, which were ambitious and generally successful, if not in any notable way distinguished.

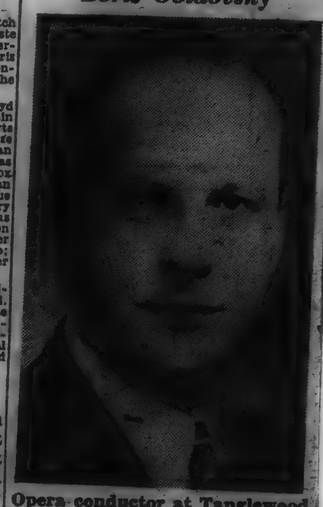
* * *

The weakest element of the production was, surprisingly, its musical direction. Boris Goldovsky, who conducted, is an opera leader of considerable experience. And yet his orchestra (students, I admit, but not incompetents, by any means) lacked balance, blending and correctness of pitch. Its tempos lacked vigor, his accompaniments, in many cases, discretion. There must have been more virtue in his work than this reviewer observed, for the performance did have some dramatic power. Its lack of grace on the stage, save in the principle parts (for American vocal students are notoriously sloppy of stance and movement), was neither surprising nor gravely harmful. But nonobservance of the orchestral amenities and general lack of both delicacy and drive in the musical direction might well have failed altogether to animate so complex a score and spectacle.

* * *

That no such failure took place must be credited to Mr. Goldovsky, in spite of his orchestral ineptitudes and unsubtle pacing. For the show was his. He had translated it, coached it and staged it in rehearsal, as he conducted it in performance. It did not sound well, except for some of the singing; but it looked well and came over clearly both as music and as drama. This last feat, a difficult one and rarely achieved with "The Queen of Spades," merits note and gratitude. For the opera has dramatic power in it and untold musical wealth. Any one, I should think, would have been glad to make, as this reviewer did on Monday after many years, its real acquaintance.

Boris Goldovsky



Opera conductor at Tanglewood

HARTFORD, CONN.
TIMES
JUL 28 1951

'Pique Dame' Rehearsal Stirs Memories

MISS FLORENCE WICKHAM, "Pauline" in first American performance of Tchaikovsky's "Pique Dame" at Metropolitan 41 years ago, visits Tanglewood to hear rehearsal with Boris Goldovsky, head of opera department. One of opera's rare productions will be staged Monday and Tuesday at Tanglewood. From left are Mr. Goldovsky, Miss Wickham, Phyllis Curtin of Cambridge, Mass.; Rosalind Elias of Lowell, Mass.; Eunice Alberts, Andover, Mass.—[Will Plouffe Studio Photo

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TOLEDO BLADE
TIMES
JUL 31 1951

Shifting Scenes

Toledo Musician Sends Inside Impressions From Tanglewood

By RUTH ELGUTTER

MANY of us have been thrilled to hear the superb music which has been turned out summer after summer at the Berkshire Festival at Lenox, Mass., by the Boston Symphony Orchestra and even by the student groups at Tanglewood. But few have enjoyed the opportunity to view this major American music festival from the inside that has come to one young and talented Toledo musician.

She is Kathleen Henry, who is attending Tanglewood this summer under a scholarship from the Boston Symphony Orchestra. During her high school days at DeVilbiss Miss Henry was a pupil of Edwin Lenning of Detroit and before that she studied here with Mitchell Liberman. She was graduated in June from the Eastman School of Music of the University of Rochester where she studied flute under Joseph Mariano.

Miss Henry is one of seven flutists playing in the Department One Orchestra at Tanglewood and one of two who also play the piccolo. In letters to her parents, Mr. and Mrs. T. B. Henry, Haughton Dr., Miss Henry reports vividly on conductors, compositions and activities in the Massachusetts music center.

"My first opportunity to see Charles Munch in action came with the Boston Symphony Orchestra's concert July 15," she writes. "He has a marvelously clear beat and, like Toscanini, his tempos really go. Also he is subject to last minute inspiration and may do things quite differently at a concert from the way they were at rehearsal.

"He is a tall, stately man—the minute you see him you know he is SOMEBODY. He and Mr. Leonard Bernstein seem to be great friends.

"On Wednesday, Mr. Bernstein announced at the beginning of rehearsal that the student scheduled to conduct the Debussy Nocturnes had agreed to yield the stick to a 'slightly more experienced student.' After a bit of advice on rehearsal technique from Mr. Burgin, we found ourselves face to face with Charles Munch. After we got over the surprise and the feeling of wondering for an instant which end of our instruments to blow from, he gave a downbeat. Things went well. The orchestra is good—definitely better than last year, I think, but yet it was a bit early in the season to be playing for a man like this.

"Bernstein and Burgin stood around helplessly for a few minutes looking quite worried. Then when it was evident that Munch was getting what he wanted (much to his surprise) I noticed they had a proud and happy look—especially Bernstein.

"It was a rare experience to play under Munch and, as I had played the work at Eastman and hence knew my part, I was able to enjoy it fully. He is no easier to understand in person than over the air. His English is limited and most of his comments during rehearsal came out in a jumble of French and English in practically a whisper. You get the idea without really understanding him.

"He is a vigorous man and loses no time while on the podium. On Friday he had to rehearse us at 9:30 and then go to the theater for a BSO rehearsal at 10. I saw him drive in at about 9:20 in his old and rather battered car — he was really making time going through the grounds. At precisely 9:30 he ran, score in hand, to the podium, put down the score, raised the baton, and we were off. He became so engrossed that he waved aside Bernstein's reminder of the time and kept going until five after 10. Then, seizing the score, he ran off and jumped into his little car and disappeared in a cloud of dust on his way to the theater."

A week later Miss Henry wrote of Bernstein's conducting of Shostakowitch's "Fifth Symphony," in which she played the piccolo.

"Bernstein's approach to the orchestra," she writes, "is that he is very much one of the group—he has a spirit of let's - make - music - together-and-have-fun. But his standards are high and he insists upon their being fulfilled. In the slow movement of this symphony is one of the most difficult passages in symphonic literature.

"Some unwise soul made the mistake of commenting to Bernstein, when the program was planned, that it was quite impossible for the orchestra to play that symphony so early in the season. So Mr. Bernstein, being of the 'nothing is impossible' school of thought, got up and rehearsed us until we COULD play it, third movement included.

At the performance the tension was terrific, both in the orchestra and among those members of the audience who were aware of the situation. The performance, however, far surpassed any of the rehearsals and was a thrilling and gratifying experience. Bernstein was really happy, especially when a faculty member told him later that then, for the first time this year, the orchestra had the 'Koussevitsky flavor,' adding 'There was a quality of sound that would have made him very happy.' The lift which we felt when it was over lasted through the following day."

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